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**BRIO**

**Vol. 31 No. 2**

**Autumn/Winter 1994**

**EDITORS: John Wagstaff and Paul Andrews**

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## EDITORIAL

### IAML(UK) GENERAL SECRETARY

IAML(UK)'s present General Secretary, Julie Crawley, will be standing down from the post at the UK branch's 1995 Annual General Meeting. The UK Executive Committee is therefore looking for a successor to take up office from April 1995.

The General Secretary is responsible for the day-to-day running of IAML(UK) business, and, in conjunction with the President and Treasurer, has responsibility for the successful management of Branch organisation and policy. The position involves close liaison with officers of the Branch, with Executive Committee members and with secretaries of Branch Committees and Project Groups, as well as with other individuals and organisations who deal with the Branch. The successful candidate will need to demonstrate good inter-personal and organisational skills, have the ability to cope with the pressures of running a busy and forward-looking professional association, and be able to deal with a wide variety of people and situations with tact, patience and resolve. A sense of humour does not go amiss!

The post of General Secretary is of crucial importance to the work of IAML(UK), and will give the successful candidate immense personal and professional satisfaction. The post-holder will be able to demonstrate to future employers that she or he has proven managerial and organisational abilities, and a wide and active involvement in a broad range of matters of professional interest.

For further information and/or an informal chat about the position please contact either Julie Crawley (0392-263860) or Malcolm Lewis (0115-947-3591)

My feelings, as I write this last editorial for *Brio*, are overwhelmingly that the last five years have passed very quickly. Now it is time to move on to other things, and to leave the editorship to a new incumbent, who will have his own ideas on the direction the journal should be following, will raise its standards, and will bring a new perspective. The last two editors, Ian Ledsham and myself, have been very much on the academic side of libraries, and it is surely a good thing that the new editor, Paul Andrews of Bedford Central Library, has a more thorough understanding of the public librarian's point of view. I am delighted that Paul is taking over, and wish him success: this issue is a joint effort, and from November Paul will assume full editorial responsibility.

I stated in my very first editorial that the editor is very much in the hands of the IAML(UK) membership when putting together the journal: if members do not write for it, his task is hard indeed. In this regard I have been very fortunate, as people have offered articles, news items and reviews, and have (by-and-large) delivered what they have promised. This has meant that it has certainly never been difficult to fill an issue of *Brio*, and you may well have noticed that the past few issues have been much larger than those of five years ago. Subscribers are undoubtedly getting good value for money. Along with this increase in quantity has, I hope, gone a commensurate one in quality. I know from experience how much literature lands on librarians' desks each day, and myself find it very easy simply to discard material, or to 'file' it, more in hope than in expectation of being able to read it later. It has therefore been my aim to make *Brio* an essential item of professional reading, rather than something optional: if you merely scanned it before, I hope that you find more relevance in it nowadays, and that its arrival on your desk elicits at least mild interest, rather than a feeling of irritation at having 'just another journal' to read.

Finally, some thanks and apologies. Thanks to Siobhán Ladyman for being such a competent advertising manager, and for seeing through my last issue (the address of our new manager, Linda Anthony, appears on the Executive Committee page - welcome, Linda). Thanks to two very talented reviews editors, Karen McAulay and Karen Abbott, and to all who have contributed copy or ideas to *Brio* in the past five years. Thanks particularly to our excellent typesetters, BH Typesetters of Wardington: their input to the layout and appearance of each issue has been considerable, and always constructive. And apologies? Well, no editor is going to meet with universal approval of all his/her decisions, and I am no exception to this. In the end someone has to decide what goes into the journal, and what does not. If you have not agreed with the content or direction of *Brio* under this editor, you now have a chance to influence it under Paul Andrews: he will, I am sure, be keen to hear from you.

*John Wagstaff*

## MUSIC MANUSCRIPT ACQUISITIONS AT THE BRITISH LIBRARY SINCE 1981

Arthur Searle

(Formerly Curator of Music Manuscripts, the British Library)

Anyone concerned with one of the great established manuscript collections will be aware of the need, even the compulsion, to scan the history of its development in search of ways and means of future growth. A chronological survey of the British Library's printed and manuscript music up to 1981 was published in 1982<sup>1</sup>. Since then there have been extensive additions to the manuscripts, some of superlative importance: they are described below, but for them to be appreciated in their proper context it will first be necessary to give some account, albeit highly selective and incomplete, of the way in which the collection has been built up since the foundation of the British Museum in 1753.

There are important music manuscripts in the Museum's foundation collections, notably among the Harleian Manuscripts, which include *Sumer is icumen in* and Thomas Tudway's collection of sixteenth- and seventeenth-century English anthems and services, and in the manuscripts acquired in 1757 with the old Royal Library (the most important among them being the sixteenth-century sources from the Lumley library formerly at Nonsuch). Since that date the development of the national collection of manuscript music has relied upon a combination of gifts or bequests and of purchases. As a result it has usually reflected the musical interests - and the musical achievements - of the nation at any given period. In the early years no systematic thought was given to the subject. Vincent Novello noted the neglect of music generally in the Museum as early as 1824. In 1832, not long after his return from his Mozart 'pilgrimage', he experienced difficulty in tracing through the catalogues the manuscript Mozart had presented to the Trustees in 1765<sup>2</sup>. Part of Novello's contribution to the campaign subsequently mounted to improve matters was to present items from his own collection of music transcripts and papers to the Museum. Once the first separate handlist of music manuscripts had been published, in 1842, Novello made more substantial donations<sup>3</sup>. A further boost to the manuscript

<sup>1</sup> Malcolm Turner and Arthur Searle, 'The Music Collections of the British Library Reference Division', *Notes* 38 (1981/82), p. 499-549.

<sup>2</sup> A. Hyatt King, *Printed music in the British Museum* (London: British Library, 1979), p. 25-30, and *A Mozart legacy* (London: British Library, 1984), p. 27-34. The copy of Mozart's motet 'God is our refuge' which Novello made in the Museum in 1832 is now Add. ms. 61949, acquired in 1981: it has characteristic notes on the value of the piece and the difficulty of tracking it down.

<sup>3</sup> *Catalogue of manuscript music in the British Museum*, comp. Thomas Oliphant.



part of the music collections was given by the bequest in 1846 of the astonishing collection of eighteenth-century opera scores built up by his great friend Dragonetti.

In the 1870s, the early debates of the Musical (now Royal Musical) Association revealed further concern, resulting in the purchase by the Museum in 1878 from the collector Julian Marshall of important Purcell manuscripts (the first of the composer's autographs to enter the Museum's collection), and, two to three years later, of a large portion of Marshall's enormous and wide-ranging general collection, which included Haydn's 'Drum Roll' symphony and the major part of Beethoven's 'Pastoral' symphony sketchbook<sup>4</sup>. Work on what is still the definitive catalogue of the manuscripts acquired up to 1908 began soon afterwards<sup>5</sup>. Reading through the late nineteenth-century correspondence relating generally to the purchase of manuscripts it is clear that it was the perception of dealers and owners across the world that material from all countries and all periods was appropriate to the collections, a view largely borne out by the Museum's own actions. This was a time of expansion for the music collection, with great European musical treasures among its new acquisitions, culminating in the bequest and gift early this century of manuscripts of J. S. Bach (book 2 of the *Well-tempered clavier*) and Mozart (all ten of the last string quartets).

The two World Wars and the years between and immediately after them saw severe financial restrictions. Acquisitions by purchase declined to a mere trickle, but two major gifts sustained the momentum of growth: the Perabo collection, with its important Schubert autographs, presented in 1928; and the Meyerstein bequest of 1953, which includes substantial manuscripts of Haydn, Beethoven and Weber. One outstanding donation, the autograph of Rossini's *Stabat mater*, was received in the middle of this fallow period, in 1935. The greatest enrichment of all came with the loan in 1913 (converted into a gift in 1957) of the Royal Music Library, which contains 96 volumes of Handel's composition scores; a Purcell autograph folio volume to match that acquired from Marshall in the previous century; and the Baldwin, Cosyn and Forster books, early seventeenth-century English sources which extended this important aspect of the Museum's collection. Encouraged by these acts of generosity, the actions of the Museum staff are a model of what can be achieved by judicious purchase from meagre resources: single manuscripts of Chopin, Offenbach, Brahms, Dvořák, Borodin, Grieg and Richard Strauss were acquired, doing much to extend the coverage of the great figures of Western musical history.

During all this time, of course, remarkable developments were under way in British music. The first effects reached the collection with the purchase in 1941 of the score of Vaughan Williams's *Concerto Accademico* (a significant breach of the then principle that manuscripts of living persons should not be acquired), and the gift in 1944, shortly after her death, of a group of manuscripts of Dame Ethel Smyth. A substantial collection of Holst autographs (the gift of the

<sup>4</sup> Arthur Searle, 'Julian Marshall and the British Museum: music collecting in the later nineteenth century', *British Library Journal* 11 (1985), p. 67-87.

<sup>5</sup> Augustus Hughes-Hughes, *Catalogue of manuscript music in the British museum*, 3 vols (London: British Museum, 1908-09).

composer's widow and daughter), important Elgar sketches (the first manifestation of the generosity and foresight of Mrs Carice Elgar Blake), and a further Vaughan Williams score (the Fourth symphony) came in the 1950s. These were followed by works of Bax and by major collections of Elgar and Vaughan Williams in the 1960s, all again being received by gift or bequest<sup>6</sup>. Though these were not the first large collections of the manuscripts of a British composer to be acquired (Balfe is one of their more voluminous predecessors), the effect was considerably to shift the emphasis of the collections as a whole. If anything, earlier British music benefited from this: the years 1946-73 saw the acquisition of such vital sources as the Windsor Carol Book, the earliest surviving manuscript of Tallis's *Spem in alium*, and the 'Tregian', Henry Lawes and 'Old Hall' manuscripts. The great European figures, partly through dwindling supply and increased cost, received less attention.

The collection built up in this way passed to the British Library at its founding in 1973, and there its development has continued. The outstanding event of the period since the publication of the 1981 survey mentioned earlier has been the gift to the library in 1986 of the manuscript collection assembled by Stefan Zweig and his immediate heirs. This extraordinary benefaction rivals any in the history of the Department of Manuscripts. The 200 manuscripts in the Zweig collection include outstanding literary and political items, but autograph music makes up the largest part of it<sup>7</sup>. What is of most concern here is its significance in the development of the national collection. Classical and later nineteenth-century holdings have been almost immeasurably enriched: a Bach cantata (BWV 5); Mozart music manuscripts (including numbers from *Le nozze di Figaro* and *La clemenza di Tito* and one of the horn concertos) and documents (letters, the marriage certificate, and the *Verzeichnüss*, the composer's own thematic catalogue); a Haydn symphony (no. 97) and piano trio; significant groups of manuscripts of Beethoven, Schubert, Chopin, and early Wagner (music, libretto drafts and letters); and outstanding single examples of Schütz, Alessandro Scarlatti, Gluck, Weber, Musorgsky, Brahms, Offenbach (the full score of *La belle Hélène*) and Grieg. The twentieth-century European manuscripts have transformed the context in which the Library's modern British collection may now be seen. The roster of names from the early part of the century, each represented by a single, well-chosen example, is extraordinary: Mahler, Debussy, Richard Strauss (the short score of *Die schweigsame Frau*, the one opera on which he was able to collaborate fully with Zweig); Schoenberg, Ravel (the two-piano draft of *Boléro*); Bartók, Stravinsky (a sketchbook for

<sup>6</sup> All are listed in Pamela J. Willetts, *Handlist of music manuscripts acquired 1908-1967* (London: British Museum, 1970), and described in more detail in the appropriate volumes of the quinquennial *Catalogue of additions to the manuscripts*.

<sup>7</sup> O. W. Neighbour, 'The Stefan Zweig Collection', *Musical Times* 127 (1986), p. 331-332. A shortened version of this first account of the Zweig Collection after its presentation to the Library also appeared in the programme book for the Library's Stefan Zweig Series of concerts, lectures and exhibitions in April and May 1987. A preliminary listing of the collection was also published there; a summary catalogue is included in the British Library's *Catalogue of additions to the manuscripts, New series, 1986-1990* (London: British Library, 1993), and a full catalogue is due to appear in 1996.

*Pulcinella*); Webern, Berg and Hindemith. The Zweig Collection has already received much attention in print, and items from it have featured largely in the Library's exhibitions since 1986: its significance in expanding the Library's holdings, in changing the profile of an already great music collection, and in encouraging its future expansion, cannot be overstated. Its presence gives an added dimension to the following account of other items acquired.

Three collections of copyists' manuscripts stand out among antiquarian British additions. First, seven volumes of eighteenth-century Purcell scores, principally of theatre music, add to the Library's sources of this composer's music (Add. mss 62666–62672, presented by the British Council). A rather earlier group of Handel copies (Add. mss 62099–62103) originated from Canons, the palatial north London home of the Duke of Chandos, and includes full scores of some of the 'Chandos' anthems. Associated with these manuscripts is a volume of anthems by Nicola Heym (Add. ms. 62561). Each of the volumes can be identified in the inventory of Canons music manuscripts, now in the Huntington Library. Third is the huge collection of transcripts, principally of vocal music, both sacred and secular (with some autograph material, notably of Samuel Wesley) amassed by Vincent Novello (Add. mss 65382–65525 and 69851–69864). It seems to have been intended both for his own researches and as a source for his firm's publications, and is a tribute to the breadth of his interests, and to his indefatigability. This gift from the present day Novello and Co., complementing the donations made by Novello in his lifetime, also includes later manuscripts from the firm's archives, among them a full score of Weber's *Oberon* copied out by Sir George Smart, Weber's host in London. Novello and Co. has also entrusted to the Library its business archive, covering the years 1840–1975, and including records of Elkin & Co. and Goodwin and Tabb Ltd (Add. mss 69516–69792).

The most significant of the Library's eighteenth-century acquisitions combines autograph manuscripts with important early copies. The set of scores of Haydn's twelve 'London' symphonies, purchased from the Royal Philharmonic Society in 1988, belonged originally to the impresario Johann Peter Salomon and is made up of two autographs (of symphonies nos 95 and 96) and of copies made directly from the autographs before Haydn's departure from England in 1795 (Add. mss 64931–64942)<sup>8</sup>. These two autographs, along with that in the Zweig collection, in the space of two years took the Library's 'London' symphony holdings from one to four – now the largest number in any one repository. One other autograph acquisition is directly related to the Zweig manuscripts: Offenbach's musical sketch-book for the years 1864–65, which contains preliminary material for *La belle Hélène* (Add. ms. 71211).

A delightful curiosity among the nineteenth-century material is a small number of manuscripts from the once extensive library of John Freeman Milward Doveston, a Shropshire country gentleman who had studied with William Crotch at Oxford and whose social interest in music extended beyond copying out a repertoire of pieces for domestic performance to compiling, in the

<sup>8</sup> Arthur Searle, 'The Royal Philharmonic Society scores of Haydn's "London" symphonies', *Haydn Yearbook* 14 (1984), p. 173–186.

years 1800–41, a collection of over 1,200 'national' melodies (almost all from secondary sources) from countries around the world. They were copied into a hefty volume to which he gave the title 'My Aviary', emulating but far outdoing Crotch's own *Specimens of various styles of music*, published in 1807 (Add. mss 63507–63517 and 63815–63818). Professional musical life in the late eighteenth and early nineteenth centuries is represented by an album of receipts, agreements and letters relating to the publishing firms of Preston and Coventry & Hollier, including many receipts for copyrights in individual works (Add. ms. 63814). Nineteenth-century correspondence includes a large group of letters to the critic J. W. Davison (1813–1885), acquired in 1991 (Add. mss 71920–71925). Most of them are from lesser figures in the musical world, and they include only a few of those, from the greatest musicians of the day, which are printed in his son's *Music during the Victorian era*; but they are crammed with information on neglected figures and areas of musical life, and on Davison's character. Correspondence between Norman O'Neill and his future wife Adine Rückert, 1895–1901, the gift of their granddaughter Mrs Katherine Jessel (Add. mss 71456–71472), is concerned with musical life in France and Germany, where they were studying, as well as giving a vivid picture of two delightful characters. O'Neill later became an established theatre composer in London, as well as Head of the Royal College of Music; Adine O'Neill was a professional pianist who became an associate of Holst at St Paul's School.

Two groups of papers of official bodies are concerned with more formal aspects of musical life. The archive of the Royal Musical Association (Add. mss 71010–71064), presented by the Association at various dates, consists principally of the complete series of Minute books, supplementing the published *Proceedings*, from the Association's founding in 1874 to 1957, and of correspondence for the years ca 1950–71. The extensive supplement, acquired in 1984, to the archive of the Society of Authors (Add. mss 63206–63463) contains many files for musicians, as did the original collection, acquired in 1971, with figures as diverse as Lord Berners, John Ireland, Ivor Novello, Helen Henschel and Vaughan Williams represented.

The Vaughan Williams manuscripts were already among the most comprehensive of the Library's twentieth-century single composer collections. Additions during this period, almost all the result of the continuing interest and generosity of Mrs Vaughan Williams, have moved it ever nearer to completeness<sup>9</sup>: they include material relating to the composer's 1906 music for Bunyan's *Pilgrim's Progress*, a theme he returned to often until the completion of his stage morality in 1951 (Add. mss 70934–70937); the full score of *Sinfonia Antartica* (Add. ms. 71176); and a group of mostly early and unpublished works, including the second *Norfolk Rhapsody* (Add. mss 71476–71493). Vaughan Williams kept few of the letters he received, but many of his letters to others have survived, and are now being added to the collections whenever possible. The largest group acquired in this period comprises his letters to Roy

<sup>9</sup> Michael Kennedy's *A catalogue of the works of Ralph Vaughan Williams*, first published separately in 1982, gives Add. ms. numbers where appropriate, and the most recent acquisitions will be included in the revised edition, shortly to be published.

Douglas (Add. ms. 63547), the invaluable assistant of the last 20-or-so years of the composer's life, who prepared conducting copies of full scores, supervised copying of parts, and so on<sup>10</sup>.

A surprising amount of Elgar material additional to the main collection has also come in – more than 50 volumes of manuscripts in all. These include the eight sketchbooks (Add. mss 61353–61360, part of a gift from Mrs Sybil Wohlfeld) specially made up for Elgar by his publishers in 1901<sup>11</sup>; sketches and drafts for the unfinished opera *The Spanish Lady*, comprising most of the material in Percy M. Young's edition in the Elgar Complete Edition; and a series of marked proofs of the Violin concerto (Add. mss 62000, 69442–69444), which, with the sketches and score already in the Library, make this one of the best documented of his works. Newly-acquired Holst manuscripts include the notebook in which the composer worked out his translation of *The hymn of Jesus* (Add. ms. 64957, the gift of The Holst Foundation, complementing the full score of the work which was part of the original gift to the Library from the composer's family); the full score of 'Funeral hymn' from the first set of *Choral hymns from the Rig Veda* (Egerton ms. 3821); and letters written in 1902–03 concerning the translation into Italian of the libretto of Holst's early opera *The youth's choice* (Add. ms. 61951). More Rutland Boughton manuscripts have also been received, the gift of the Rutland Boughton Trust (Add. mss 65189–65192), and in 1988 the autograph vocal score of *The immortal hour* (Add. mss 69445–69446) was purchased with the assistance of Mrs R. P. Campbell. Heavy annotations by the composer and others on a copyist's full score of Ethel Smyth's *The Wreckers* prepared in Leipzig in 1906 indicate that it was used for subsequent performances right up to the opera's last professional production in this country in 1939. It was acquired together with libretti in various versions and with costume designs for the first London performances (Add. mss 68893–68901). A work of the same period, also championed by Beecham, is Josef Holbrooke's dramatic choral symphony *Apollo and the seaman*: the autograph full score (Add. ms. 64944) was purchased in 1988.

Hitherto the Library had only one score of the work of Kaikhosru Sorabji. Again in 1988 it proved possible to add a more substantial example, the full score of his first Piano Concerto of 1915–16, a work dedicated to Philip Heseltine (Add. ms. 65183). An important Van Dieren autograph, the full score of the three-act opera *The Tailor*, was acquired at the same time (Add. mss 65184–65186), as was the lengthy correspondence of 1916–32 between Philip Heseltine (Peter Warlock) and Van Dieren (Add. ms. 65187). Heseltine's admiration for, and loyalty to, Van Dieren rivalled that he felt for Delius, and a long series of his letters to the latter has also been added to the Library's collections (Add. mss 71167–71169). The correspondence complements an earlier gift of music manuscripts by the Heseltine family. Manuscripts of some of the works

<sup>10</sup> The full texts of the letters are included in Roy Douglas, *Working with Vaughan Williams* (London: British Library, 1988). A database of all traceable Vaughan Williams letters, whatever their location, is currently being compiled: the Library would be glad to learn of any in private hands.

<sup>11</sup> Pamela J. Willetts, 'The Elgar Sketch-books', *British Library Journal* 11 (1985), p. 24–45.

of Denis ApIvor had been acquired in 1966, including his successful ballet *A mirror for witches*. A further group of scores (Add. mss 64820–64865), presented by the composer, contains two of his Lorca works (the 1953 ballet *Blood wedding* and the three-act opera *Yerma*, to a libretto adapted by Montagu Slater, of 1955–58). ApIvor is happily still very much an active composer, and the collection includes works to 1986.

We have already seen how, in the 1940s, single examples of the work of Vaughan Williams entered the collections, leading to the later acquisition of the major group of manuscripts. Tippett is one of a number of subsequent examples of this pattern. Full scores of *The midsummer marriage* and of *King Priam* were acquired in 1966 and 1971, and when the 1981 article was being written a major group of works up to 1977 had just been received from the composer. Two further groups of more recent works have since come into the collection, including the pencil and ink scores of the Triple Concerto; the vast score of *The Mask of time*, during the composition of which Tippett moved from his pencil-followed-by-ink method of composition to a more direct single, annotated, draft; *New Year* and *Byzantium* (Add. mss 63820–63840 and 71099–71103). These scores are complemented by the draft of his first published collection of essays, *Moving into Aquarius*, and by some of his letters to John Amis (Add. mss 69442 and 71178). Agreement has just been reached for the Library to have the manuscript of *Rose Lake*, the new orchestral work which will receive its first performance next January as part of the celebrations of Tippett's 90th birthday, together with early unpublished works and the notebooks of his workings on the librettos and structure of many of his major mature compositions.

The list of British composers hitherto represented in the Library either by one or two pieces only, or not at all, and of whose works a substantial collection of manuscripts has come in during this period, is impressively long. Manuscripts of Samuel Coleridge-Taylor (Add. mss 62519–62521, the full score of *Hiawatha*, and 63798–63831) supplement other manuscripts in the Royal College of Music. There are small groups of scores by two women composers at work between the two World Wars: Dorothy Gow (Add. mss 63000–63007) and Mary Anderson Lucas (Add. mss 69799–69812), plus works by Ethel Barnes, apparently all written in the early years of the century (Add. mss 63058–63059, 63634–63639). Walter Leigh's earliest pieces were written in the late 1920s: his considerable success in writing light theatre works and music for films during the 1930s should not be allowed to detract from the potential of his more serious chamber and orchestral pieces, a potential cut cruelly short by his death in 1942. All aspects of his compositions are represented in the music manuscripts presented by his family, together with correspondence and the texts of lectures delivered at Cambridge (Add. mss 62673, 65105–65134, 69418–69419 and 71147). Some of the shorter pieces by the organist-composer Percy Whitlock can also be categorised as light music, but the manuscripts given to the Library by his widow Mrs Edna Whitlock (Add. mss 61974–61976 and 69413–69417) include such substantial works as the Symphony in G minor for organ and orchestra of 1937, an unpublished piece at one time thought lost.

Christian Darnton's career as a composer flourished in the 1930s – his *Five pieces for orchestra* were performed at the ISCM meeting at Warsaw in 1939.

His hard-left political stance, together with (perhaps not unrelated) difficulties in composing, led to complete neglect of his music in the 1950s, although he did complete a full length opera, *Fantasy Fair*, to a libretto by Randall Swingler, for the Arts Council's Festival of Britain competition. Towards the end of his life he took up composing again, and completed two large-scale orchestral works, both given performances by the BBC. His music manuscripts were presented by Mrs Darnton in 1983, along with correspondence and papers including the draft of his influential Penguin book *You and music*, first published in 1939 (Add. mss 62717-62774). Darnton was for a while an associate of ApIvor, and of his near contemporary Elisabeth Lutyens. Before her death in 1983 the Library already had a handful of manuscripts of her works. In 1986 the enormous collection of manuscripts that had remained in her hands, arranged and sorted by Glyn Perrin, one of her last composition pupils, was acquired from her family. The 364 volumes (Add. mss 64435-64795) cover her whole career, and include drafts, librettos of the operas, revised scores where appropriate, and composition charts for the serial works. Among subsequent acquisitions are her letters to Brian Elias - also a pupil - and a small collection of letters to her from her wide acquaintance in the musical world (Add. mss 71114 and 71144).

In the context of the present survey no more significant example of the importance of emigrés to British musical life than the Zweig manuscripts need be sought. That gift was preceded in 1983 by the gift from his family of the music manuscripts of Mátyás Seiber, the Hungarian composer and pupil of Kodály, who after a period in Germany settled in this country, worked for a while at Morley College with Tippett and Walter Goehr, and followed a distinguished career as composer and teacher until his early death in 1960. Among the manuscripts (Add. mss 62784-62887 and 63598-63600) are the analytical score of the late *Permutazione a cinque* for wind instruments, and the scores of his two James Joyce works, *Ulysses* and three fragments from *A portrait of the artist as a young man*, two of many works which demonstrate his love for and sensitivity to the language of his adopted country. There are also the scores of his considerable output of film music, and drafts of articles and lectures.

The draft and fair full scores of the fifth of Edmund Rubbra's 11 symphonies came to the Library in 1972. The main group of Rubbra manuscripts was acquired directly from the composer, after some negotiation, in 1983, with further manuscripts coming from his family after his death. The collection (Add. mss 62587-62662 and 64110-64119) includes manuscripts of all the other symphonies, and of the large-scale choral and vocal works which are now once again receiving attention. The output of Rubbra's friend and contemporary Bernard Stevens is rather smaller, but wide-ranging in form: he was another entrant in the Arts Council's 1951 opera competition, and made a later and much more successful excursion into this genre with his Synge opera *The shadow of the glen* of 1979. His manuscripts were acquired from Mrs Bertha Stevens in 1989 (Add. mss 68944-69035). Correspondence again adds to the value of the collection, and among Stevens's papers is the text of Montagu Slater's pageant celebrating the centenary of the Communist Manifesto in 1947. There is also music for the occasion by Stevens himself, and by Darnton, Inglis Gundry and Malcolm Arnold. Among the Library's most recent acquisitions, being

catalogued at the time of writing, are the manuscripts of Sir Andrzej Panufnik, a bequest from the composer. These include sketches and drafts, as well as marked-up scores of the earlier works which the composer revised after leaving Poland, and - since he was a superb professional conductor as well - his punctiliously-marked conducting scores of his own compositions.

Normally there is very little documentary evidence of the work of great performers: the music and papers of the pianist Clifford Curzon, presented by his sons in 1984 (Add. mss 64966-65087), represent a striking exception. The printed scores, many with lists of his performances on the fly-leaves, are frequently covered with a mass of annotations, almost obscuring the printed text, and testimony to the deep thought and care which went into his interpretations, particularly of the core of works which he retained in his repertory to the end of his career<sup>12</sup>. His notes on loose leaves and in notebooks, from all periods of his career, tell the same tale of considered interpretations built up over a lifetime of study and discussion, and of consideration of the performances of other pianists as well. In one of the early books, apparently still referred to late in his career, there is a drawing of Wanda Landowska, made when he and his future wife Lucille Wallace were her pupils in Paris in the early 1930s.

The manuscripts of Cornelius Cardew, acquired in 1991, represent all aspects of his music, with his original transparencies for the intricate notation of *Treatise*, material for *The Great Learning*, and many of his political songs, as well as realisations of pieces by figures such as Cage and Stockhausen. The manuscripts date from 1955 up to the composer's untimely death in 1981 (Add. mss 70727-70774). Most of the autograph scores of Sir Harrison Birtwistle are now in the Sacher Foundation in Basle, and future scores are also to go there. However, the Library has been able to acquire the substantial sketches and drafts of *Secret Theatre* of 1984 (Add. mss 64953-64955). The manuscripts of Sir Peter Maxwell Davies, purchased from the composer, form one of the Library's most recent and important large collections. In contrast to his Manchester contemporary, Maxwell Davies is a prolific composer who achieved an exciting and influential compositional maturity early in his career. The 194 volumes of manuscripts (Add. mss 71252-71445) cover the period from student days to 1992. For the majority of works there are composition charts, sketches and drafts, as well as full scores.

It has already proved possible to add a few items to the collections which supplement the twentieth-century European manuscripts in the Zweig gift. Letters from Sibelius to Granville Bantock, 1905-32, acquired at auction in 1987 (Add. ms. 64961), go beyond mere politeness, and contain information about the work of both composers. Links between this country and musical life abroad are even more strikingly recorded in the letters and papers of Michael Vyner, Musical Director of the London Sinfonietta from 1972 until his death in 1989. For breadth of acquaintance, ranging from great European figures to rising young contemporaries at home, the correspondence is comparable to that of Edward Clark for the 1930s (acquired by the Library in 1963). A parallel among more recent collections can be found in the papers of Ernest Chapman (Add. mss

<sup>12</sup> O. W. Neighbour, 'The Curzon Collection', *ibid.*, p. 60-66.



61882-61886, 62948-62952 and 63064-63065), though Chapman's work as secretary to the Macnaghten Concerts concentrated more on music by new British composers. With Chapman's papers came a complete set of programmes of the concerts, now housed, with other concert programmes, in the Library's general printed collection. The Vyner papers include a long series of letters from Hans Werner Henze, and one of the Library's most important recent acquisitions is the complete draft score of his sixth opera, *Der junge Lord*, of 1965 (Add. mss 71120-71121).

Most Add. mss are indeed manuscripts, but there remains Beethoven's tuning fork, given by him to the violinist Bridgetower, passed down with reverence from one musician to another, and so into the hands of Gustav Holst, who in turn entrusted it to Ralph Vaughan Williams. It now rests safely in the British Library, a further example of the generosity of Mrs Vaughan Williams (Add. ms. 71148).

There is no question that there has been a marked increase in recent years in the numbers of music manuscripts appropriate to the national collection which have become available, either as potential gifts or as purchases. There have been some regrettable instances of items escaping the net - pieces from Handel's supposed 'Carmelite vespers' and the very recent discovery of an autograph collection of Purcell keyboard music come particularly to mind - but the British Library could not hope, and perhaps should never aim, to collect everything. Even so, the Library has been able to respond satisfactorily to a high proportion of offers and approaches, and the nature and quality of the resultant acquisitions are outlined above. But while the rate of acquisitions has increased, the resources needed to catalogue them have not: there are collections that have come in in the period under review which still await cataloguing and are not yet available for study. The Panufnik bequest has already been mentioned; papers of Sir Adrian Boult, presented by his family, are also in course of arrangement for cataloguing. The manuscripts of Humphrey Searle, acquired principally from his widow but supplemented over a number of years from other sources, are now well in need of a full catalogue. Regrettably this, and other collections, will have to wait a little longer.

**Note on catalogues.** The first of the British Library's new series of *Catalogues of additions to the manuscripts*, covering the quinquennium 1986-1990, was published in 1993, and includes descriptions and an index to the music acquired during that period. The catalogue of acquisitions during the current quinquennium is in preparation, and is due to be published in 1997. Quinquennial catalogues for the years from 1966 are also in preparation: once completed they will form the basis for the publication of a separate catalogue of music manuscripts acquired from 1966.

## FLIGHT FOR THE EAGLE? A MUSIC LIBRARIAN'S RESEARCH VISIT TO ALBANIA

Roger Taylor  
(County Music and Drama Library, Somerset)

The smell was dreadful but the sounds magical. This was the Jordan Misja Artistic School in Tiranë, oldest of Albania's specialist secondary music schools, founded in 1946. From the odours drifting down dark, dank corridors, the 1946 sewage system left much to be desired. Paint was peeling, and the general impression was of an unkempt, poorly-maintained building hardly conducive to artistic attainment. Yet from the staircase came wonderful sounds of a Bach solo violin partita. On a landing above was a boy, maybe 13 years of age, in teeshirt and shorts, practising to himself and producing the sounds that melt hearts. This was the essence - the paradox - of Albania.

Previous visitors had waxed lyrical about standards of music education in Albania: 'Any child who shows a talent for music will probably have a better chance of developing it in Albania than anywhere else in the world', wrote June Emerson in 1989, explaining how a country the size of Wales with a population of barely three million had 17 elementary and ten secondary music schools.<sup>1</sup> This was the time when Albania was still forbidden to all but a few vetted and shepherded tourists, the only country in Europe where there were still statues of Stalin, a Stalin Boulevard, and a Stalin City. Within the most rigidly authoritarian regime west of North Korea, freedoms were strictly prescribed. A 40-year 'Cult of Personality' around the Albanian leader Enver Hoxha lived on after his death in 1985. His successor Ramiz Alia maintained the strict centralised charade until the social explosions of 1991, with their ferry boats teeming with refugees, embassy grounds invaded, and an almost total collapse of civil law. A nadir was reached in Albania in the winter of 1991-92, when queues developed at three in the morning for milk, and shooting was heard at night. Alone among the emergent nations of Eastern Europe a suppressed people gave vent to its fury and wrought vengeance on any vestige of state property and control. Even today, three years on, factories lie devastated and idle, and many products which once were produced locally are imported at Western prices. A report from Autumn 1991 described

<sup>1</sup> June Emerson, 'What are they doing in Albania?', *Music Teacher* June 1989, p. 10. The present Secondary Music Schools in Albania are at Berat; Durrës; Elbasan, Fier; Gjirokaster; Korçe; Kukës; Shkoder; Tiranë (Jordan Misja); and Vlora.

... a state of almost total collapse. Hundreds of school buildings have been vandalised and some have even been razed, school supplies and textbooks are virtually unobtainable, and there has been a sharp drop in the number of teachers. Some have fled the country and others have relocated from rural to urban areas.<sup>2</sup>

Of 2,500 schools, 750 were reported vandalised or destroyed. Whither music and whither libraries in this mayhem? Had they survived? Had they a role in the new democratic order?

A British Council survey<sup>3</sup> identifying the very few library connections with Albania had mentioned a link between the Royal Academy of Music [RAM] and the Institute of Fine Arts in Tiranë. Katharine Hogg of the RAM explained that a speculative letter had been received in 1992 from Katerina Gosh, the Institute's librarian: that and some subsequent correspondence was the substance of the link to date. So there was at least one music librarian in Albania, and a possible visit now had a focus. June Emerson, of The Albanian Musicians' Trust, had written eloquently about her chance encounter and subsequent fixation with Albania and its music, and was able to confirm the continued existence of the music education system that she had found so impressive in 1989.<sup>4</sup> Encounters with special interest groups such as Friends of Albania, the Anglo-Albanian Association, and the Albanian Society of Britain revealed a hitherto hidden world of Albanology, and a wealth of information that was able to put flesh onto the bones of what was still a skeletal idea. Everything suggested that Albania was experiencing the most extreme difficulties, but no-one in librarianship, still less music librarianship, had any idea how aid or outreach could be appropriately targeted (I likened the delicacy with which some aid had descended on a hapless Albania to a tap-dancing elephant<sup>5</sup>). Funding would be necessary merely for a research visit, and I must record my considerable thanks to the ERMULI Trust, The Library Services Trust, and the Kathleen and Margery Elliott Scholarship Trust for responding to applications from one more fired with curiosity than having any track record of ability as a professional Sherlock Holmes sleuthing the world.

I had decided in advance to preface any meetings with three cautions: (i) My mission was fact-finding; (ii) I had no pot of money to offer; and (iii) I certainly had no instant solutions. If necessary I had a fourth in reserve, to the effect that it would be the Albanians alone who could effect any changes and improvements in the long term, even if immediate conditions seemed decidedly unpromising. This seemed to be borne out by an incident reported by an officer of the UK

<sup>2</sup> Louis Zanga, 'Albania: the woeful state of schools', *Munich Free Radio Report on Eastern Europe* 2 no. 41 (11 October 1991), p. 1.

<sup>3</sup> Rachel Roberts, 'British support to library and information development in East and central Europe', *British Council* 1993, p. 1.

<sup>4</sup> June Emerson, *Albania: the search for the eagle's song*. Studley, Warwickshire: Brewin Books, 1990.

<sup>5</sup> Roger Taylor, 'Outreach - lament of a tap dancing elephant?', *Friends of Albania Newsletter* 8 (Spring 1994), p. 22-23.

charity Feed the Children who visited Albania in December 1993. He inspected a Tiranë school which had received a range of equipment from FTC:

The English teacher would also like to create a library of English books. I was shown a bare room measuring about 6 square metres, and was asked if we could provide shelving and books. I explained that it was not cost-effective for FTC to transport shelving from the U.K. and moreover that evidence of self-help in this direction would engender a spirit of partnership if FTC then provided the books. It is worth noting that the notion of self-help is unexplored territory for Albanians who are used to a culture in which the State is left to provide everything or nothing as the case may be.<sup>6</sup>

In the event all the professional librarians I met, while appreciating the honesty of my three cautions, were fully aware that they controlled their own destinies. Any depression emanated from the frustration caused by their financial inability to effect the changes they wished to implement.

Another decision taken in advance was that I would comment honestly about what I saw. If circumstances proved as grim as reported, there seemed little point in blandly pretending otherwise for the sake of diplomatic nicety. If cause were found for criticism, then it would be important and appropriate for that criticism to be voiced and heard, hopefully in a constructive manner. One risked offending delicate sensibilities, but I felt it necessary to aspire to an objective honesty lest the visit degenerate into mere political courtesies and professional tourism. In the event, this course seemed the right one: after years of living a schizophrenic lie in Europe's most blatant cult of personality, many now relish opportunities for a forthright truthfulness which would previously have been impossible. If conditions are not good, this is now acknowledged openly - in itself psychologically refreshing and encouraging.

My major discovery was that there is just one centre of professional music librarianship in the whole of Albania. I had been greatly encouraged by the fulsome letter of welcome received from Katerina Gosh and the Dean of the Music Faculty, Bujar Sykja. It was they whom I met on my first (Sunday) morning in Tiranë. To my amazement and delight, Katerina had arranged an entire week's programme of visits and meetings (see Appendix A). Since her one major failing was her never having learned English, we were both dependent on the excellent interpreter provided by my local Tiranë agency, a student of English who had library work experience and was conversant with vocabulary such as 'bibliography', 'classification' and 'cataloguing'. Katerina took part in most of our visits and this proved as significant for her as my own visit seemed to those we met. There is still a strong tradition in Albania of welcoming the honoured guest, and the welcome and interest I received was often a humbling experience.

At the Institute of Fine Arts I met the team of five, led by Katerina Gosh, which constitutes the professional nucleus of Albanian music librarianship: Marjana Pano and Mimoza Berisha (cataloguers - Marjana with 20 years' experience

<sup>6</sup> Stewart Crocker, 'Albania's children - what hope for them now?', *Feed the Children report* December 1993, p. 5.

at the Institute library), and Miranda Bakiasi and Mirela Mita (reference librarians). Nowhere else in Albania are professional librarians involved with music. That there are other important music collections in Tiranë and beyond is a matter to which I shall return. After 20 years working in the National Library, Katerina became Head of the Institute of Fine Arts Library in 1987. She found music stored in warehouse conditions, and it is testimony to her patience, diligence and persistence in times of extreme difficulty that she created a team of dedicated librarians to arrange, classify and catalogue the collection of some 15,000 items. In common with all Albanian libraries (and indeed with libraries in much of Central and Eastern Europe) this remains closed-access, and it is difficult to contemplate any conversion to open access within even the present, greatly-improved, conditions. Shelving is roughly constructed – splinters are a daily hazard – and there is no temperature or humidity control. In winter, heating is virtually non-existent in most public buildings: I at least was glad of the unseasonably high temperatures during my early June visit. The stock reveals years of underfunding, evident particularly in the continuing inability to purchase international editions because of a lack of foreign currency. There is a substantial and aging collection of Russian books and music (now little-used), and a random representation of mainly instrumental repertoire of the 18th and 19th centuries. ‘Early music’ and anything liturgical was conspicuously absent. I saw some volumes of the New Mozart Edition, but most Western music stock is of unbound, antiquated, editions. The few bound volumes emanated from an apparently rather primitive University book bindery with no concept of the specialist binding requirements of music. As might be expected Albanian music is much in evidence, including multiple copies of opera vocal scores and manuscripts of symphonic repertoire. Unfortunately it is estimated that 90 per cent of stage works are politically compromised and no longer performable, and there is currently no Albanian music publisher to promote post-Communist repertoire. Library users are obliged to select from an extensive card catalogue, and there is at least a consistency of approach even if the classification scheme (a 20-year-old Albanian UDC) is not ideal for potential open access.

There is no prescribed budget for stock acquisition: Katerina Gosh has to negotiate with the Institute authorities for each item of expenditure. In 1993–94 her spending amounted to 20,000 lek (US\$200 or £135). When a wry Bujar Kapexhi, Director of the Institute, acknowledged Katerina as the most persistent bidder from the three faculties (Music, Drama and Fine Arts), one may gain some idea of the paucity of public funds. Salaries for professionals amount to no more than £20–£40 per month: it must be difficult to retain enthusiasm and zeal for one’s work when so poorly rewarded. Funds are simply not available for periodical subscriptions, still less encyclopedias, dictionaries and national bibliographies. Foreign publishers’ catalogues must make depressing reading when everything is priced many times over meagre Albanian resources.

Circumstances are relative, and at least the Institute’s stock is catalogued, classified and well-ordered. At the Jordan Misja School – the premier secondary music school in Albania, with 600 music students aged 9–18 (including 200 boarders from elsewhere in the country plus 90 full- and part-time teachers) – even Katerina was shocked to discover a music library entirely uncatalogued,

with much of its stock beyond rescue, and in no evident shelf order. The music librarian had had no library training, and indeed up to two years ago had been a seamstress (her family was ‘not approved’ by the old regime – not uncommon in Albania – and she had been denied higher education). ‘How do you know what music you have in stock?’ ‘After two years I have learned’. Despite her lack of professional education, this lady was well aware of her library’s shortcomings, and would welcome any specialist advice. Before we left, Katerina was already planning its conversion to open access!

More than once I had that strange sense of *déjà vu*. At Belfast in 1993, IAML(UK) convened the first-ever meeting of Irish music librarians: colleagues in Belfast and in Dublin met each other for the first time, and discovered common interests and concerns. Something similar happened in Tiranë: the Opera House and the Radio/TV Centre both maintain extensive collections of performance materials, but neither employs professional librarians. The Opera collection is currently supervised by a deputed singer, while the Radio/TV Centre has an untrained storeman who, after 20 years, has an understandably encyclopedic knowledge of his stock. Both collections include valuable manuscript material which receives no specialised maintenance or exploitation. Both occupy rooms already approaching capacity, both utilise simple ledger stock lists, and both librarians are currently aware of repertoire deficiencies inherited from the old régime and exacerbated by current fiscal difficulties. Both Beso Petrela (Deputy Director of the Tiranë Opera House) and Zhani Ciko (Head of Music, Radio/TV Centre) seemed pleased that my visit facilitated attention by Katerina Gosh, recognising her as the lynchpin of Albanian music librarianship.

It was surprising to find no specialist music librarian at the National Library but, as I saw, the music stock comprised only a small collection of published Albanian works. Everything pointed to a focal role for the library of the Institute of Fine Arts in music acquisition and specialist training. I suggested to the officers of the newly-reconstituted Albanian Library Association [ALA] that it might consider establishing a specialist music group, but that its membership (as with IAML’s) should be broadened to include non-librarians concerned about the welfare of music archives and about library provision. This could provide a framework within the ALA structure for specialist meetings, and hopefully would encourage the training and appointment of music library specialists to take charge in due course of those immensely-valuable collections currently without professional supervision.

Public and academic libraries have benefited from substantial stock donations by various charitable organisations, most notably the Soros-funded Open Society Foundation for Albania. Hitherto music has not featured among these foundation donations (although a Soros advisory Music Commission came into existence on 2 June 1994 while I was in Tiranë, and it is not impossible that music libraries could benefit). Katerina Gosh had received 23 boxes of music from the Bodleian Library in September 1993, and in April 1994 June Emerson had driven to Albania with a huge consignment of donated music destined for the Institute of Fine Arts Library and for five major music schools. At the Institute, music was unpacked awaiting processing into stock. At Jordan Misja School and the music school at Elbasan (48 km south of Tiranë over the Krrabe Mountains), the music

had been given to the school libraries and was already in circulation. At Durrës, however, the school librarian had been refused access to June Emerson's music, and it was still boxed in the office of the Deputy Director. This encounter provided a very clear demonstration of the continuing influence of teaching staff over curriculum choice and music selection. The Deputy Director, possibly a fine violin teacher, took exception to our enquiries about the rightful place of such music donations. When I had the temerity to enquire about vocal repertoire and newly-permitted liturgical texts, he exploded that religious music had no value, had no place in his school, and stormed out of our meeting. This disconcertingly young man would have been educated in the years of official atheism, and gave the most overt demonstration we encountered of 'old thinking'. Many political appointees of the old regime have been replaced during the last three years, yet the old ways of thinking are still apparent in some influential positions. The standard of music education is undeniably high: as recently as May 1994, a string orchestra of Jordan Misja students under Zhani Ciko took first prize at a Madrid international competition. Professors have great influence over their pupils, yet it is difficult to imagine open-access collections jeopardising the high standards they achieve. Librarians for their part are concerned that open access will lead to wholesale loss of stock. Music donated by the West is irreplaceable in terms of current Albanian budget capabilities and, while enormously welcome, can be an embarrassment in custodial terms. This is another typically Albanian paradox not of music librarians' wishing or making. In academic libraries particularly there is widespread concern that staff as well as students need to be educated about principles of corporate ownership and about the ethos of borrowing and returning. Electronic security systems could allay custodial fears, but would not in themselves convince professors in particular that borrowing did not connote ownership. Education about the concept of library lending is necessary from the top down.

Sound recording resources exist in Tiranë in similar isolation, without professional involvement or opportunities for the exchange of views. At the Institute of Fine Arts a room quite separate from the Institute Library accommodated a substantial collection of reel-to-reel recordings, taken mainly from radio broadcasts. Ermin Dergjini, a professor of music history with additional responsibility for this collection, pointed to little more than 100 commercially-released recordings (80 LPs, 7 cassettes, 20 CDs). June Emerson had greatly increased this stock with 500 LPs and 70 cassettes, and he hoped to purchase a further 30 CDs if funds were released. Use was confined to headphone listening on site using mainly antiquated playback equipment. There was no administrative or professional link between sound recordings and printed music, which the Professor recognised as a major failing. If they could be combined, he felt there might be more chance of obtaining funding for network links throughout the Institute, as well as introducing video, particularly for the drama faculty. The gifts I offered of a small number of LPs and complementary scores of contemporary music would obviously find separate homes in the immediate term (see Appendix B).

At the Radio/TV Centre I was shown the extensive collection of recordings, again all transferred to reel-to-reel for everyday broadcasting use, with the original recordings secured in archival safety, and again administered without

the involvement of professional librarians. Another extensive collection of tapes and film is maintained at the Institute of Folk Culture. Folk music had been favoured by the old régime, and conditions at the Institute remain the best anywhere in Albania. Published folk collections had included politically-corrupted texts (authentic music transcriptions, but with tell-tale references to co-operatives, 'Leninë', and the beloved Enver Hoxha). I was advised that new research sought to record authentic texts as far as they survived, but that these corruptions would be retained as a valid portrayal of an albeit dark period of Albanian history. This reflected a concern I heard elsewhere: every library stored piles of collected works of Hoxha, Lenin and Stalin, and since my return the Government has sanctioned the pulping of all of Hoxha's voluminous publications. Much Russian material is being similarly withdrawn. There is concern that no copies may survive of many Communist editions, and that a 50-year heritage of dictatorship and repression will be lost. Musically, too, it is important that copies are retained of even the most politically-compromised works, and herein is a problem concerning both past and future.

Many original manuscripts are stored in various un-coordinated locations – the Institute of Fine Arts, the Radio/TV Centre, the Opera House, probably the archives of Albfilm (which there was no time to visit), the League of Writers and Artists, and by composers or their descendants. There is an obvious need for these to be catalogued and preserved in a central location. A Music Information Centre could act both as archive and as a showcase for new repertoire. In the absence of any Albanian music publishing composers have no means of attracting attention to their music at home, let alone abroad. A facility similar to the Contemporary Music Centre in Dublin could play a vital role in the regeneration of Albanian music. It could also accommodate the equipment to print music by computer, and could employ specialists to store and exploit these resources. Once again Katerina Gosh was already one step ahead: she has identified an ideal site in the grounds of the Institute of Fine Arts to create a combined music and sound recordings library, which could readily accommodate the MIC. With the Soros Foundation pouring US\$300,000 into repairing the crumbling fabric of the buildings housing the Drama and Fine Arts Faculties it is not impossible that funds could be obtained to create a purpose-built music facility that would act as the focal point for Albania's archival, library, promotional and publishing requirements.

What was achieved by the research visit? From a personal point of view much information was gathered about Albanian music library provision itself, but in addition it was possible to learn and confirm some basics of approach that would be applicable in any general context:

1. It is vital to prepare well in advance, and to research the subject as well as possible. Local representatives (embassies, cultural centres, aid organisations) do not appreciate the 'idiot approach' of the naïve unprepared foreigner abroad.
2. Establish local contacts, if possible in advance: local information is invaluable and saves much time.



3. Employ a regular interpreter: discuss the project before launching into a series of meetings so that the interpreter understands your objectives, and an empathy is established. Confidence in one's interpreter is vital.
4. Be prepared to introduce a mission statement at each encounter: honesty, sincerity and modesty are appreciated and help to 'break the ice'.
5. Commit sufficient time to the visit for confidence to develop: while formal meetings are welcome, conversations 'off the record' can be still more illuminating.
6. Value any incidental contacts in possibly unrelated fields: an aid worker can provide invaluable information about conditions away from the centre and can offer lateral advice about, for example, regular transport which might facilitate transmission of aid materials.
7. Compile a contact list of names and addresses: IASA, for example, has repeatedly failed in its efforts to establish a link with Albania simply for want of knowing whom to contact.
8. Do not raise expectations that cannot be followed through and honoured. Be honest about limitations and difficulties in the West that may not be appreciated. At the very least, however, maintain contact with new-found colleagues.

I hope my visit may also have beneficial effects for my new Albanian colleagues. In Albania there had been no co-ordination or even communication between centres of similar interest. Katerina Gosh was undoubtedly the senior professional in the field and had demonstrated a quiet but efficient persistence in assessing the needs of her own library and in campaigning – no less – for the funds to initiate their implementation. With Katerina attending most meetings I was often able to sit back while intensive and sometimes animated conversations flowered merely because of the presence of an opportunity. I think it is fair to suggest that Katerina herself learned much from an Albanian overview, and that her experience and knowledge were immediately welcome where there was no professional librarian's input. In suggesting that the Albanian Library Association create a specialist music group I would hope that a structure might develop in which these contacts can be strengthened, and co-operation developed. With a collective voice, and with organisational backing, a better chance is stood of persuading government and non-government to listen and to appreciate the particular problems associated with music provision.

For Katerina herself, her reputation within her own Institute would be still further enhanced, and her involvement on broader matters of general music library provision in Tiranë and nationally would, one hopes, receive enthusiastic endorsement from the Institute Directorate. There are many changes taking place in Albania as it converts to a full market economy. There are plans, for example, to reduce the number of specialist secondary music schools in Albania from ten to four. It is not possible or appropriate for an outsider and brief visitor to express any particular preference. In one sense this may be seen as a regrettable diminution of a hitherto enviable music education network. The Principal of the Elbasan artistic school, for example, was extremely worried: would his school open again in September? It plays a focal role in the cultural life of the

city, and without it there would be no regular concerts, recitals and exhibitions. On the other hand, precious resources must be used as effectively and efficiently as possible, and a view expressed centrally was that three or four centres of excellence (Shkoder in the North, Korçe in the South, Jordan Misja in Tiranë and perhaps one other – maybe Durrës or Elbasan) would better concentrate finite resources, still produce students of excellence, but restrict over-production of musicians who would be unemployable in Albania itself. In terms of library provision there are benefits in concentrating resources in a smaller number of locations. There are music schools already such as that at Berat where there is no music library, and little prospect of creating one. This is a matter for the Albanians to decide. Whatever ensues, in Katerina Gosh and her colleagues is a recognised national centre of excellence capable of providing consultancy, training and implementation of policies, assuming the backing of the specialist international organisation is forthcoming.

### What is to be done?

I would suggest the following:

1. The retention and development of the international connection I so tenuously established. *Brio* should be supplied by IAML(UK), and a full international corporate membership of IAML provided for the Institute of Fine Arts Library, for a period of at least five years.
2. Funding should be sought for Albanian representation at international IAML conferences. Foundations working in Albania may fund air fares abroad if other expenses are covered.
3. Economic circumstances are such that it could be ten years before national wealth is sufficient to support a full cultural infrastructure including music library provision. Basic aid in terms of materials – printed music and sound recordings – is still a prime requirement, both in Tiranë and in the regional music schools. It should be possible to co-ordinate the gathering of such material and to arrange for its shipment using low-cost charity transports (Feed the Children sends an articulated lorry every week to Durrës, inviting a voluntary donation of just £100–£120 for a non-FTC consignment of one cubic metre).
4. Enormous benefit would be gained by inviting perhaps two or three of the Institute of Fine Arts team to the UK for a study visit. Benefits would accrue on various levels. It would be possible for various systems to be evaluated for possible local relevance – cataloguing, classification, management of open-access facilities, electronic stock security systems, OPACs, etc. This would be of inestimable educational value which would benefit the Institute directly and would enhance its role as a focus of music library expertise in Albania.
5. Encouragement should be given to cost plans and to prepare reasoned funding applications. Foundations exist with generous resources, but it is difficult to present an accurate application if one has no knowledge of costs involved. I suggested that Katerina, if she visited the UK, should compile a

basic stock list (complete works, practical editions, reference and bibliographic works), costed at UK prices and including full library binding as necessary. This could then be presented for Foundation consideration. I recommended that she 'think big' - imagine what might be the ideal, plan and cost accordingly, and present as a reasoned application. If Soros can plough US\$300,000 into the other Institute faculties, why not plan a new purpose-built library on the available campus site: include an electronic stock security system, and provide facilities for a Music Information Centre with computerised music printing equipment such as that available in the Irish Contemporary Music Centre? A visit to Dublin could have great relevance for similarly sized countries with finite resources. Not only would the Institute gain a facility unique in Albania, but a small country would have a hugely beneficial focus for music provision, archival storage, publishing and promotion. Ambitious? Of course, but nothing less than deserved by a nation with such strong musical traditions yet so poorly and un-coordinatedly served. Funding may not be instant, but at least a plan would exist and applications for funding be repeated. For recipient and benefactor this could be a showcase facility in a country so greatly disadvantaged but whose people are so obviously talented.

I must pay tribute to Katerina Gosh, who took upon herself the role of organiser, facilitator and companion. Thanks also to my truly excellent interpreter, Bernard Zeneli. To meet fellow librarians and musicians already achieving so much in the most difficult circumstances imaginable was humbling, and put any deficiencies in our own world of music provision somewhat into perspective. In Berat I met a father whose son is learning piano but who has no music whatever. In Durrës I was introduced to Andrea Leka, great-nephew of the composer Dora Leka (she herself had been in Germany for an eye operation and was then in Switzerland for a festival of her music). Andrea is 11 years old, studies piano at the Institute in Tiranë, has performed as soloist and in concertos in Italy, and is known as the 'Albanian Mozart'! Yet he played Beethoven from the most appalling photocopy of an ancient Soviet edition. In Tiranë I saw Suzana Turku rehearsing the Opera House company for an imminent *Rigoletto*. Later she told me about the choir she had formed - 'Pax Dei' - with 20 of the finest opera chorus singers. Two years ago they performed the Mozart *Requiem*, and at Easter 1994 had given, in the packed Catholic Cathedral, the first-ever performance of a Bach choral work in Albania - the *Magnificat*. The programme I saw on video also included some Albanian choral works, plus motets, madrigals and the 'Hallelujah Chorus' in perfect English! Here was the true, vibrant, life of Albanian music-making that desperately needs a comprehensive music library for education and research. Beso Petrela at the Opera House showed me the harp received from Hungary six months before. It was 30 years since they last possessed a harp, and the player from that time was busy relearning her skills in preparation for *Rigoletto*, but with a harp with less than half the full number of strings. The ballet company is also desperately short of repertoire, and I brought back a basic stocklist of urgent requirements in printed music and recorded formats.

Albania is a startlingly beautiful country living in religious harmony. Others have visited and have been captivated by the country and its people. A small nation sealed by the most brutal of dictatorships has been left with a crumbling infrastructure, antiquated equipment and an economic catastrophe which will require years to rectify. Tiranë is now a city of kiosks, cafés and soap-box enterprise which gives a veneer of Mediterranean normality. The reality is a life of grim survival in circumstances hardly conducive to professional or artistic achievement. We could do much worse than offer a helping hand to a disadvantaged nation struggling to find its place in the new European order. Dreadful in some ways, but leaving so many magical memories.

## Appendix A

### *Itinerary of visit to Albania, May 28 - June 8 1994*

- Sunday May 29* Preliminary meeting: Katerina Gosh (Librarian, Institute of Fine Arts); Bujar Sykja (Dean of Music Faculty, Institute of Fine Arts)
- Monday May 30* *Institute of Fine Arts*  
 Bujar Sykja  
 Katerina Gosh  
 Marjana Pano  
 Mimoza Berisha  
 Miranda Bakiasi  
 Mirela Mita
- US Cultural Centre*  
 Cynthia B. Caples (Public Affairs Officer, U.S. Embassy)
- Tuesday May 31* *Opera House, Tiranë*  
 Beso Petrela (Deputy Director)  
 Suzana Turku (Conductor)
- Institute of Fine Arts*  
 Bujar Kapexhi (Director)
- University of Tiranë Library*  
 Fatmira Haxhi (Director)

- Wednesday June 1** *Open Society Foundation for Albania*  
Valdete Sala (Co-Director, for Library Affairs)
- Radio/TV Centre*  
Zhani Ciko (Head of Music)
- Jordan Misja Artistic School*
- British Council Reading Room, University of Tiranë*
- Thursday June 2** *Institute of Folk Culture*  
Ferial Daja (Ethnomusicologist)  
Pirro Mišo (Ethnomusicologist)  
Shpresa Agalliu (Ethnochoreographer)
- League of Writers and Artists*
- National Library*  
Nermin Basha (Director)  
Tefta Buzo (Bibliographer, President of the Albanian Library Association)
- Concert at the Palace of Congresses*  
Student orchestra of the Jordan Misja School
- Friday June 3** *Berat: Public Library*  
Balil Gjini (Director)
- Saturday June 4** *Durrës: Public Library*  
Pirro Dollani (Director, Secretary of Albanian Library Association)
- Durrës: Music School*
- Concert at the Institute of Fine Arts*  
String orchestra of the Institute of Fine Arts
- Monday June 6** *Institute of Fine Arts*  
Ermir Dergjini (Manager of sound recordings collection)
- British Embassy*
- Tuesday June 7** *Elbasan: Public Library*  
Kujtim Bevapi (Director)
- Elbasan: Music School*

## Appendix B

Printed music and LPs donated to the Institute of Fine Arts, Tiranë, June 1994 by Chester, Peters, Ricordi and Universal editions, and by Graham Muncy, Surrey County Library.

- D. Bedford *Tentacles of the dark nebula*  
M. Berkeley *Four Ronsard sonnets*  
B. Ferneyhough *Transit*  
M. Kagel *Mat h für 3 Spieler*  
M. Kagel *Musik für Renaissance-Instrumente*  
W. Lutoslawski *Paroles tissées*  
L. Nono *Fragments – Stille, An Diotima*  
T. Souster *Equalisation for brass quintet and live electronics*  
T. Souster *Sonata for cello, piano, 7 wind instruments and percussion*  
K. Stockhausen *Stimmung*

## Appendix C

*Albanian Music held by the British Library: a Descriptive and Annotated List*

## 1. Individual works

Daija, Tish (b. 1926)

*Halili dhe Hajrija* (1963).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1981.

Full score.

Ballet in 3 acts, 10 characters: libretto by Panajot Kanaçi . . . 'the first Albanian ballet' (June Emerson, *The music of Albania*, p. 54).

Scored: 2 + picc. 2 + c a.22-4331-alt. sax.-timp-perc-xylophone-strings.

\*Dizdari, Limos (b. 1942)

*Symphony no. 1 in B minor* (1971).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1987.

Full score. 4 movements: 1. Moderato  
2. [not known]  
3. Molto vivace  
4. Marcato.

Scored: 2 + picc.223 + c bsn-4331-timp-perc-piano-strings.

\*Gaqi, Thoma (b. 1948)

*Rapsodi Koncerti (Concert rhapsody) for violin, cello and orchestra* (1979).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1986.

Full score.

Scored: 2 + picc.222-4331-timp-perc-violin solo-cello solo-strings.

(Entitled 'Toka ime, Kënga ime' ['My Land, My Song'] – Emerson, *Music of Albania*, p. 57.)

\*Scores donated to The British Library by the Library of the Institute of Fine Arts, Tiranë, June 1994.

Harapi, Tonin (1928–1992)

*Zgjimi* (1976).

[Tiranë]: Shtëpia Botuese e Librit Shkollor, [1980].

Vocal score.

Opera in 2 acts, 9 characters + chorus: libretto by Mirosh Markaj, based on the play *Kosta Bardhi's Mill* by Naum Prifti. ('It explores different aspects of war as experienced by Kosta the miller, and other inhabitants of his village. The music is constructed on a complete system of motifs with which tonal conflict is developed. The village scenes use material based on folk song', Emerson, *Music of Albania*, p. 58.)

Scoring not indicated.

Introduction in Albanian.

\*Ibrahimi, Feim (b. 1935)

*Concerto for piano and orchestra no.1* (1971).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1987.

Full score.

Scored: 2 + picc.222–4331-timp-perc-piano solo-strings.

('... the first Albanian composer to be entirely musically educated in his own country' – Emerson, *Music of Albania*, p. 59.)

\*Jakova, Prenkë (1917–1969)

*Gjergj Kastrioti – Skënderbeu* (1969).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1977.

Vocal score.

Opera in 2 acts, 21 characters: libretto by L Lazar Siliqi. ('... the first time that this Albanian hero had been celebrated in a stage work by one of his own countrymen. It was written to celebrate the 500th anniversary of the death of Skënderbeu, and was an epic-heroic work on an unprecedentedly large scale' – Emerson, *Music of Albania*, p. 20.)

Scoring not indicated.

Introduction in Albanian.

Jakova, Prenkë (1917–1969)

*Mrika* (1958).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1977.

Vocal score.

Opera in 3 acts, 12 characters: libretto by L Lazar Siliqi. ('The first Albanian opera . . . , given its premiere in Shkodër, and then in Tiranë in 1958 and was an important landmark in Albanian musical history' – Emerson, *Music in Albania*, p. 20.)

Scoring not indicated.

Introduction in Albanian.

*Flight for the Eagle?*

Kono, Kristo (1907–1991)

*Lulja e kujtimit* (*The flower of remembrance*) (1961).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1981.

Vocal score.

Opera in 3 acts, 17 characters: libretto by Andron Mara and Aleko Skali, based on a novel of the same title by Foqion Postili. ('. . . it deals with the problems of inequality and the class struggle. It retains a great deal of the romantic nature of the original novel, for which it received some criticism, but was very popular with the public' – Emerson, *Music of Albania*, p. 18.) Set in Korça, 1907, with a Prologue set in 1905.

Scoring not indicated.

Introduction in Albanian.

Kushta, Shpëtim (b. 1946)

*Alarme të përgjakura* (*Bloody alarms*): *symphonic poem* (1970).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1981.

Full score.

Scored: 2 + picc.222–4331-timp-perc-strings.

('His first major work . . . ' – Emerson, *Music of Albania*, p. 60.)

Lara, Kozma (b. 1930)

*Baladë për piano* (*Ballad for piano*).

Tiranë: Instituti i Lartë i Artëve [Institute of Fine Arts], 1975.

('... the bulk of his output is for his own instrument, the piano. His style is rich and romantic, owing not a little to Grieg and Schumann and Rachmaninov' – Emerson, *Music of Albania*, p. 61.)

Lara, Kozma (b. 1930)

*Symphony no.1 in F minor* (1965).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1981.

Full score. 4 movements: 1. Andante – Allegro non troppo

2. Andante molto espressivo

3. Allegretto

4. Allegro.

Scored: 2 + picc.222–4331-timp-perc-strings.

('His first major work . . . ' – Emerson, *Music of Albania*, p. 61.)

\*Laro, Kujtim (b. 1947)

*Poeme Sinfonike* (*Symphonic poem*).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1986.

Full score.

Scored: 2 + picc.222–4331-timp-perc-strings.

('Most of his symphonic and vocal works draw their inspiration from the history and struggle for freedom of the Albanian people' – Emerson, *Music of Albania*, p. 62.)

## \*Noli, Fan Stilian (1882–1965)

*Skënderbeu: symphonic poem for orchestra* (1938).

Tiranë: Shtëpia Botuese e Librit Shkollor, 1986.

Full score.

Scored: 2 + picc. 2 + c a. 2 + b cl. 2–4231-timp-perc-organ (or harp)-violin solo-cello solo-strings.

(. . . one of the most revered cultural figures in Albania from the first half of this century . . . In 1932 his love of music eventually drove him, at the age of 50, to enter the New England Conservatory of Music [Boston, Mass.]. When he graduated in 1938 he presented three works [including "Skënderbeu"] – Emerson, *Music of Albania*, p. 15.)

## \*Shupo, Sokol (b. 1954)

*Frymezime nga vite të vegjelisë (Memories of childhood): symphonic suite.*

Tiranë: Shtëpia Botuese e Librit Shkollor, 1986.

Full score. 4 movements: 1. Song of the people of Punes  
2. Wartime play  
3. Ancient fortress  
4. Gjirokastër communists.

## Zadeja, Cesk (b. 1927)

*Dy skica simfonike (Two symphonic sketches).*

Tiranë: Shtëpia Botuese e Librit Shkollor, 1981.

Full score. 2 movements: 1. Flet Komisari  
2. Rreth Zjarrit Partizan.

Scored: 2 + picc-222–4331-timp-perc-piano-strings. SATB chorus in second movement.

## \*Zoraqi, Nikolla (1929–1991)

*Concerto for violin and orchestra no. 3* (1971), arranged for violin and piano.

Tiranë: Shtëpia Botuese e Librit Shkollor, 1977.

3 movements: 1. Moderato poco mosso  
2. Adagio  
3. Allegro con brio.

## \*Zoraqi, Nikolla (1929–1991)

*Uverturë koncerti (Concert overture).*

Tiranë: Shtëpia Botuese e Librit Shkollor, 1987.

Full score.

Scored: 2222–4231-timp-perc-strings.

*Flight for the Eagle?*

## 2. Collections

*Album me arie nga operat e kompozitorëve shqiptarë [Album of arias from Albanian operas and compositions].*

Tiranë: Shtëpia Botuese e Librit Shkollor, 1977.

Vocal score.

Contents: 1–5 Jakova, *Mrika*  
7–11 Nova, *Heroina*  
12–18 Jakova, *Skënderbeu*  
19 Grimci, *Bijt e Skënderbeut*  
20–22 Gaci, *Përtez Mjegullës*  
23–28 Zoraqi *Komisari*.

*Këngë polifonike Labe.*

Tiranë: Akademia e Shkencave e RPS të Shqipërisë, 1986.

Abbreviated English introduction by Spiro Shituni, p. 37–46.

A collection of polyphonic songs from South-West Albania ('Labëria'). Introduction includes detailed analysis of the vocal styles of five regions:

1. Kurvelesh
2. Bënça
3. Gjirokaster
4. Himara
5. Piluri.

Includes general map of South-West Albania (p. 3), and detailed source map (p. 622).

Each song includes place and year of collection.

*Këngë e melodi nga festivalet folklorike kombëbate (1968–1973–1978).*

Tiranë: Akademia e Shkencave e RPS të Shqipërisë, 1986.

Introduction in Albanian and French.

A collection of the folk songs and dances (vocal and instrumental pieces) performed at the National Folklore Festivals of 1968, 1973 and 1978.

## Munishi, Rexhep

*Këndimi i femrave të Podgurit.*

Prishtinë: Instituti Albanologjik i Prishtinës, 1979.

Includes bibliography. Summaries in Serbo-Croat and French.

Collection of Albanian monophonic folksongs from Kosovo, gathered summer 1972 and February 1974. Plus source map (p. 8).

## Munishi, Rexhep

*Rapsodi kreshnike: songs for voice and lahutë.*

Tiranë: Akademia e Shkencave e RPS të Shqipërisë, Instituti i Kulturës Popullore, 1983.

Introduction in Albanian, abbreviated in French.

A collection of songs collected in Shkodër and North-West Albania. Each song is identified by place and year of collection and performer.

## BYRD AT 450

Richard Turbet  
(Aberdeen University Library)

In 1923 the *Musical Times* published an enduringly useful resumé of the events which took place during the tercentenary of William Byrd. Byrd died in 1623, but the exact date of his birth is not yet known. In his will, dated 15 November 1622, he stated he was 'now in the 80th yeare of myne age', so he was born late in 1542 or during 1543. The quatercentenary of his birth was obscured by World War II, and although the 350th anniversary of his death was acknowledged, more comprehensive amends were made during 1992 and particularly in 1993, the 450th anniversary of his birth. The purpose of the present article is to review recent research: its structure is derived from that of my monograph *William Byrd: a guide to research* (New York: Garland, 1987), which was updated to 1992 as part of my subsequent volume for the same publisher, *Tudor music: a research and information guide*, published in 1994. The numbering of the entries which follow conforms to that in the annotated sequence begun in *William Byrd* and continued in *Tudor music*. For practical reasons I am dispensing with the *chronological* sequence of writings devoted to Byrd, though where appropriate I append such an item's notional number in brackets. Where an item is slight, or its title self-explanatory, I have not provided an annotation.

- 190 Ashbee, Andrew: *The harmonious music of John Jenkins*.  
Volume 1: *The fantasias for viols*. Surbiton: Toccata, 1992.

Chapter two, 'The English consort fantasia before Jenkins', contains many references to Byrd, of interest for being written from the perspective of Jenkins.

- 191 Ashbee, Andrew: *Records of English court music*.  
Snodland: Ashbee, 1991; Aldershot: Scolar, 1992.

Volumes IV (covering 1603-25) and VI (1558-1603) contain many indexed entries for Byrd concerning matters not discussed elsewhere. Note particularly the account for mourning livery for the funeral of Queen Anne, wife of King James, on 13 May 1619 (not 1618 as previously stated elsewhere), when Byrd was 76.

- 192 Bazzana, Kevin: 'La Conciliation dans la musique de William Byrd', *Sonances* 6 (juillet 1987), 24-28.

'Comme tous les grands compositeurs, Byrd a culminé, inventé et anticipé.' The author suggests that Byrd assimilated the full range of contemporary compositional techniques so effectively that he was able to reconcile the musical and social extremities of his own day in a manner that has transcended time and place. Translated from English (1987Bc).

- 193 Brett, Philip: 'Pitch and transformation in the Paston manuscripts', in *Sundry sorts of music books: essays on the British Library collections, presented to O. W. Neighbour on his 70th birthday*, ed. Chris Banks, Arthur Searle and Malcolm Turner. London: British Library, 1993, 89-118.

Virtually the entire repertory under consideration is by Byrd (1993Bp).

- 194 Brown, Alan: "'The woods so wild": notes on a Byrd text', in *Sundry sorts of music books* (see 193), 54-66.

Discusses the value of sources other than the copy text in editing this keyboard work (1993BRw).

- 195 Jones, Stephen and Turbet, Richard: 'Unknown ground', *Musical times* 134 (1993), 615-16.

A letter, submitted as an article, announcing Jones's finding, researched by Turbet, that Tomkins's keyboard *Offertory* is based on a passage from Byrd's *Great Service* and not, as thought hitherto, on plainsong (1993Ju).

- 196 Holdsworth, Donald: *Survey of church music performed in UK cathedrals (39) & churches (34) during 1962*. Stretton-on-Fosse: Holdsworth, 1963.

The list includes 44 works by Byrd not mentioned in *Sixty years of church music* (Church Music Society occasional paper no. 24), published in 1960 with data compiled in 1958, which concentrated on pieces sung in ten or more places. See entry 182 in *Tudor music*.

- 197 Lindley, Simon: 'Of Byrd, bargains and banter', *Church music quarterly* 123 (July 1993), 16-17 (1993Lo).

198 Milsom, John: 'Byrd on record: an anniversary survey', *Early music* 21 (1993), 446-50 (1993Mb).

199 Milsom, John: 'Composer of the month: William Byrd, 1543-1623', *BBC music magazine* 2 (November 1993), 47-50.

First published source to cite recent but now disproved research suggesting that Byrd might after all have been a chorister at St Paul's Cathedral, first proposed by Rimbault in 1841 and rightly dismissed by Fellowes: see 5 and 1923Fw respectively in *William Byrd* (1993Mc).

200 Moroney, Davitt: "'Bounds and compasses": the range of Byrd's keyboards', in *Sundry sorts of music books* (see 193), 67-88 (1993MOB).

201 Northcott, Bayan: 'A Catholic outlaw in his own country', *The Independent* (3 April 1993), 31.

'Celebrates the still-mysterious Elizabethan genius of William Byrd' (1993Nc).

202 Phillips, Peter: 'Byrd's nest', *Musical Times* 134 (1993), 628-31.

Discusses Byrd's vocal ranges with special reference to the Anglican church music. The misprinted musical example on p. 629 is corrected on p. 679 (1993Pb).

203 Procter, Michael: 'Composer of the year: William Byrd 1543-1623', *Early music yearbook* 1 (1993), xi.

Brief but cogent introduction to Byrd's music, its editions, and sources of information about Byrd himself. Page 108 lists 'Byrd year with Michael Procter: course and workshops in Britain and Europe' (1993PRc).

204 Rowland-Jones, Anthony: 'William Byrd, for the 450th anniversary of his birth: some thoughts on a familiar three-part consort', *Recorder magazine* 13 (1993), 52-54.

Musical analysis of the first consort fantasy trio (T 372 in the *William Byrd* catalogue), with practical thoughts on performance by recorders (1993Rw).

205 Turbet, Richard: 'Byrd reconstructed', *Early music news* 180 (1993), 16.

Discussion of editorial decisions taken when reconstructing the 1588 arrangement for broken consort of *The fifth pavan* for keyboard, supplementing editorial notes for the edition published Lincoln: Lindum, 1993 (1993Tb).

206 Turbet, Richard: 'The fall and rise of William Byrd, 1623-1901', in *Sundry sorts of music books* (see 193), 119-28.

Describes how publication of Byrd's music dwindled after his death until the 1840s. After this a publishing revival took place and Byrd's work became re-established by the end of Queen Victoria's reign (1993Tf).

207 Turbet, Richard: 'The Great Service and Cantate Domino: William Byrd', in *Northern Cathedrals Festival, Ripon Cathedral 1993*, ed. Roger Taylor. Ripon: Northern Cathedrals Festival, 1993, 14-16.

Essay introducing the two pieces being sung to celebrate Byrd's 450th anniversary at separate Festival services (1993Tg).

208 Turbet, Richard: 'Mr Byrd will never die', *International Association of Music Libraries, Archives and Documentation Centres (United Kingdom Branch) newsletter* 25 (1993), 16-18.

Discographical supplement to paper of same title given at the IAML(UK) 1993 Annual Study Weekend, with a note on a striking piece of self-borrowing by Byrd, also repeated at the words 'my years do seek her steps' in the song *I will not say*. Corrigendum and addendum in *Newsletter* 26 (1994), (1993Tm).

209 Turbet, Richard: "'My ancient and much revered master": two anthems by Byrd and Tomkins', *Choir and organ* 1 (November 1993), 15-18.

Illustrates how Tomkins based his setting in eight parts of *O God the proud are risen* on Byrd's setting in six, with a postscript describing a borrowing from Byrd in Tomkins's Funeral Sentences (1993Tmy).

210 Turbet, Richard: *William Byrd, 1543-1623: Lincoln's greatest musician*. Lincoln: Honywood, 1993. 43p.

Discusses the music Byrd composed while organist of Lincoln Cathedral, 1563-72, and considers the legacy of his spell in Lincoln in the light of his



subsequent career. New biographical information is presented, and the progress of Byrd's music in Lincoln is traced continuously from his death to the present, mainly through the manuscripts used by the Cathedral choir from the beginning of the eighteenth century until the late nineteenth century, and the music bills (lists of the music sung at each daily service) which begin at 1893 (1993Tw).

- 211 Westover, Catherine: 'William Byrd and his time', *Viola da Gamba Society of Great Britain newsletter* 82 (1993), 6-9.

Headed 'Report of the June meeting', this summarizes the four papers 'celebrating the 450th anniversary of Byrd's birth'. Alex Walsham spoke on 'Musicians in Elizabethan and Jacobean England', concentrating on aspects of Byrd's Roman Catholicism, notably his donations to missions abroad. Stewart McCoy's topic was the 'Paston lute sources', a study of performance problems, using Byrd's songs to illustrate the various possible scorings implied by the sources. John Milsom's paper, 'Philip van Wilder's consort music', was only 'tangentially' related to Byrd, but noted a clear example of Byrd's familiarity with Wilder's music (Milsom noted another - Wilder's *Une nonnain* bars 36-40, and Byrd's motets *Infelix ego* bars 108-13 and *Domine salva nos* bars 19-23 - in a subsequent version of this paper at the 21st Annual Conference on Medieval and Renaissance Music, Bangor, 1993). Finally, in 'William Byrd's consort music', Oliver Neighbour pondered the instrumentation of Byrd's corpus (1993Ww).

- 212 Irving, John: 'Words and notes combined: some questions of text-music integration in Byrd's Masses', *Music review* 52 (1991), 267-78.

Published in June 1994. Demonstrates how Byrd illuminates the meaning of his text by setting successive related verbal phrases to musical phrases that also reflect a relationship to one another (1991Iw).

Note: the pieces by Thomas Holmes discussed by Dr Irving in *Brio* 29 (1992), 71-77 ('William Byrd and the three-part ayres of Thomas Holmes') have now been published in York, by the Viola da Gamba Society, 1994.

### Biographical and Bibliographical Update

The following material updates or revises some matters in *William Byrd: a guide to research* and in *Byrd studies*, ed. Alan Brown and Richard Turbet (Cambridge: Cambridge University Press, 1992), the first publication celebrating Byrd's anniversary.

1. In her article about Bull in *The New Grove*, Susi Jeans cites a Viennese source of 1609-10 concerning Byrd's refusal to be party to an attempt by his erstwhile pupil at sharp practice.

2. In 'Mrs Herbert's kitchin booke', *English literary renaissance* 4 (1974), 164-73, Amy M. Charles finds that Byrd was on visiting terms with the family of George Herbert during 1601, when the poet himself was eight. This is the Herberts' only surviving account book, and runs from 11 April to 4 September that year.
3. Daniel Page has disposed of Thomas Byrd of the Chapel Royal as a candidate to be William's father: see my letter in *The Musical Times* 135 (1994), 73, 'Myths and more myths'.
4. On page 256 of *Byrd studies*, under 'Pavan and Galliard in C minor, no. 2', add the following as first item: Thurston Dart (hpsc). L'Oiseau-Lyre mono OL 50076 (lp 1955); electronic stereo OLS 114-18 (5 lps 1971). On p. 264, *Gloria tibi trinitas* was omitted from the contents of Mark Duthie's cassette.
5. In *Tudor music*, p. 220, the author of item 1986Ht is David Harris, and the latter half of the title is '. . . John Dowland (1563-1626) & William Byrd (1543-1623)'. Meanwhile the full names of the authors of item 1991Fw on p. 222 are Kenneth Fulton and Dawn H. McCord. Another poem has emerged: Sidney Keyes's 'William Byrd' from his *Collected poems* (London: Routledge & Kegan Paul, 1945).
6. After I had sent 'The Great Service: a postscript' to *The Musical Times* for publication - in vol. 133 (1992), 206 - Peter M. Meadows wrote to me about the Peterhouse source, confirming my conclusions but adding that in his opinion the word 'greate' erroneously heading the Magnificat of Hooper's *Full Service* 'would seem to be a later addition' (letter 4 February 1992): see WB183 in *Tudor music*.
7. In my review of volume 6b of *The Byrd edition* in *Musical Times* 134 (1993), 449 (with correction on p. 557 of a serious misprint), I draw attention to the reference to a 'William Bird' in the pilgrim-book of the English College in Rome, 1616.
8. There are three additions to my essay 'The fall and rise of William Byrd, 1623-1901' (see above, 206). (i) *A short-title catalogue of music printed before 1825 in the Fitzwilliam Museum, Cambridge*, ed. Valerie Rumbold and Iain Fenlon (Cambridge: Cambridge University Press, 1992), p. 21, lists *The carman's whistle. Then come kiss me now*, without imprint, c. 1790 (MU. 1237). (ii) *Cantica Sion, or English anthems set to Latin words, for the service of the Catholic Church* (London: Novello, Ewer, 1881) contains *Look down O Lord* as 'Deus, in nomine tuo' at number 12 on p. 55 of volume 1 (no more published). (iii) In William Crotch's *Specimens of various styles of music, referred to in a course of lectures, read at Oxford and London, and adapted to keyboard instruments* (London: Birchall, 1808), *Bow Thine ear* and *Non nobis*, respectively a contrafactum and spurious, are included at p. 8 and 11 of volume 2, plus *My mind to me a*



kingdom is and *The carman's whistle* on p. 154 and 155 of the Appendix. (Neither I nor anyone I have consulted can trace a copy of this Appendix: in Crotch's *Substance of several courses of lectures on music, read in the University of Oxford, and in the Metropolis* (London: Longman, Rees, Orme, Brown, and Green, 1831) it is mentioned in a footnote on p. 89 and in an advertisement on p. 172, cost 4s., 'to be had at the Royal Harmonic Institution'.)

9. Lot 377 of Sotheby's sale, 2 December 1993, included a manuscript that was said to be 'a new and apparently unrecorded source' that includes 'the hitherto unrecorded bass part' of *Hugh Ashtons maske*, which itself includes the same ground as that used by Byrd in his piece variously entitled *Hugh Ashton's ground* or *Tregian's ground* (T463 in *William Byrd*). Dated ca 1620, this source, the bass part of three, also contains the basses of Byrd's three-part works from his *Songs of sundrie natures*, 1589, besides much else by other composers. It is now in Yale University Library.
10. *The Henry Wood proms* by David Cox (London: British Broadcasting Corporation, 1980) lists the first Promenade performances between 1958 and 1979 of works by Byrd.

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## MUSIC REFERENCE WORKS PUBLISHED IN 1993

Richard Andrewes

(Head of Music, Cambridge University Library)

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

### Dictionaries

*Biographical Dictionaries, International*

Blackmore, A. S. G. *An index of composers*. Bradford-on-Avon. 319 p. ISBN 0-9513946-1-4

*Dizionario degli interpreti musicali: musica classica et operistica*. Milano: Editori associati. 656 p. (I dizionari). ISBN 88-7819-195-7  
(First published in 1983 by UTET.)

Hixon, Don L. and Don A. Hennessee *Women in music: an encyclopedic bibliography*. 2nd edn. Metuchen, NJ; London: Scarecrow Press. 2 vols. ISBN 0-8108-2769-7  
(First edition published in 1975.)

*Dictionaries of Jazz, Popular and Folk Music*

Dolgin's, Adam *Rock names: from Abba to zz top*. London: Pan Macmillan. 237 p. ISBN 0-333-61415-1  
(How rock groups got their names.)

Gregory, Hugh *Who's who in country music*. London: Weidenfeld and Nicolson. 262 p. ISBN 0-297-81343-9

Jeffries, Neil *Kerrang: the directory of heavy metal: the indispensable A-Z guide to rock warriors & headbanger heroes!!!* London: Virgin Books. 248 p. ISBN 0-863697-61-5

Joynson, Vernon *Fuzz, acid and flowers: a comprehensive guide to American garage, psychedelic and hippie rock (1964-1975)*. Telford: Boarderline Productions. 403 p. ISBN 0-9512875-5-9

Larkin, Colin *The Guinness Who's who of country music*. Enfield: Guinness Publishing. 473 p. ISBN 0-85112-726-6  
(From the *Guinness encyclopedia of popular music*.)

Larkin, Colin *The Guinness Who's who of fifties music*. Enfield: Guinness Publishing. 351 p. ISBN 0-85112-732-0  
(From the *Guinness encyclopedia of popular music*.)

Larkin, Colin *The Guinness Who's who of folk music*. Enfield: Guinness Publishing. 320 p. ISBN 0-85112-741-X  
(From the *Guinness encyclopedia of popular music*.)

Larkin, Colin *The Guinness Who's who of seventies music*. Enfield: Guinness Publishing. 457 p. ISBN 0-85112-727-4  
(From the *Guinness encyclopedia of popular music*.)

Larkin, Colin *The Guinness Who's who of soul music*. Enfield: Guinness Publishing. 315 p. ISBN 0-85112-733-9  
(From the *Guinness encyclopedia of popular music*.)

Rizzi, Cesare and Fulvio Beretta *Enciclopedia del rock italiano: con allegato un piccolo dizionario delle cover del bit*. Milano: Arcana. 640 p. ISBN 88-7966-022-5

#### *Dictionaries of Musical Instruments, Makers and Performers*

Waterhouse, William *The new Langwill index: a dictionary of musical wind-instrument makers and inventors*. London: Tony Bingham. 518 p. ISBN 0-946113-04-1

#### *Dictionaries of Opera and Music Theatre*

Bagnoli, Giorgio *Opera*. Milano: A. Mondadori. 383 p. (Dizionari illustrati Mondadori). ISBN 88-04-35720-7  
(Illustrated dictionary of operatic works, composers, librettists, singers, etc.)

Parsons, Charles H. *Opera premieres: an index of casts/performers*. Lewiston, NY; Lampeter: Edwin Mellen Press. (The Mellen opera reference index; 15-16). 1349 p. ISBN 0-88946-414-6 (v. 15); 0-88946-415-4 (v. 16)

#### Guides to Systematic Historical Musicology

Davis, Deta S. *Computer applications in music: a bibliography, supplement 1*. Oxford: Oxford University Press. (Computer music and digital studio series). 597 p. ISBN 0-19-816345-2

#### Bibliographies of Music Literature

Baron, John H. *Baroque music: a research and information guide*. New York: Garland. 587 p. (Music research and information guides; 16). ISBN 0-8240-4436-3

#### Indexes of Music Periodicals, etc.

Griffin, Thomas *Musical references in the Gazzetta di Napoli, 1681-1725*. Berkeley: Fallen Leaf Press. 140 p. + floppy disc. (Fallen Leaf reference books in music; 17). ISBN 0-914913-18-2  
(The floppy disc runs on an IBM-compatible PC using MSDOS 3.0. Review by Lowell Lindgren in *Notes* 50, p. 950.)

#### Special and Subject Bibliographies

*Opera*. Weaver, Robert Lamar and Norma Wright Weaver *A chronology of music in the Florentine theater, 1751-1800: operas, prologues, farces, intermezzos, concerts and plays with incidental music*. Warren, MI: Harmonie Park Press. 996 p. (Detroit studies in music bibliography; 70). ISBN 0-89990-064-X  
(A successor to their earlier volume for 1590-1750 - see DK 1007.)

*Primary Sources*. Wathey, Andrew *Manuscripts of polyphonic music: supplement 1 to RISM B IV/1-2: the British Isles, 1100-1400*. München: Henle. 138 p. (Répertoire international des sources musicales. Series B; IV/1-2, suppl. 1). ISBN 3-87328-075-2

#### Individual Composers

*Elgar*. Kent, Christopher *Edward Elgar: a guide to research*. New York: Garland. 523 p. (Garland composer resource manuals; 37). ISBN 0-8240-8445-4

*Hoddinott*. Craggs, Stewart R. *Alun Hoddinott: a bio-bibliography*. Westport, CT: Greenwood Press. 237 p. (Bio-bibliographies in music; 44). ISBN 0-313-27321-9

*Scarlatti, Alessandro and Domenico*. Vidali, Carole *Alessandro and Domenico Scarlatti: a guide to research*. New York: Garland. 132 p. (Garland composer resource manuals; 34); (Garland reference library of the humanities; 1125). ISBN 0-8240-5042-5

**Bibliographies of Music***Music for Instruction and Performance*

*Orchestral Music.* Rabson, Carolyn *Orchestral excerpts: a comprehensive index.* Berkeley: Fallen Leaf Press. 221 p. (Fallen Leaf reference books in music; 25). ISBN 0-914913-26-3  
(Comprises a list of collections of excerpts for orchestral instruments and an index of the composers and works in them.)

*Chamber Music.* Rangel-Ribeiro, Victor and Robert Markel *Chamber music: an international guide to works and their instrumentation.* New York: Facts on File. 271 p. ISBN 0-8160-2296-8

Scott, William *A conductor's repertory of chamber music: compositions for nine to fifteen solo instruments.* Westport, CT: Greenwood Press. 164 p. (Music reference collection; 39). ISBN 0-313-28979-4

*Choral Music.* DeVenney, David P. *American choral music since 1920: an annotated guide.* Berkeley, CA: Fallen Leaf Press. 278 p. (Fallen Leaf reference books in music; 27). ISBN 0-914913-28-X

*Keyboard Music.* Bedford, Francis *Harpsichord and clavichord music of the twentieth century.* Berkeley, CA: Fallen Leaf Press. 609 p. (Fallen Leaf reference books in music; 22). ISBN 0-914913-19-0

*Piano Music.* Maxwell, Grant L. *Music for three or more pianists: a historical survey and catalogue.* Metuchen, NJ: Scarecrow Press. 467 p. ISBN 0-8108-2631-3

*Opera and Musicals.* DeVenney, David P. and Craig R. Johnson *The chorus in opera: a guide to the repertory.* Metuchen, NJ: Scarecrow Press. 203 p. ISBN 0-8108-2620-8  
(An annotated catalogue of choral items which can be performed as concert items.)

*Vocal Music.* Villamil, Victoria Etnier *A singer's guide to the American art song, 1870-1980.* Metuchen, NJ; London: Scarecrow Press. 452 p. ISBN 0-8108-2774-3

*Individual Composers*

*Albéniz.* Baytelman, Pola *Isaac Albéniz: chronological list and thematic catalogue of his piano works.* Warren, MI: Harmonie Park Press. 124 p. (Detroit studies in music bibliography; 72). ISBN 0-89990-067-4

*Bach.* Reeder, Ray *The Bach English-title index.* Berkeley, CA: Fallen Leaf Press. 184 p. (Fallen Leaf reference books in music; 20). ISBN 0-914913-23-9

*Music Reference Works Published in 1993*

*Badings.* Klemme, Paul T. *Henk Badings, 1907-87: catalogue of works.* Warren, MI: Harmonie Park Press. 201 p. (Detroit studies in music bibliography; 71). ISBN 0-89990-065-8

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

*Haydn, Michael.* Sherman, Charles and T. Donley Thomas *Johann Michael Haydn (1737-1806): a chronological thematic catalogue of his works.* Stuyvesant, NY: Pendragon. 385 p. (Thematic catalogues; 17). ISBN 0-918728-56-8

*Strauss, Richard.* Trenner, Franz *Richard Strauss: Werkverzeichnis.* München: W. Ludwig. 400 p. (Veröffentlichungen der Richard-Strauss-Gesellschaft, München; 12). ISBN 3-7787-2137-2

*Telemann.* Jaenecke, Joachim *George Philipp Telemann: Autographe und Abschriften.* München: Henle. 453 p. (Staatsbibliothek zu Berlin, Preussischer Kulturbesitz, Kataloge der Musikabteilung. 1. Reihe, Handschriften; Bd 7). ISBN 3-87328-068-8

*Primary Sources: Manuscript and Printed Music*

Lincoln, Harry B. *The Latin motet: indexes to printed collections, 1500-1600.* Ottawa: Institute of Medieval Music. 835 p. (Musicological studies; 59). ISBN 0-931902-80-0

*Miscellaneous*

Arnold, Ben *Music and war: a research and information guide.* New York: Garland. 431 p. (Music research and information guides; 17). ISBN 0-8153-0826-4  
(A list of music related to war, arranged in chronological sections, with an introductory essay to each period or (for the last 100 years) to each conflict (American Civil War, World Wars I & II, and Vietnam)).

**Catalogues of Music Libraries and Collections**

*Bavaria.* Schwindt-Gross, Nicole *Die Musikhandschriften der Stiftskirche Altötting, des Kollegiatstifts Landhut und der Pfarrkirchen Beuerberg, Schnaitsee und St Mang in Füssen: thematischer Katalog.* München: Henle. 331 p. (Kataloge Bayerischer Musiksammlungen; 18). ISBN 3-87328-971-X

Brighton. University of Sussex. Library. Rees-Davies, Jo *Sheet music (Chester) collection catalogue: [Volume 2, chamber music].* [Brighton]: University of Sussex. 194 p.

Lichfield. Cathedral Library. Young, Percy M. *A catalogue of music. Vol. 1: Manuscripts*. Birmingham: University of Birmingham Library. 167 p. ISBN 0-7044-1193-8

(The first of three volumes. Volume 1 lists the contents of each manuscript; volume 2 will be devoted to the printed music and will contain an index of both volumes 1 and 2; and volume 3 will be a description of the set of Barnard's *First book of cathedral musick* of 1641 and its additional manuscript music.)

Mount Athos. Stathis, Gr. *Les manuscrits de musique byzantine, Mont Athos: catalogue descriptif des manuscrits de musique byzantine conservés dans les bibliothèques des monastères et des scètes du Mont Athos: vol 3*. Athènes: Institut de Musicologie Byzantine. 989 p. ISBN 960-220-402-8

Passau. Haberkamp, Gertraud *Die Musikhandschriften der Dommusik St Stephan im Archiv des Bistums Passau: thematischer Katalog*. München: Henle. 287 p. (Kataloge Bayerischer Musiksammlungen; 21). ISBN 3-87328-076-0

Rome. Biblioteca Apostolica Vaticana. Gialdroni, Giuiliana and Teresa M. *Gialdroni Libretti per musica del fondo Ferrajoli della Biblioteca Apostolica Vaticana*. Lucca: Libreria Musicale Italiana. 540 p. (Ancilla musicae; 4). ISBN 88-7096-063-3

Vienna. Österreichische Nationalbibliothek. Breitner, Karin *Katalog der Sammlung Anthony van Hoboken in der Musiksammlung der Österreichischen Nationalbibliothek. Bd 12: Wolfgang Amadeus Mozart, Werke KV585-626a und Anhang*. Tutzing: Hans Schneider. 185 p. ISBN 3-7952-0735-5

#### Musical Instrument Collections

Edinburgh. Edinburgh University Collection of Historic Musical Instruments. Myers, Arnold *Historic musical instruments in the Edinburgh University Collection: catalogue of the Edinburgh University Collection of Historic Musical Instruments*.

*Volume 2, part A, fascicule 1: Wind instruments of regional cultures worldwide*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments. 43 p. ISBN 0-907635-23-7

*Volume 2, part E, fascicule 2: Bassoons*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments. 29 p. ISBN 0-907635-21-0

*Volume 2, part H, fascicule 3: Trumpets and trombones*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments. 69 p. ISBN 0-907635-22-9

#### Discographies (Filmographies)

##### Early Recordings

Ruppli, Michel and Ed Novitsky *The Mercury labels: a discography*. Westport, CT: Greenwood Press. 5 vols (Discographies; 51). ISBN 0-313-27371-5 (set; each volume also has an individual ISBN.)  
(Covers recordings from 1945-1991.)

##### Classical Music

Almquist, Sharon G. *Opera mediagraphy: video recordings and motion pictures*. Westport, CT: Greenwood Press. 269 p. (Music reference collection; 40). ISBN 0-313-28490-3

Greenfield, Edward, Ivan March and Robert Layton *The Penguin guide to opera on compact disc*. Harmondsworth: Penguin. 643 p. ISBN 0-14-046957-5

Gruber, Paul *The Metropolitan Opera guide to recorded opera*. London: Thames and Hudson. 782 p. ISBN 0-500-01599-6

Schleuter, Stanley L. *Saxophone recital music: a discography*. Westport, CT: Greenwood Press. 287 p. (Discographies; 53). ISBN 0-313-29001-6

##### Film Music

Benjamin, Ruth and Arthur Rosenbaltt *Movie song catalog: performers and supporting crew for the songs sung in 1460 musical and nonmusical films, 1928-1988*. Jefferson, NC: McFarland. 352 p. ISBN 0-80050-764-6  
(Principal information under film title, with an index of song titles.)

##### Jazz Recordings

Clear, Rebecca D. *Jazz on film and video in the Library of Congress*. [Washington, DC: Library of Congress] Motion Picture, Broadcasting and Recorded Sound Division. 171 p. [No ISBN]

Fancourt, Leslie B. *King, Albert & Freddy, a discography: a concise guide to the recording careers of three of the most influential blues guitarists*. Faversham: Retrack Books. 62 p. ISBN 1-874353-02-2

Fordham, John *Jazz on CD: the essential guide*. 2nd edn. London: Kyle Cathie. 474 p. ISBN 1-85626-098-4

Murray, Charles Shaar *Blues on CD: the essential guide*. London: Kyle Cathie. 452 p. ISBN 1-85626-084-4

*Popular Music Recordings*

Edwards, John W. *Rock 'n' roll, 1970 through 1979: discographies of all performers who hit the charts*. Jefferson, NC: McFarland. 640 p. ISBN 0-89950-768-9

Gambacini, Paul, Tim Rice and Jonathan Rice *British hit singles*. 9th edn. Enfield: Guinness Publishing. 427 p. ISBN 0-85112-526-3

Gambacini, Paul, Tim Rice and Jonathan Rice *The UK top 1000 singles*. 2nd edn. Enfield: Guinness Publishing. ca 130 p. ISBN 0-85112-712-6 (First edition 1988.)

Hall, Doug *Country on CD: the essential guide*. London: Kyle Cathie. 217 p. ISBN 1-85626-113-1

Heier, Uli and Rainer E. Lotz *The banjo on record: a bio-discography*. Westport, CT: Greenwood Press. 597 p. (Discographies; 52). ISBN 0-313-28492-X

*Music master tracks catalogue*. 5th edn. London: Waterlow. 242 p. ISBN 0-904520-83-8  
(Lists almost 70,000 tracks . . . The 5th edition contains all the tracks added to the Music Master database since the publication of the 4th edition (September 1992).)

Pruter, Robert *The Blackwell guide to Soul recordings*. Oxford: Blackwell. 453 p. ISBN 0-631-18595-X

Sinclair, David *Rock on CD: the essential guide*. Rev. and updated. London: Kyle Cathie. 464 p. ISBN 1-85626-108-5 (First edn. published 1992.)

*Thirty years of New Musical Express album charts*. London: Boxtree. 479 p. ISBN 1-85283-889-2  
(Covers the period June 1962-July 1993.)

*Popular Music Performer/Composer Discographies*

*Beatles*. Wiener, Allen J. *The Beatles: the ultimate recording guide*. London: Aurum Press. 291 p. ISBN 1-85410-250-8

*Elton John*. DiStefano, John *The complete Elton John discography*. New Baltimore, MI: East End Lights. 66 p.

**Yearbooks and Directories**

Adam, Nick *Who's who in British opera*. Aldershot: Scolar Press. 339 p. ISBN 0-85967-894-6  
(Gives 'details of those currently active in British opera'.)

**Miscellaneous Bibliographical Tools**

Bonin, Jean M. *Piano-beds & music by steam: an index with abstracts to music-related United States patent records, 1790-1874*. Berkeley, CA: Fallen Leaf Press. 236 p. (Fallen Leaf reference books in music; 24). ISBN 0-914913-17-4

The following items form a supplement to the 1992 bibliography:

**Dictionaries**

Benoit, Marcelle *Dictionnaire de la musique en France aux XVIIe et XVIII siècles*. Paris: Fayard. 811 p. ISBN 2-213-02824-9

Kallmann, Helmut and Gilles Potvin *Encyclopedia of music in Canada*. 2nd edn. Toronto: University of Toronto Press. 1524 p. ISBN 0-8020-2881-0 (Review by Charlotte Leonard in *Fontes*, 40 (1993), p. 268.)

Harry, Bill *The ultimate Beatles encyclopedia*. London: Virgin Publishing. 720 p. ISBN 0-86369-681-3

**Chronologies**

Nite, Norman N. *Rock On(TM) almanac: the first four decades of rock 'n' roll: a chronology*. 2nd edn. New York: Harper Perennial. 581 p. ISBN 0-06-271555-0 (hbk); 0-06-273157-2 (pbk)  
(First edition published 1989.)

**Bibliographies of Music**

*Italy*. Mischiati, Oscar *Bibliografia delle opere dei musicisti Bresciani pubblicate a stampa dal 1497 al 1740*. Firenze: Olschki. 2 vols (Biblioteca di bibliografia italiana; 126). ISBN 88-222-4023-5

*Poland*. Tomaszewski, Wojciech *Bibliografia Warszawskich druków muzycznych, 1801-1850*. Warszawa: Biblioteka Narodowa. 464 p. ISBN 83-7009-095-8  
(A year-by-year list of music published in Warsaw, with indexes.)

## Songs

Heskes, Irene *Yiddish American popular songs, 1895-1950: a catalog based on the Lawrence Marwick roster of copyright entries*. Washington: Library of Congress. 527 p. ISBN 0-8444-0745-3

## Catalogues of Composers

Reicha. Reinländer, Claus Josef *Rejcha: thematisch-systematisches Werkverzeichnis*. Puchheim: Edition Engel. 44 p.

Rochberg. Dixon, Joan DeVee *George Rochberg: a bio-bibliographic guide to his life and works*. Stuyvesant, NY: Pendragon Press. 684 p. ISBN 0-945193-12-2

Ullmann. Klein, Hans-Günter *Viktor Ullmann: Materialien*. Hamburg: Von Bockel. 118 p. (Verdrängte Musik; 2). ISBN 3-928770-05-5. (Contains a catalogue of works by Klein and 'Der fremde Passagier, ein Tagebuch in Versen' by the composer.)

Vogel. Geering, Mireille and Petra Ronner *Wladimir Vogel (1896-1984): Verzeichnis der musikalischen Werke: Vogel-Verzeichnis (VWV)*. Winterthur: Amadeus. 168 p. ISBN 3-299-00015-2

## Catalogues of Music Libraries and Collections

Naples. Teatro San Carlo. Columbro, Maria *La raccolta di libretti d'opera del teatro San Carlo di Napoli*. Lucca: Libreria Musicale Italiana. ISBN 88-7096-062-5

Salzburg. Dom. *Katalog des liturgischen Buch- und Musikalienbestandes am Dom zu Salzburg*. Salzburg: Pustet. 116, 180 p. (Veröffentlichungen zur Salzburger Musikgeschichte; 3/1-2); (Schriftenreihe des Salzburg Konsistorialarchivs; 1)

## Musical Instrument Collections

Edinburgh. Edinburgh University Collection of Historic Musical Instruments. Myers, Arnold *Historic musical instruments in the Edinburgh University Collection: catalogue of the Edinburgh University Collection of Historic Musical Instruments*.

*Volume 2, part B, fascicule 2: Lutes, citterns and guitars*. Edinburgh University Collection of Historic Musical Instruments. 44 p. ISBN 0-907635-20-2

*Volume 2, part D, fascicule 2: Transverse flutes*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments. 100 p. ISBN 0-907635-18-0

*Volume 2, part H, fascicule 1: Horns and bugles*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments. 70 p. ISBN 0-907635-19-9

## Discographies

## Classical Composer Discographies

Milhaud. Bloch, Francine *Darius Milhaud, 1892-1974*. Paris: Bibliothèque Nationale. 283 p. (Phonographies; 3). ISBN 2-7177-1466-9

## Popular Music Discographies

*Music Master tracks catalogue*. 4th edn. London: Waterlow. 1434 p. ISBN 0-904520-73-0  
(Over 700,000 tracks. The catalogue identifies the artists and the full recording title for every listed track'. First edn 1988, 2nd edn 1989, 3rd edn 1991.)

## Popular Composer/Performer Discographies

Davis. Lohmann, Jan *The sound of Miles Davis: the discography, 1945-1991*. Copenhagen: JazzMedia. 395 p. ISBN 87-88043-12-6

Ellington. Stratemann, Klaus *Duke Ellington: day by day and film by film*. Copenhagen: JazzMedia. 782 p. ISBN 87-88043-34-7

Rolling Stones. DeCurtis, Anthony, James Henke and Holly George-Warren *The Rolling Stone album guide: completely new reviews*. London: Virgin. 838 p. ISBN 0-86369-643-0  
(First published by Random House in 1979 as *The Rolling Stone record guide*, revised edition published in 1983.)

## NEWS AND VIEWS

### Letters

I am compiling a double bass discography, and require assistance in establishing authorities for the more obscure composers and titles found on some recordings. The mainstream library reference sources have been consulted, and I am now seeking out private lists and/or manuscripts. If anyone is aware of unusual source material for double bass music, I would appreciate hearing from them. Please contact me at the Music Section, Bibliographic Services Branch, National Library of Canada, 395 Wellington Street, Ottawa, ON, K1A ON4 Canada; fax. 613-952-2895; e-mail lisa.emberson@nlc-bnc.ca

Lisa Emberson

As part of my studies on the German musicologist Hugo Riemann (1849-1919) I am looking for the literary remains of H. E. Wooldridge. Wooldridge was Slade Professor of Fine Arts at Oxford (cf the article 'Wooldridge' in *The New Grove*). I am especially interested in letters to or from Hugo Riemann: these are very rare, and I would appreciate any help. Thank you in advance.

Michael A. Arntz  
Universität zu Köln, Musikwissenschaftliches Institut,  
Albertus-Magnus-Platz  
50923 Köln, Germany

Further to the article in *Brio* 31 no. 1, p. 18, in which Ian Ledsham mentioned my *The book of world-famous music: classical, popular and folk* (New York: Crown Publishers, 1966), I would like to report that, although the book is currently out of print, a revised paperback edition will be published early in 1995 by Dover Press, New York.

James Fuld

Is it possible that in the UK membership there are French-speaking parents of a boy (or boys) of 11, 12 or 13? If so, would you be prepared to receive for a week or a fortnight, during next year's summer holidays, one Pierre Lancelin, son of Michèle Lancelin, with the aim of improving his English?

Michèle Lancelin  
23 rue de la Celle  
F-75006  
Paris

[Michèle Lancelin is a prominent member of the French branch of IAML - Ed.]

### Library Collection News

*New Library Bulletins from London and Birmingham*

The universities of London and Birmingham have each recently begun publishing bulletins to keep their readers informed of library developments. The first issue of the University of Birmingham's *Research Libraries Bulletin*, published in Winter 1993/94, includes notes on five significant recent music manuscript acquisitions, four of them from the 18th century, the other being the autograph full score of Granville Bantock's *Pagan symphony* (Bantock was at the University from 1908-34); while issue 1 of *Innovation with tradition*, the newsletter of the University of London Library, records two recent exhibitions at the library, covering on the one hand Dr Burney and Henry Chorley, and on the other William Byrd. Both journals are available in the IAML(UK) Library.

*Performing Arts Library for Berkshire*

Berkshire's County Music and Drama Library is gradually expanding into the performing arts field. This is not because of personal associations with Surrey [!]. For years, due to customer demand, it has been carefully considered, and related areas such as dance and screenplays have gently developed. Visits to Surrey and Shropshire, and discussions about performing arts have been held, and this development is likely to continue - budget permitting.

Chris Muncy

Senior Librarian, Music and Drama  
Reading

*News from the British Library Document Supply Centre*

Further to the report in *Brio* 31 no. 1, p. 44, regarding BLDSC's intention to stop purchasing material over ten years old, and foreign-language monographs in the humanities and social sciences, the current BL Chairman, Sir Anthony Kenny, has announced that this policy has to some extent been amended: purchase of foreign-language humanities and social science materials has resumed, and older monograph material will continue to be purchased on demand.

*William Mathias Archive goes to the National Library of Wales*

The archive of the works of the composer William Mathias has been presented to the National Library of Wales at Aberystwyth. Although the library houses several collections of music manuscripts, this is the first time it has acquired a complete archive. The William Mathias Archive has been deposited by the composer's widow Yvonne, and his daughter Rhiannon. They have also presented the library with a bust of the composer.

William Mathias, who died in July 1992 at the age of 57, was born in Whitland, Dyfed. He started composing at the age of four, and later studied music at the University College of Wales, Aberystwyth, before winning a scholarship to the Royal Academy of Music in 1956. The University of Wales awarded him a D.Mus. in 1966, and between 1970 and 1988 he was Professor and Head of Music at Bangor.



The Archive includes Mathias's earliest compositions, several of which have never been published, and some unfinished works, together with sketches and orchestral parts. The compositions fill ten large crates, and the archive also includes manuscripts from his publisher, Oxford University Press. To mark the official opening of the archive a selection of items will be exhibited in the library from 1 November 1994, anniversary of the composer's birthday.

Anyone requiring further information on the archive should contact Dafydd Ifans at the National Library of Wales, Aberystwyth, Dyfed SY23 3BU (tel. 0970-623816).

#### Music Library Association Awards

Recipients of the MLA's 1993 Vincent Duckles, Richard S. Hill, Walter Gerboth and Eva Judd O'Meara awards are Mary Kay Duggan (Duckles award) for her *Italian music incunabula: printers and type* (Berkeley: University of California Press, 1992); Danette Cook Adamson and Mimi Tashiro (Richard S. Hill award) for the article 'Servants, scholars, and sleuths: early leaders in California music librarianship', published in *Notes* 48 no. 3 (March 1992), p. 806-835; Felicia Piscitelli (Gerboth award) for her work on 'A bibliography of Catholic hymnals published in the United States from the Second Vatican Council to the Present (1965-1993)'; and Suki Sommer (O'Meara award) for her review in *Notes* 49 no. 1 (September 1992) of the 8th edition of *Baker's biographical dictionary*. Ms Sommer also received an MLA citation praising her work as librarian, educator, author, editor and organizational luminary [*sic*]. Criteria for the awards were noted in *Brio* 29 no. 2 (1992), p. 102, and in issue 30 no. 2 (1993), p. 102.

#### Last Call for E. T. Bryant Prize

Further to information given in *Brio* 31 no. 1, p. 40, and in IAML(UK) *Newsletter* 27, p. 7, potential entrants for IAML(UK)'s 1994 E. T. Bryant Prize are reminded that the closing date for entries is 30 November. The prize of £150 is to be awarded annually for 'a significant contribution to music librarianship' by students of Library and Information Science or by librarians within their first five years in music librarianship. Full details and an application form can be obtained from Rachel Ladyman at Room 514, BBC Broadcasting House, Portland Place, London W1A 1AA (tel. 071-580 4468, ext. 53724).

#### Manuscript of Purcell's Keyboard Music Discovered

As reported in *The Times* in late May 1994, a small calf-bound volume containing keyboard works (some previously unknown) by Henry Purcell fetched £276,500 at Sotheby's during that month. The volume contains 21 keyboard works, and was 'discovered' by the antiquarian music dealer Lisa Cox in a batch of material purchased at another sale. The present whereabouts of the manuscript are unknown - it was bought by Otto Haas on behalf of a client - but it would appear that it is no longer in the UK.

#### Derbyshire Record Office to keep Haydn Manuscripts

Original manuscripts by Haydn have been given a permanent home at Derbyshire Record Office following an announcement by the former Secretary of State

for National Heritage, Peter Brooke. The two *Derbyshire Marches*, commissioned by Sir Henry Harpur in 1794 for the newly-formed Derbyshire Volunteer Cavalry, were accepted by the Treasury in lieu of Inheritance Tax. This followed the death of the former owner of Calke Abbey, where the marches had been kept as part of the Harpur-Crewe Archive, now all at the Derbyshire County Council-run Record Office in Matlock. For further information please contact Kate Betts at Matlock (tel 0629-580000, ext. 7232).

#### Cataloguing and Classification Matters

##### MARC Formats

Further to the report in *Brio* 31 no. 1 (1994), p. 47, concerning linking fields in the USMARC bibliographic formats, MARBI and the Music Library Association produced another working paper on the subject in May 1994. As announced in the earlier proposal, the likely MARC tag to link fields in 650 and 7xx is to be \$8. The MARBI-MLA paper (proposal 94-15) provides the following example of a sound recording of works for clarinet and piano, with field relators achieved through use of \$8:

- 100.10 \$a Bax, Arnold, \$d 1883-1943
- 240.10 \$a Sonatas, \$m clarinet, piano
- 245.00 \$a Sonata in B flat for clarinet and piano \$h [Sound recording] / \$c Arnold Bax. 6 studies in English folksong / Ralph Vaughan Williams. Quintet for clarinet and strings / Arthur Bliss.
- 260 \$a Colchester, England : \$b Chandos, \$c c1988, p1983
- 300 \$a 1 sound disc (51:40 min.) : \$b digital, stereo ; \$c 4 3/4 in.
- 500 \$a The second work arr. for clarinet and piano by the composer.
- 511 \$a Janet Hilton, clarinet ; Keith Swallow, piano ; Lindsay String Quartet
- 518 \$a Recorded in the Church of St. George the Martyr, Bloomsbury, London, on May 31 and June 1, 1982
- 650.00 \$82/c \$a Folk music \$z England
- 650.00 \$82/c \$a Folk-songs \$x Instrumental settings
- 650.00 \$81/c \$a Sonatas (Clarinet with piano)
- 650.00 \$82/c \$a Clarinet and piano music, Arranged
- 650.00 \$83/c \$a Quintets (Clarinet, violins (2), viola, violoncello)
- 700.22 \$82/c \$a Vaughan Williams, Ralph, \$d 1892-1958. \$t Studies in English folksong ; \$o arr. \$f 1983
- 700.12 \$83/c \$a Bliss, Arthur, \$c Sir, \$d 1891-1975. \$t Quintets, \$m clarinet, violins, viola, violoncello. \$f 1983
- 700.10 \$81/c \$82/c \$83/c \$a Hilton, Janet. \$4 prf
- 700.10 \$81/c \$82/c \$a Swallow, Keith. \$4 prf
- 710.20 \$83/c \$a Lindsay String Quartet. \$4 prf

In the example, \$8 is used in 650 and 7xx fields to indicate that a link is being made; the number following the \$8, e.g. \$82, \$83, indicates in this case which of the three tracks on the recording is being referred to (the tracks are here numbered sequentially according to their appearance in the 245 field); and the



backslash divides the sequential number from a further number which describes what type of link is being made. In this case, the letter 'c' denotes a 'component part element'. Thus in the 7xx performer fields in the example given, it can be seen that Janet Hilton performs on all three tracks of the recording in question; Keith Swallow is on tracks 1 and 2; and Ms Hilton is accompanied by the Lindsay String Quartet on track 3. With regard to the 650 subject headings, only one heading (\$83/c \$a Quintets (Clarinet, violins (2), viola, violoncello)) is applicable to track 3; three subject headings are relevant to track 2; and 'Sonatas (Clarinet with piano)' applies only to track 1.

Further information on the proposal can be had from paper 94-15 itself, which is available in the IAML(UK) Library.

#### ISMN

Now that the International Standard document for the ISMN has been published, attention is being given to its placing in USMARC and UKMARC. Early indications are that those who direct USMARC are in favour of placing the ISMN in a new field (024) which would also take in a miscellany of other control numbers (European Article Number, International Standard Recording Code, and so on), rather than including ISMN in field 020, currently used in USMARC for the ISBN. UKMARC cannot exactly copy the USMARC proposal, as field 024 is already used in UKMARC for another purpose: the National Bibliographic Service [NBS], which directs UKMARC policy, is instead considering taking the USMARC proposal wholesale into the currently un-used UKMARC 023 field, which would result in the ISMN being located in 023.2, rather than in UKMARC 021, which presently contains the ISBN. A working party from IAML(UK) has suggested very strongly to the NBS that there is no reason why ISMN should not be included in the current ISBN fields, either in UK- or USMARC: and that, given that the ISMN is in effect a sub-set of ISBN, it would be perverse to place it outside UKMARC 021. In the meantime, proposals were put forward at the IAML international conference in Ottawa for separate ISBN and ISMN fields, though this was within a UNIMARC context, that being the only standard available.

#### Publishing News

##### 'Encyclopedia of Popular Music of the World' Planned

Blackwell Reference has announced plans for the long-mooted *Encyclopedia of popular music of the world* (EPMOW). The project is a joint one between Exeter University, the Institute of Popular Music in Liverpool, and Carleton University, Canada, and will be edited by David Horn, Mark Gridley, Paul Oliver and John Shephard. EPMOW is planned as a six-volume work in two sections, each of three volumes: the first section is provisionally entitled 'Practice and production'; the second, 'Performers and personnel'. For further information contact the Editorial Office, EPMOW, Institute of Popular Music, University of Liverpool, P.O. Box 147, Liverpool L69 3BX (tel. 051-794 3066 or 051-794 3101).

#### CD-ROM Format for Music Publishers' Association Catalogue

The MPA Catalogue of Printed Music on microfiche is to be supplemented from Autumn 1994 by a CD-ROM version, available for £293.75. Like the fiche version, it will presumably appear every six months. For further information contact the Music Publishers' Association Ltd., 3rd Floor, Strandgate, 18/20 York Buildings, London WC2N 6JU (tel. 071-839 7779; fax. 071-839 7776).

#### Boosey and Hawkes

Boosey and Hawkes moved its Commercial Division (covering accounts, royalties, IT and personnel) and Business Affairs Division (including legal, licensing and copyright) to The Hyde, Edgware Road, London NW9 6JN (tel. 081-205 3861; fax 081-205 8530) in May 1994. The hire library, archive, promotion departments and retail showroom will remain at 295 Regent Street, London.



THE MUSIC LIBRARY ASSOCIATION IS  
PLEASED TO ANNOUNCE  
THE PUBLICATION OF  
*Collection Assessment in Music Libraries*  
edited by Jane Gottlieb

(*MLA Technical Report, No. 22*)

93p., bibliography. ISBN 0-914954-45-8

Assessing the strengths and weaknesses of a library collection is an essential component in the collection management process. *Collection Assessment in Music Libraries* is a compilation of papers that present an overview of current approaches to and concerns about collection assessment for music libraries in the 1990s. This report should be a part of the working collection available to all music librarians and collection management officers.

Edited and introduced by Jane Gottlieb, the book contains articles by Peggy Daub ("The RLG Conspectus: Its History and Applications"), Elizabeth Davis ("Guidelines of Evaluating Music Collections as Part of a Regional Assessment Plan"), Sherry Vellucci ("Technology for Collection Evaluation: Amigos and Other Tools"), and Lenore Coral ("Evaluating the Conspectus Approach: Problems and Alternatives"). An extensive bibliography is also included. Understanding and utilization of the methodologies available to evaluate music collection will better insure that libraries fulfill their mission of meeting users' needs.

This report is available for \$22.00 (\$17.60 to MLA members) from library booksellers or from  
The Music Library Association, P.O. Box 487, Canton, MA 02021.

## BOOK AND MUSIC REVIEWS

David Hiley *Western plainchant: a handbook*. Oxford: Oxford University Press, 1993. xcvi, 661 p. ISBN 0-19-816289-8. £65

It would be hard to overestimate the importance of this marvellous book. There has long been a desperate need for a concise and clearly-written introduction and guide in English to the huge corpus of Western plainchant, which would serve as an introductory text without overwhelming the beginner while satisfying those who wish to extend their knowledge towards more detailed studies of particular plainchant repertoires, types or sources. David Hiley's impressive contributions to plainsong and Medieval music studies over the last few years have marked him out as the person to write such a book, but in its execution it has to be said that he has surpassed all expectations. His immense scholarship and command of the subject is all the more impressive for being displayed in a quiet, unassuming and thoroughly modest manner. Professor Hiley's immediate predecessor in this field is Willi Apel, whose book *Gregorian chant* (Indiana University Press, 1958) is now more than 30 years old. Hiley claims that Apel's study is not superseded by his own, but in effect it is sidelined, since so much research has been undertaken into manuscript sources in the intervening period and some of the theories current in Apel's day concerning the composition of melodies have been shown to be suspect. Apel will probably be read in the future for a 'snapshot' of the state of chant studies in mid-century.

Western plainchant (the term 'Gregorian chant' is still used – as the present book makes clear, the contribution of St Gregory the Great, if any, is virtually impossible to ascertain – as Hiley says 'A legendary label is as good as any') is a vast body of liturgical monody some of whose origins may date from the earliest Christian centuries or may indeed be founded in older rites. It was transmitted for many hundreds of years by an oral tradition and was partly standardised in Europe under the influence of Charlemagne in the 8th century. It began to acquire notation, initially rhythmic only, in the 9th century; accompanying a vigorous expansion of the repertory which continued through the high Middle Ages, some chants being composed as late as the 16th century. It cannot, as was once the case, be treated as a fixed entity at any stage in its development: in numerous cases sources from different regions or even different monastic houses will differ over greater or lesser details. Where Apel, understandably, drew on the official Vatican editions of Solesmes for his musical examples and analyses, Hiley in every case transcribes his from the manuscripts themselves and draws attention to the discrepancies between them. The modern practice, adopted here, of transcribing chants as stemless notes on a five-line staff may appear odd to those used to reading the square notation of the Solesmes editions, but it should

be remembered that the monks of Solesmes were simply selecting one relatively-late medieval notational model from the many available in order to create a practical performing edition.

Modest as it might seem to describe such a substantial volume as a handbook, this is in fact exactly what Professor Hiley has given us. We might think of a good book as being one which supplies the answers to our questions and, even better, prompts the questions we should have been asking in the first place. Hiley does both these things, but goes further in providing a comprehensive guide both to the published literature and to the manuscript sources. One of the most striking features of this book is that the bibliography, running to 64 pages, is placed first. This is certainly unusual and might even seem perverse, particularly to the reader who is anxious to get at the text and has to cross such a wide moat to reach it, but it soon becomes apparent why Hiley has placed it in such an important position. Every section of the book is preceded by a list of citations, and at every stage in the text the reader is referred to authorities and sources, and will want to have the bibliography to hand. Hiley's command of his material is absolute and his synthesis of it masterly, but he is never bland – where authorities disagree he presents the arguments with apparent impartiality, though it is usually not hard to discern where his own sympathies lie.

To understand the chant is to understand the nature of the liturgy to which it is an adjunct and from which it is inseparable. Early chant studies were undertaken from within the Church with the object of making practical performing editions. Modern readers may come to the music with no prior knowledge even of the tenets of Christianity, let alone the rites of monastic or secular use (Hiley makes the distinction). After a most succinct summary of the essence of Christian belief, Hiley discusses the various chant genres with particular reference to the function of each within the liturgy. This is followed by chapters on liturgical books and sources, medieval music theory as it relates to the chant, and notation. A series of plates, all reproduced from manuscripts in British libraries, illustrates the different notational types, and further chapters outline what is known about the history of the chant and how it came to be disseminated. The relation of 'Gregorian' chant to other known repertoires is discussed, and the book is rounded off with an account of the modern revival in chant studies. At every stage the author stresses that what is known is far outweighed by what remains obscure, and by what indeed can probably never be discovered. Nevertheless, as he points out, the study of original manuscripts is still at a relatively early stage – the most recurrent phrase in this book may well be 'much work remains to be done'. One achievement of this study is that it not only draws the reader in and provides a wealth of information, but also throws him/her out again at the other end, itching to lay hands on the manuscripts and follow up the references. This handbook will certainly provide, as its author puts it in another context, '... a means of finding one's bearings in an ocean of evidence, on a veritable mountain of manuscripts'. As a general introduction to plainchant it is unlikely to be surpassed, and as a guide to the literature and a research tool it is utterly indispensable.

Marcia J. Citron *Gender and the musical canon*. Cambridge: Cambridge University Press, 1993. i, 307 p. ISBN 0-521-39292-6. £30 (hbk); 0-521-44974-X £10.95 (pbk)

This book is the latest in a growing number of publications in the relatively new discipline of feminist musicology. It attempts to answer the often-asked questions of why music composed by women is so marginal to the 'standard' classical repertoire. The investigation, which centres on music from 1800 onwards, is led in a predominantly feminist argument by an examination of the practices and attitudes that have led to the exclusion of women composers from the received 'canon' of performed musical works. Key issues which mark the argument, and to each of which a whole chapter is devoted, are the notion of the 'canon'; its role in cultural discourse; elements of canon-formation, such as the concepts of 'creativity', 'professionalism', 'performance' and 'reception'; and music as 'gendered discourse'. The argument culminates in a final question, i.e., how does an understanding of canon-formation affect the basic issues of musicology as a whole, and how does it affect vital areas of history and historiography in music such as periodization, genre-categories and paradigms like 'great composer' or 'masterpiece'? This question lends substance to the claim that 'canons', or 'standard repertoires' are just as much a result of the way in which music is taught and reviewed in schools and universities as it is of the demands of particular audiences.

Citron professes to use feminist theories as a framework for her positivist musicological study of women composers since 1800. What this essay in fact constitutes, however, is not so much an analysis of works of women composers (there is only one case study, namely of the *Piano Sonata, op.21* by Cécile Chaminade) as a discursive attempt to vindicate a feminist approach to music in general. This sometimes occasions a sacrifice of argument in favour of rhetoric. However, this is a book which asks many important questions about the way our understanding of music and music history is conditioned. It presents a welcome challenge to the subject as it moves towards the 21st century.

Lydia D. Rohmer

John Harley *British harpsichord music. Vol. 2: History*. Aldershot: Scolar Press, 1994. xiii, 334 p. ISBN 0-85967-899-7. £45

John Harley's second volume sets out to trace the historical development of British harpsichord music described in the sources set out in his first bibliographical volume. The period covered begins at about 1530, prior to William Byrd's immense contribution to the instrument's usage, and ends in the 1790s, by which time the pianoforte had virtually taken over from the harpsichord in popularity and usage.

The history of the harpsichord is divided, for the purpose of this volume, into two sections. The first part assesses composers for the harpsichord, and their work. The second deals with the instruments, the social setting surrounding the

instrument's development, and compositional methods and styles, concluding with an examination of notation and performance. The 'development' section of part 1 uses William Byrd as its pivotal point. Although there is a brief outline of British keyboard music before Byrd, an entire chapter assesses the importance of Byrd's music for the keyboard: over 100 pieces are stated to be firmly attributed to Byrd, written between the ages of 20 and 70. It is within this chapter that the increase in use of the harpsichord becomes apparent. This increase is followed through Byrd's immediate successors to the mid-seventeenth century, when changes came about both in musical style and approach. The questions of how far the Civil War, and the temporary lack of a 'court-centred culture', affected the development of the music composed during this time are also pertinent. The first section ends by following this development through to the late seventeenth and early eighteenth centuries. The author examines differences in the attitude of composers towards writing for the harpsichord and the organ, due to the wide use of improvisational skills on the latter, and, finally, ponders the effect of the introduction of the pianoforte.

Section two defines the types of instruments used within this period. Throughout the first part 'harpsichord' is used as a general term to cover all manner of keyboard instruments, and the first chapter of this section attempts to clarify the nature and usage of the various alternatives, and briefly assesses their origin. There follows an outline of the role of the harpsichord in social settings of the time, namely at Court, concerts and theatres, and in domestic use. The history concludes with a study of the technicalities of composition, notation and performance.

The volume also includes extensive appendices which not only support the material enclosed in this volume but also amend the bibliographical information of volume one. The work is further enhanced by a wide-ranging bibliography. This book should prove very valuable to the harpsichord scholar, and would also be of interest to anyone studying William Byrd. A useful tool, particularly in conjunction with the first volume.

Barbara Priest

Marjorie Wing Hirsch *Schubert's dramatic Lieder*. Cambridge: Cambridge University Press, 1993. xii, 178 p. ISBN 0-521-41820-8. £30

Hirsch ambitiously sets out to explain the way in which Schubert transformed the early strophic Lied into a 'highly expressive musical medium capable of conveying the complexities and nuances of the new Romantic poetry'. In so doing she concentrates on Schubert's incorporation of characteristics of dramatic vocal genres into the simple German song. The study began as a well-researched doctoral dissertation at Yale University. It was afterwards revised with, as she acknowledges, the help and advice of some distinguished scholars.

The book is in three sections. In Parts I and II Hirsch describes Schubert's inheritance of two dramatic genres, both through-composed and for voice and piano: the 'dramatic scene' as developed by Reichardt in his Gluck-influenced

Deklamations-Stücke; and the 'dramatic ballad' as widely popularized by Zumsteeg. She defines the characteristics of each genre as Schubert used them. In Part III she describes the 'mixed-genre Lieder', mostly written in the 1820s, in which Schubert integrated elements of the dramatic (declamatory vocal writing, progressive tonalities, varied sections and illustrative accompaniments) into lyrical settings.

Hirsch overlooks, however, the essentially self-educative activity in Schubert's song compositions of his apprentice years, especially those of 1815–17. She fails to mention the influence of Beethoven's songs (especially *An die ferne Geliebte*) and that of other contemporary song composers in Vienna, some of them prolific. Her omission of the effects on Schubert of his early training with Salieri in vocal and operatic composition is also regrettable. Readers may wish that Hirsch had paid more attention to such facets and had instead omitted, or shortened, the lengthy descriptions of particular songs chosen as examples of genre, but of questionable value. Hirsch also disappoints with questionable and sometimes naïve viewpoints. However, the book is useful, accessible and adequately-documented, and includes some stimulating ideas.

Elizabeth Norman McKay

Thomas Christensen *Rameau and musical thought in the Enlightenment*. Cambridge: Cambridge University Press, 1993. xviii, 327 p. (Cambridge studies in music theory and analysis). ISBN 0-521-42040-7. £45

Jean-Philippe Rameau has long been recognised as the founder of tonal harmonic theory, which he first expounded in his *Traité de l'harmonie réduite à ses principes naturels* of 1722. His subsequent writings on the theory of music, however, are so full of contradictions and confusing changes of direction and points of view that musicologists have tended to fight shy of becoming involved in their complexity. Christensen (who is Associate Professor of Music at the University of Iowa) is the first to discuss Rameau's complete theoretical writings, from the *Traité* of 1722 through to the published debate and quarrels with the Encyclopedists and d'Alembert in the 1760s, in detail. He traces the background to Rameau's theories with reference to the work of Descartes, Locke and Newton, and places Rameau's view of music as a scientific system within the contemporary philosophical thought of the French Enlightenment. He systematically discusses Rameau's theories of the *basse fondamentale*, the *corps sonore*, mode and modulation, in the course of which it is evident that Rameau was the first to establish chords as the primary elements of music and to consider the seventh as a fundamental dissonance. Rameau's theory that the cadence is 'a harmonic event entailing instigation and release of tension by means of dissonance' also reveals that he was the first to understand the function of chordal and cadential progressions within a tonality. His views on this were highly original at the time, but have lasted and are still in use in the teaching of harmony and counterpoint today.

Christensen not only provides the reader with a detailed and fascinating account of Rameau's theories in their entirety, but also clarifies much of the confusion arising from Rameau's apparent contradictions. The discussion is necessarily technical, with philosophical, scientific, mathematical and musical arguments propounded. To assist the reader Christensen includes 'A note on harmonic and arithmetic proportions' as Appendix 1. In addition to listing Rameau's major theoretical publications, the excellent bibliography cites primary sources published before 1800, and secondary bibliography published after 1800.

This is an invaluable book for scholars and students interested not only in Rameau but also in the philosophical, scientific and musical theory of the French Enlightenment.

Marjorie Rycroft

Georg Knepler *Wolfgang Amadé Mozart*, trans. J. Bradford Robinson. Cambridge: Cambridge University Press, 1994. xvii, 374 p. ISBN 0-521-41972-7. £35

A product of the Mozart bicentenary year, this penetrating study was originally published in Germany in 1991 to great acclaim. Described by one German critic as 'the only really exciting Mozart book of the year', and by another as 'the most thought-provoking book of this celebratory year', Professor Knepler's study is the fruit of a long and distinguished career as performer, teacher, scholar and author. The strength of Knepler's study lies in the fact that it is based on Mozart's own writings – his letters and autograph scores – which, Knepler maintains, provide evidence that Mozart was 'a keen observer, a critical judge and an accurate reader'. For the title of the book Knepler chose Wolfgang Amadé, the name which Mozart himself used, in preference to the currently-accepted Wolfgang Amadeus, which Mozart used on only three occasions. Although the discussion is chronological, commencing with an 'Outline of a remarkable life', this book is more than just a biography. Chapters such as number 4 (Mozart's reading habits), 11 (Other remarkable lives), 13 (Convictions and thoughts: a closer look), 18 (Musical portraits) and 24 (Mozart in his day and ours) provide revealing insight into Mozart's relations to contemporary life, political and philosophical thought. Knepler's ability to link his discussion to Mozart's music is fascinating and persuasive.

Less persuasive is the way in which Knepler attempts to link some of Mozart's works by identifying similar melodic, rhythmic and/or harmonic motives in isolated phrases. This he does at great length with *Die Entführung* and with several instrumental works composed in the 1780s. While one can indeed see the visual similarity between quotations cited out of context, it is questionable whether the listener would be as quick to draw the same conclusions aurally within the context of a performance of the aria or movement concerned. Visual analysis of this sort serves little musical or scholarly purpose.

The six appendices will be particularly fascinating to those with a special interest in eighteenth century historiography in that they give extended extracts



from contemporary writing, including Baron Grimm's *Poème lyrique* (1765) on opera and the opera libretto; Beaumarchais's preface to *Le Mariage de Figaro* (1784); J. Pezzl's *Faustin, oder das philosophische Jahrhundert* [*Faustin, or The Philosophical Century*] (1784), which was the only novel to be found in Mozart's personal library after his death; and J. F. Ratschky's *Über die Wohltätigkeit des Maurers* [*Concerning the Philanthropy of the Mason*] (1784). The select bibliography is clearly laid out and there is a useful index.

Whether or not this will come to be regarded as the best Mozart book of 1991, only time will tell. It is, however, a book which is undoubtedly thought-provoking and which will appeal both to specialist and non-specialist readers.

Marjorie Rycroft

Rob C. Wegman *Born for the Muses: the life and Masses of Jacob Obrecht*. Oxford: Clarendon Press, 1994. xxiv, 406 p. ISBN 0-19-816382-7. £35

This major new study of Obrecht combines erudition with an infectious enthusiasm for the subject which grips the reader's attention throughout. Although described as an expanded and updated PhD dissertation, the text is not as heavy as many such expanded theses tend to be. The study is essentially chronological, revealing biographical details which demonstrate painstaking research in extra-musical archives. The author's knowledge of the language and country of Obrecht is amply demonstrated in his citations of many sources from the Low Countries.

Each Mass is discussed in the light of other compositions which may have influenced or been influenced by it. The discussion is arranged chronologically insofar as this can be determined, and demonstrates Obrecht's developing musical style. Discussion extends beyond the composer's Masses, in particular to his late motets, and Wegman provides extensive discussion of the mature works by which Obrecht is chiefly known today.

The appendices include 20 pages of document transcriptions, and a survey of rhythmic density in Obrecht's Masses: the latter includes general observations on the slowing down of tempo in this period.

All Obrecht's Masses are now published in the New Obrecht Edition, and this volume provides an excellent companion to it, incorporating the latest research presented in accessible style. It should be in the collection of every academic music library.

Katharine Hogg

Claude V. Palisca *Studies in the history of Italian music and music theory*. Oxford: Clarendon Press, 1994. xii, 522 p. ISBN 0-19-816167-0. £45

This volume brings together 19 essays originally published between 1956 and 1986, plus one previously unpublished piece. The older essays have prefatory

notes, some quite extensive, reviewing more recent research on the subject, and responses and reactions to the original article. Some footnotes have also been brought up-to-date. As one would expect from this author, the essays are chiefly concerned with Italian music of the late sixteenth and early seventeenth centuries. Subjects include the first performance of Peri's *Euridice*; a study of Doni's *Lyra Barberina*; the relationship between Lully's recitative and that of Italian opera; Galilei's arrangements for voice and lute; and a musical definition of Mannerism in the sixteenth century. The first eight chapters discuss aspects of Italian music theory, with the Italian original and parallel English translation of Scacchi's *Breve discorso sopra la musica moderna* (1649) a welcome addition: the Italian original text is hard to find elsewhere.

A good literary style facilitates comprehension of more complex music theory, such as that outlined in the study of the *Musica* of Erasmus of Horitz. The collection needs to be read as such, one chapter at a time, with the relevant works in mind. It is essential for an academic library supporting research. Illustrations, musical examples and an index complete a well-presented volume.

Katharine Hogg

Colin Scott-Sutherland *Edward Thomas and John Ireland*. Upminster: British Music Society, 1993. (British Music Society monographs; 2) ISBN 1-870536-10-X). £5

To the best of my knowledge, the two contemporaries named in the title of this short monograph never met. Edward Thomas (1878-1917) was a fine nature poet, and writer of some distinguished (if, alas, easily lampooned) prose in the same idiom. The idea of yoking together a composer and a writer who are of the same creative persuasion is not unprecedented: Robert K. Wallace has produced *Jane Austen and Mozart: classical equilibrium in fiction and music*, and *Emily Bronte and Beethoven: romantic equilibrium in fiction and music* (Athens, GA: University of Georgia Press, 1983 and 1986). The tone of Scott-Sutherland's pamphlet is akin to that of a certain type of open letter, which assumes the public is familiar with, or is likely to be impressed by, the activities of a particular group of people. The final paragraph on page two, wherein some inconsequential names are stirred into goulash of ghoulish syntax, catches this idiom. I am not convinced that the author has shed much new or reflected light by juxtaposing these two creative artists. However, he does have interesting thoughts on aspects of John Ireland, such as his conflicting pantheism and Anglo-Catholicism. For this reason, and for the lack of a single good biography of Ireland, I do recommend music and general arts libraries to purchase a copy. This would also support a good cause, and the pamphlet is reasonably priced. What we need now is an objective, substantial, readable and properly-researched study of this offputting man and his lovable music.

Richard Turbet

Karl Geiringer, with Bernice Geiringer *This I remember: memoirs of a life in music*. Santa Barbara, CA: Fithian Press, 1993. 228 p. ISBN 1-56474-045-5 [no price details]

It is never a good idea to claim something as a 'first'. However, I feel fairly confident in asserting that this autobiography of the Haydn and Bach scholar Karl Geiringer is the first full-length autobiography by a musicologist to have been published in English. It is certainly the first book I have seen which uses the Library of Congress subject heading 'Musicologists - Memoirs', and as such can claim its own little piece of bibliographic history. Dr Geiringer might well have liked that. Accounts of the lives of musicologists have up to now usually consisted of terse entries in *Grove* or *MGG*, or of laudatory introductions to Festschriften. Geiringer is no exception in the latter regard - *Studies in eighteenth-century music: a tribute to Karl Geiringer on his seventieth birthday*, edited by his most famous pupil, H. C. Robbins Landon, was published in London in 1970 - and it is useful to be able to fill out details of his life by means of this new book.

The autobiography as written is very nearly complete, to the extent that it was finished less than three weeks before its subject's death in 1989, three months short of his 90th birthday. As with any life story, the basic outline may be easily sketched: born in Vienna; taught by Guido Adler (founder of the *Denkmäler der Tonkunst in Österreich*), Johannes Wolf (director of the music section of the Preussische Staatsbibliothek in Berlin), and Curt Sachs; librarian of the Viennese Gesellschaft der Musikfreunde from 1930 (he succeeded the Brahms scholar Eusebius Mandyczewski); met his future wife at Universal Edition in Vienna; emigrated to the USA to escape the Nazis; and, after a spell in Boston, finally took up a teaching position at the University of California at Santa Barbara. From a historical point of view Geiringer's early career is perhaps more interesting than the post-World War II years, in the description of which the author settles down to a predictable account of teaching, guest lecturing, and receipt of honours. There are, also, some rather long accounts of various members of his family, which occasionally stall the narrative.

Geiringer sets down some short anecdotes which will be of interest to the librarian and the musicologist: for example, his story about taking a philosophy examination in the gents' lavatory of the Österreichische Nationalbibliothek (p. 39-40), and his mention of visits to the British Museum library (p. 73). A further anecdote, about memorizing the plate numbers of particular compositions for use in identifying musical excerpts in a *viva voce* examination, is also worth having (p. 39). In the end, whether the reader enjoys the book or not will depend on how much he/she is engaged by Geiringer's story, and by the person telling it. Its chief claim to more lasting importance will be in its role in charting the history of the discipline of musicology, something still very much at an embryonic stage.

John Wagstaff

Claudio Monteverdi *Vespro della Beata Vergine da concerto, composto sopra canti fermi SV206*, ed. Jerome Roche. London: Eulenburg, 1994. (Edition Eulenburg; 8024) Score. £16.95

A new edition of Monteverdi's *Vespers* of 1610 is welcome in view of the many theories regarding its original use and performance. The preface, in English, French and German, concisely outlines musicological research in these areas and the present edition offers no 'correct' solution, but rather provides resources for various interpretations. Supplements contain the six-part alternative setting of the Magnificat, as well as the plainchant antiphons and the texts of the remaining part of Vespers for two different Marian feasts. A further appendix gives the Latin texts with parallel English, French and German translations.

The score is clear and well-spaced, although some page turns seem unnecessarily awkward. The textual criticism (in English only) provides an adequate commentary, although I would have preferred more general guidance on accidentals: some are clearly supplied editorially, but where they are absent there is some ambiguity over how far a previous accidental should carry. However, in general this is a good working or study score at a good price, and may be recommended.

Katharine Hogg

## ITEMS RECEIVED

### Books

- Marcus Binney and Rosy Runciman *Glyndebourne: building a vision*. Thames and Hudson, 1994. 160 p. ISBN 0-500-27754-0. £16.95 (pbk)
- British music vol. 15 (1993)*, ed. Bryan Blyth Daubney. British Music Society, 1993. 106 p.
- Humphrey Burton *Leonard Bernstein*. Faber and Faber, 1994. xiv, 594 p. ISBN 0-571-16690-3. £20
- Norman Del Mar *Conducting Beethoven, vol. 2: overtures, concertos, Missa Solemnis*. Oxford: Oxford University Press, 1993. viii, 173 p. ISBN 0-19-816358-8. £30
- Norman Del Mar *Conducting Brahms*. Oxford: Oxford University Press, 1993. 226 p. ISBN 0-19-816356-8. £30
- David P. DeVenney *American choral music since 1920: an annotated guide*. Berkeley, CA: Fallen Leaf Press, 1994. xviii, 279 p. (Fallen Leaf reference books in music; 27). ISBN 0-914913-28-X. \$49.50
- Caryl Emerson, Robert William Oldani *Modest Musorgsky & Boris Godunov: myths, realities, reconsiderations*. Cambridge: Cambridge University Press, 1994. xiii, 339 p. ISBN 0-521-36193-1. £40
- Arthur Jacobs *Henry J. Wood: maker of the Proms*. London: Methuen, 1994. xxiii, 504 p. ISBN 0-413-68390-7. £20
- Rick Kennedy *Jelly Roll, Bix, and Hoagy: Gennett studios and the birth of recorded jazz*. Bloomington and Indianapolis: Indiana University Press, 1994. xx, 233 p. ISBN 0-253-33136-6. £22.50
- David Kimbell *Italian opera*. Cambridge: Cambridge University Press, 1994. xvii, 684 p. ISBN 0-521-46643-1. £14.95 (pbk)
- Michael Kurtz *Stockhausen: a biography*, trans. Richard Toop. Faber and Faber, 1994. xvii, 270 p. ISBN 0-571-17146-X. £12.99
- Erik Levi, *Music in the Third Reich*. New York: St Martin's Press, 1994. xiv, 303 p. ISBN 0-333-47116-4
- Opera through other eyes*, ed. David J. Levin. Cambridge: Cambridge University Press, 1994. xiii, 270 p. ISBN 0-8047-2239-0. £30 [ISBN relates to Stanford University Press edn]
- Jane Manning *New vocal repertory*. Oxford: Oxford University Press, 1994. vii, 284 p. ISBN 0-19-816413-0. £11.95 (pbk)
- Mrs Richard Powell *Edward Elgar: memories of a variation*, rev. and ed. Claude Powell. Aldershot: Scolar Press, 1994. xv, 176 p. ISBN 0-85967-996-9. £25
- James Pritchell *The music of John Cage*. Cambridge: Cambridge University Press, 1993. xiii, 223 p. (Music in the 20th century). ISBN 0-521-41621-3. £30
- David Tutt *First assignments*. Cambridge: Cambridge University Press, 1993. 96 p. (Cambridge assignments in music). ISBN 0-521-33911-1. £4.95 (pbk)

### Music

- Diana Burrell *Christo paremus cantica*. London: United Music Publishers, 1993. Score (12 p.). £2.60
- Joseph Haydn *Concerto in E-flat major for trumpet and orchestra, Hob. VIIe:1*. Kassel; London: Bärenreiter, 1985. Study score (34 p.). £4.95
- Gioachino Rossini *Petite messe solennelle*. Oxford: Oxford University Press, 1992. Score (viii, 168 p.). (Oxford choral music). ISBN 0-19-337899-X. £55 (hbk); 0-19-338045-5. £6.50 (pbk)
- Franz Schubert *String quartet in G major, D 887 - op. post. 161*. Kassel; London: Bärenreiter, 1989. Study score (60 p.). £6.60
- Franz Schubert *Octet in F major for clarinet, bassoon, horn, 2 violins, viola, violoncello and double bass, D 803 - op. post. 166*. Kassel; London: Bärenreiter, 1969. Study score (122 p.). £8.15
- Franz Schubert *Messe in B flat major for soloists, chorus, orchestra and organ, op. post. 141, D324*. Wiesbaden: Breitkopf & Härtel, 1993. Score (119 p.). Cat. no. Wb. 2233. [No price details]

## SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

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

Abbreviations: *FAM* = *Fontes artis musicae*

*Notes* = *Notes of the Music Library Association*

*ForumMb* = *Forum Musikbibliothek*

N.B. Some of the information given in this list has been taken from *Library and Information Science Abstracts* and *Library Literature*, and has not been checked. Items which have not been seen are here followed by the letter NS; users of this list are therefore recommended to check such references themselves.

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ISBN: 0-9502339-4-3. Price: £5.00

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**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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