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# BRIO

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## CONTENTS

Obituary: Alec Hyatt King	ii
Editorial	1
Parry, Stanford and the Pursuit of the British Symphony 1880-1910 <i>Jeremy Dibble</i>	3
Harmonization of EC Copyright Protection: A Music Libraries View <i>Alan Pope</i>	20
The Music Collection of a Scottish Laird: George Skene of Skene 1731 <i>Richard Turbet</i>	24
Christopher Palmer: a Personal Memoir <i>Paul Andrews</i>	28
News and Views	34
Book and Music Reviews	38
List of Items Received	68
Some Recent Articles on Music Librarianship	70
Advertising and Subscription Rates	73
Notes for Contributors	74

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### Alec Hyatt King

Just as this issue of *Brio* was going to press, IAML(UK) learned with great sadness of the death of Alec Hyatt King on March 10 1995. Dr King who was 83, served on the staff of the British Museum Library throughout his career, becoming superintendent of the Music Room (Music Librarian) in 1944. Alec King was one of the most distinguished music librarians of his generation and his name will forever be associated with IAML which he helped to found in the late 1940s, serving as president of the international body from 1955 to 1959. He was president of the UK branch for the first 15 years of its existence, from 1953 to 1968. Outside the world of librarianship he was acknowledged an outstanding Mozart scholar. Full tributes will appear in the next issue.

A memorial service for Alec Hyatt King will be held at St. George's Church, Bloomsbury, London on Tuesday June 6 at a time to be announced.

## EDITORIAL

It seems a very short time (though by the time you read this it will be more than two years) since, settling down to enjoy a post-prandial talk by Timothy Day of the National Sound Archive during the 1993 Annual Study Weekend at the University of Sussex, I became aware of an august presence slipping into the chair next to mine and a siren voice whispering in my right ear: "I wonder if you would like to consider editing *Brio*." Having sowed the seed of this idea, John Wagstaff (for it was indeed he) left me to ponder the reasons, very good reasons at that, why I shouldn't put myself forward and over the succeeding months nurtured the plant that had taken root by gently cajoling and flattering me into thinking that this is a job which I could successfully take on (in fact there is none in IAML(UK) that I would rather do) and, since vanity has always had the upper hand over prudence in my self-estimation, I allowed myself to be persuaded to apply. Now, having been introduced to the gentle arts of copy preparation, proof correction, British Standard 5261 and perhaps most important of all, firm deadlines, I find myself with a certain degree of trepidation, assuming John's discarded mantle and wondering if it really is going to fit.

*Brio* has been exceptionally fortunate in having a succession of excellent editors and I am acutely aware that I have inherited a fine and important journal in the peak of condition. That this is in no small way due to John's superb direction over the past five years should be obvious to all regular readers. *Brio* has always been essential reading as far as I am concerned and always eagerly awaited. How many of the journals issued by librarianship's other professional bodies are so thoroughly read and digested is something about which I for one would not care to speculate, being now the occupant of this particular glasshouse. Of course the big drawback in following someone like John is that there is such a high standard to be maintained and I suspect that for the first few issues at least, I, like the Red Queen in *Alice*, will have to run very fast indeed simply to stay in the same place. *Brio* is fine, and I shall not be making any sweeping changes. Indeed if in five years time change has come about, I trust that it will have been by evolution rather than revolution. But for the time being I am happy to continue the traditions established by my predecessors.

Nevertheless it is appropriate at this stage for me to set down a broad statement of what I think *Brio* is about (albeit at the very real risk of stating the obvious).

Firstly, *Brio* is a journal of music librarianship – for music librarians. It is here to be a forum for both the immediate and long-term ideas and concerns of the IAML(UK) membership and those who are not members but share in the interests of our profession. It is published by IAML(UK) but retains editorial independence from it. Articles are the intellectual property of their authors and

need not conform to an editorial or IAML(UK) view (if indeed such a thing exists). I hope that contributors will feel free to be as controversial and, if necessary, politically incorrect as they wish.

Secondly, *Brio* is a journal of music and librarianship and if contributions are weighted in favour of the former (as long as some tenuous connection with libraries can be established) I shall be more than happy to print them. *Brio* has a long established tradition of publishing the fruits of IAML(UK) members' research and it is one I definitely intend to continue.

Thirdly, *Brio* provides you with an opportunity to see your work in print. It is a blank page waiting to be written on and it is your words and ideas that I want to see there. Way back in 1978 my first ever published piece, a bibliography of Sir Michael Tippett, appeared in this journal (vol. 15 no. 2; would that the E.T. Bryant Prize had existed then) and many others have started their writing careers here. Forget e-mail and the internet; if you are writing, *Brio* is the place to be and I hope that not a few future Bryant winners will emerge from these pages.

I am delighted to be editor of this journal but I have no intention of writing it. Over the coming months and years I shall be approaching various people with requests or ideas for articles (and I don't expect to be refused) but please don't wait to be asked. The editor is not omniscient and expects to be regularly surprised by unsolicited contributions. The only proviso is that he reserves the right to edit and, as Susan Sommer wrote in *Fontes*, if necessary I shall rearrange your English words to make English sentences.

Herbert Howells (whom I promise not to mention in every issue) once said that the reason he was a composer was that nobody else seemed to be writing the music he wanted to hear. If *Brio* isn't publishing the articles you want to read, I think you know what to do. I look forward to hearing from you.

Paul Andrews

## PARRY, STANFORD AND THE PURSUIT OF THE BRITISH SYMPHONY 1880-1910

Jeremy Dibble

(Department of Music, University of Durham)

[This article is based on a lecture given at the IAML(UK) Annual Study Weekend, April 1994, held at Queen's University, Belfast]

With the first performance of Elgar's *Symphony No. 1 in A flat* in Manchester on 3 December 1908, played by the Hallé Orchestra conducted by Hans Richter, the British public and press spoke unanimously in proclaiming the work to be, as the *Daily Mail* put it, not only the 'musical event of the year', but also the 'finest masterpiece of its type that ever came from the pen of an English composer.'<sup>1</sup> At the first London performance at Queen's Hall on 7 December, with the London Symphony Orchestra conducted again by Richter, the reception was even more clamorous as Johannes Augustus Jaeger described in a letter to Dora Penny:

I never in all my experience saw the like. The Hall was packed; . . . I saw Parry, Stanford, E[dward] German, F[rederick] Corder, E[aton] Fanning, P[ercy] Pitt. . . . the atmosphere was electric.<sup>2</sup>

Indeed Sir Hubert Parry, Baronet, Director of the Royal College of Music, who had that year resigned the Heather Professorship of Music at the University of Oxford, had been there to hear the work for himself and was greatly impressed by it:

Place packed. Work received with enthusiasm. Very interesting, personal, new, magnetic. A lofty standard. . . .<sup>3</sup>

In 1909 Elgar's symphony received no less than eighty-two performances. 17 of them were in London, the rest were in the U.S.A., Manchester, Vienna, Berlin, Bonn, Leipzig, St Petersburg and Sydney.

In retrospect, such national and international acclaim for Elgar's symphony has led to the historical understanding that this work initiated a symphonic tradition in Britain which until this time, had languished hopelessly and aimlessly showing little or no imagination, character or invention. Indeed, it has been suggested that there was no indigenous tradition worth speaking of in Britain for on the whole, there was little or no interest in the genre beyond one of

<sup>1</sup> Jerrold Northrop Moore *Edward Elgar: A Creative Life* Oxford: 1984, p. 545.

<sup>2</sup> *Ibid.*

<sup>3</sup> Diary of Sir Hubert Parry, 7 December 1908. See also Jeremy Dibble *C. Hubert H. Parry: His Life and Music* Oxford: 1992, p. 428-429.



academic kudos. Recent recordings however, of examples from those of Cipriani Potter (1792–1871) to Stanford and Parry have demonstrated that a symphonic tradition was very much alive before the appearance of Elgar's symphony in 1908.

The early nineteenth-century British symphonic tradition is headed by two rather unassuming essays by William Crotch, one of which was performed at the Philharmonic Society in May 1814. More promising than either of these is a *Symphony in B flat* by Samuel Wesley composed in 1802 which has probably never been performed, even though it displays all the weight and maturity of the Viennese symphonies of the 1790s. Indeed it was a devotion to the Mozartian model of the symphony which remained such a potent force in British instrumental music during the first part of the nineteenth century.<sup>4</sup> Years later one can still observe in the *dicta* of Ouseley at Oxford the paradigm of Mozart as a key to successful instrumental composition.

In the 1820s the British symphony was essentially spearheaded by the work of Potter whose ten symphonies (plus revisions) cover a period of about thirty years. The style exhibits a curious assimilation of classical *Sturm und Drang* as in the dramatic *Symphony No. 4 in C minor* of 1826, a spiritual affinity with Beethoven (whom he met in Vienna) and a liking for Spohr's chromatic explorations. Also at this time Potter's pupil, George Macfarren was showing a taste for the symphony, and between 1828 and 1874 he produced no less than nine works which show a tenacity and seriousness for the idiom (notably the *Symphony in C sharp minor* of 1845) despite their almost total neglect. Sterndale Bennett, another prodigious pupil of Potter, is perhaps better known for his piano concertos, though during the years 1832–5 he produced four symphonies all of which are quite unknown today.<sup>5</sup> These composers' symphonic work is worthy of more detailed scrutiny if only to enhance our historical perspective of symphonic composition in Britain in the first half of the nineteenth century.<sup>6</sup> From an

<sup>4</sup> Nicholas Temperley has clearly shown in his article ('Mozart's Influence on English Music', *Music & Letters* Vol. XLII (October) 1961, 307–318), that Mozart's influence extended to all style forms in early nineteenth-century British music, not least to the anthems of S. S. Wesley.

<sup>5</sup> Although as Nicholas Temperley has stated, Bennett's style 'bears a natural resemblance that of the one Romantic composer he did wholeheartedly admire, Mendelssohn', it was not Mendelssohn that Bennett sought to emulate but Mozart (see 'Bennett, William Sterndale', *The New Grove Dictionary of Music and Musicians*).

<sup>6</sup> Although the symphonic contributions to the genre by Potter, Macfarren and Sterndale Bennett are by far the most substantial, a survey of the period between 1830 and the early 1860s shows that other individuals in Britain, however obscure, were active:

[Composition dates unless mentioned as performances]

1837	John Barnett	<i>Symphony</i>
1844	Charles E. Horsley	<i>Symphony in D minor Op. 9</i>
1845	John Lodge Ellerton	<i>Symphony No. 2 in D</i>
1847	William Baly	<i>Symphony in E flat</i> [perf. 10 July 1847]
	Henry Charles Bannister	<i>Symphony No. 1 in D</i>
1848	Henry Charles Bannister	<i>Symphony No. 2 in E flat</i>
1849	John Lodge Ellerton	<i>Symphony No. 1 in F</i> [perf. 1849]
1850	Henry Charles Bannister	<i>Symphony No. 3 in A minor</i>
1853	Henry Charles Bannister	<i>Symphony No. 4 in A</i>

aesthetic point of view this repertoire exemplifies the uneasy course that British symphonists attempted to steer between the large-scale form and monumentality of the Beethovenian legacy and the combination of 'lied melodies, counterpoint, and motivic association'<sup>7</sup> peculiar to Mendelssohn's symphonic style.

Later in the century British composers continued to find difficulty in establishing a satisfactory aesthetic niche for themselves. They were less happy to adopt the more progressivist approaches of Berlioz and Liszt and those who chose to explore symphonic composition through new programmatic, dramatic or even narrative pathways were inevitably conspicuous. In the mid-nineteenth century the music of Berlioz and Liszt failed to appeal to the British sensibility with the exception of one voluntarily exiled maverick, Henry Hugo Pierson (known abroad by his *nom de plume* Edgar Mannsfeldt), who in order to pursue his operatic aspirations, and his desire to explore the symphonic poem in works such as *Macbeth Op. 54* (1859), *Die Jungfrau von Orleans Op. 101* (1867), *Romeo and Juliet Op. 86* (1874) and *As you like it* (1874), lived most of his creative life in Germany. But this new progressivist approach to symphonic composition was held at bay by British composers who still considered the ideal of Beethoven and Mendelssohn to be superior. It was a view propagated in the universities and paraded in concert life throughout the kingdom, and bolstered by the more conservative provinces, and one that not even Wagner could change in his financially disastrous one-year tenure of the Philharmonic Society in 1855.

The more 'contemporary' symphonic repertoire that was perhaps most widely accepted during the 1860s was that of Schumann whose works were given a hearing at the Crystal Palace by August Manns, and through the imaginative programme planning of George Grove. But the two most prominent British products of the decade, the *Symphony in G minor* of 1864 by the recently-deceased Sterndale Bennett and Sullivan's '*Irish*' *Symphony* of 1866 steered somewhat nervously clear of this stylistic domain in favour of a lighter vein of composition. Moreover, the larger scale being increasingly demanded by symphonic thought at this time tended to defeat both composers who were, particularly in Sullivan's case, happier with the more uncomplicated episodic structures of smaller pieces. This is also the case in the early 1870s with Julius Benedict's *Symphony in C minor* of 1873 and Prout's four symphonies which began to appear at the same time. The predilection for the more conservative sphere of the symphony appeared to find its refuge in the symphonies of Gounod, who many saw as a natural successor to Mendelssohn, and in the large number of works by the prolific Danish composer Gade. The *Symphony No. 1 in C minor* of Frederic Hymen Cowen belongs very much to this mid-nineteenth-century legacy. Cowen had enjoyed the advantages of German training, studying with Plaidy,

1855	Charles Lucas	<i>Symphony No. 3</i> [cond. Wagner in 4th London concert]
1857	Joseph Street	<i>Symphony No. 1</i>
1863	Alice M. Smith	<i>Symphony in C minor</i>
1864	John Francis Barnett	<i>Symphony in A minor</i> [perf. 15 June 1864]

<sup>7</sup> Carl Dahlhaus *Nineteenth-Century Music* (California: 1989, trans. J. Bradford Robinson), p. 157.

Moscheles, Reinecke, Richter and Hauptmann in Leipzig and later with Tausig and Kiel in Berlin between the years 1865 and 1867, while also meeting Liszt in Weimar and Brahms, Hanslick and Richter in Vienna. Moreover he added to his more cosmopolitan outlook by working with Mapleson's *Italian Opera Company* as an accompanist. This experience furnished Cowen with a broader and bolder sense of direction and his *Symphony No 1*, whilst not especially distinguished stylistically, revealed a bolder sense of organization particularly in its thematic development which was akin to the more progressive German environment in which he had been educated. In particular one feels that the latent influence of Schumann was about to become a potent force in Cowen's symphonic language and this work promised to set an important precedent for the future broadening of Britain's musical horizons during the 1870s.

During the 1850s and 1860s the notion of the post-Beethovenian symphony as a monumental genre entered a crisis. What had been a dispute between the Hanslickian formalists and the 'New Germans' who with Franz Brendel as their ideologue, believed in the new 'spirit' of programmatic music, soon hardened into a political battle with the formation of allegiances. Wagner avowed in *Oper und Drama* that the symphony was dead and that all post-Beethovenian essays in the genre had nothing of substance to say owing to the fact that 'absolute music had reached the level of self-abrogation in the choral finale of Beethoven's Ninth Symphony'.<sup>8</sup> The ascendancy of the Lisztian symphonic poem seemed inexorable and by all accounts laid fair claim to be the vanguard of large-scale instrumental music. Britain's reaction towards this new tendency was predictably slow and distant and examples of this repertoire only began to be heard in the 1870s when Dannreuther and Walter Bache pioneered concerts of Wagner and Liszt in London. By contrast the most talked-about contemporary composer of symphonies in London during the early 1870s was Joachim Raff who received a lengthy examination in the *Monthly Musical Record* of 1876 owing largely to his feverish production of works between 1872 and 1879. Almost as popular in London was Rubinstein with his *Symphony No. 4 Op. 95*, the *Dramatic* and Ferdinand Hiller with his symphony *Es muss doch Frühling werden Op. 67* (given at the Crystal Palace in February 1872). The London orchestral concert scene which was dominated by the programmes at Crystal Palace with Manns, and the Philharmonic Society at St James's Hall, included most of the symphonic works by Raff and Hiller, but it was largely the symphonies of Schumann that attracted attention from aspiring British symphonists. Certainly this was the case with the young Parry who, having been disabused of Mendelssohn while studying briefly in Stuttgart in 1868 with Pierson, found his ideal in Schumann's 2nd and 4th Symphonies during the late 1860s and early 1870s. A comment in his diary of March 1868 provides telling evidence:

Went to the Crystal Palace concert at which we had a symphony of Schumann's - which surpassed everything *almost* I have heard lately. The Scherzo was wildly glorious. The slow movement was very fine, and contains a most wonderful bit of modulation, in which the chief feature is a very long

<sup>8</sup> Carl Dahlhaus *Nineteenth-Century Music*, p. 236.

passage in shakes for the 1st violins, which had the most delicious effect. I'll never go to hear anything of Mendelssohn's in preference to Schumann's C major Symphony if I can help it. Madame Schumann played Mendelssohn's Concerto in D after magnificently, but it fell very flat after Schumann's Symphony. . . .

Parry was, however, reluctant to attempt a symphony at this time. During his period of study in Stuttgart in 1868 he had begun a *Träume Sinfonie* but though four movements were sketched, he did not complete it. During the early 1870s his style was undergoing major changes as a consequence of his acquaintance and subsequent study with Edward Dannreuther, the brilliant piano virtuoso and Wagner's champion in London. Brahms's music was also beginning to appear in London concert programmes, not least in Dannreuther's own private concerts at his studio in Orme Square, Bayswater and Parry was eager to acquaint himself with the published scores. Indeed a surviving copy in Parry's hand of Brahms's *Serenade in A Op. 16* is dated 1872 which demonstrates clearly that Brahms's style was already establishing itself as a point of reference in England. Other works by Brahms were soon to establish themselves in the repertoire, notably the *Serenade in D Op. 11* and the epic *Piano Concerto No. 1 in D minor*. The impression made by these works was profound; here was the natural successor to Beethoven in which the importance of design, content and intellect found continuance. And yet the 'absolute music' of Brahms was not the only essential influence to which the new young generation of British composers responded. Combined with the Apollonian stringency and Doric architecture of Brahms there was also in England a desire for and inclination towards the Dionysiac poetry, rhapsody, lyricism and fantasy of Schumann. As Parry wrote later in his 'Symphony' and 'Sonata' articles for *Grove's Dictionary* (for which he was sub-editor), and his *Art of Music* of 1893, it was the 'influence in respect of matter and treatment of design' that so distinguished Schumann.<sup>9</sup> His summary of Schumann's *Fantasia in C Op. 17* is revealing:

In the case of the fantasia in C, he tried to develop a work on a scale fully equal to sonatas, but totally different in character and principle of design. In most of these works his idea seems to be to give the full sense of design by the juxtaposition of ideas which illustrate one another in a poetical sense, and to contrive their connection by means which are in consonance with the spirit of the ideas, or by making some characteristic musical figure into a sort of text which pervades the tissue of the whole. The experiments are so far novel that is almost too much to expect of them to be always entirely successful. But at least in the last movement of the fantasia, the novel principle of design and the development of the whole scheme is as successful as the ideas themselves are beautiful and poetical.

Such an amalgam of Schumann and Brahms found voice early on in Parry's first phase of maturity in the *Fantasia Sonate in einem Satz für Violine und Klavier in B dur* of 1878 and was to contribute much to his imaginative approach to form.

<sup>9</sup> Parry, C. Hubert H. *The Art of Music* (London, 1893), p. 302.

So far, attention has been drawn to the early and abortive attempt of Parry to compose a symphony in 1868, but his first important work in this genre would have to wait another 14 years. Stanford on the other hand was already in the first flush of maturity by the mid 1870s, his creative energy given added fillip by three six-month periods in Germany granted him by the Seniority of Trinity College, Cambridge, first in Leipzig under Reinecke and later in Berlin with Kiel. A testament to this fertile period of his tutelage are numerous piano pieces, choral works and a violin concerto. The pretext for writing his first symphony arrived with the announcement in February 1876 of a competition by the Alexandra Palace, reopened the previous year after a terrible fire which had reduced it to ashes in 1873. It is an indication of the considerable attraction that the symphony held for British composers that there were 46 entries. The judges of the competition were Macfarren (recently appointed Professor of Music at Cambridge) and Joachim. The first prize went to Francis William Davenport who was Macfarren's son-in-law, while the second prize of £5 went to Stanford. Stanford's *Symphony in B flat* (No. 1) was first performed in 1879 at a Crystal Palace Saturday Concert. It was never published and Stanford shelved the work. Only recently was it unearthed from the Moldenhauer Archive in Illinois, and a recording made. Stanford's symphony shows extraordinary facility and must have thrown into relief the more conservative works of Prout, Benedict and Silas that were appearing at much the same time. Although it demonstrates a certain lack of maturity in its processes of working-out in the first movement, the affecting lyrical felicity of his later works is already evident in the slow movement which shows the prevailing influence of Schubert, as well as Stanford's established mastery of the dance form.

Towards the end of the 1870s the climate for symphonic composition in England improved enormously, not only through such favourable incentives as the Alexandra Palace prize, but also because influential musicians such as Grove, Manns and the directors of the Philharmonic Society were prepared to promote new indigenous works. Orchestral standards had also increased markedly during the decade and perhaps the most important catalyst in the amelioration of orchestral playing in the capital was signalled by the arrival of Hans Richter. With the help of a guarantee fund and the vision of the violinist Hermann Franke, in which Stanford was directly involved, a series of 'Orchestral Festival Concerts' was initiated at St James's Hall in May 1879. The importance of Richter's presence and magnetism in London from this time cannot be overestimated, for within the next ten years the British symphony experienced a renaissance of creativity and invention.

In addition to Richter's arrival, there had been one other major event in England that provided a new impetus to British symphonic aspirations. During Stanford's last year in Germany he succeeded with the help of Joachim in securing the first performance of Brahms's 1st Symphony in Cambridge on 8 March 1877. It was apart from anything else a major coup for the Cambridge University Musical Society, but its success led to two further performances in London and immediately established Brahms's reputation as a symphonist in Britain. This considerable publicity placed CUMS at the forefront of Britain's progressive musical institutions and the dye was cast for the Society for the next fifteen years

until Stanford's retirement in 1893. Two years after the Brahms symphony, Stanford began his 2nd Symphony subtitled the 'Elegiac' which was written for and first performed by CUMS in March 1882. The work is prefaced by four stanzas from Tennyson's *In Memoriam*, presumably to mark the memorial of Stanford's father who died in 1880. In style it is an even more Schumannesque essay than the first symphony, particularly apparent from the song-like *Intermezzo* of the slow movement and the scherzo (which is rhythmically reminiscent of the scherzo from Schumann's *Overture, Scherzo and Finale*), and the way in which Stanford cyclically links the openings of the first and last movements. Here Stanford attempts to focus the consequence of the opening tangential harmonic progressions of the first movement into a longer, developmental introduction to the finale which is tantamount to a second *Intermezzo* beset with grief. The link between first and last movements is not unlike that of Schumann's Fourth Symphony, but the proportions, purpose, context and effect are quite different and reveal a fertile and inventive mind in terms of the larger symphonic frame.

The 2nd Symphony was mainly completed in July and August of 1879, but the first movement was rewritten in December 1880 and at the end of the Finale, an additional note in purple pencil states clearly that revision was made in January 1882. During this time the composer had had his first opera *The Veiled Prophet of Khorassan* produced in Hannover in 1881; he was already well known for his innovative symphonic settings of the Canticles in B flat Op. 10 and in A Op. 12 as well as two accomplished chamber works taken up by German publishers, and so the public were expectant and eager for new and vibrant work from him. The *Symphony No. 2* was first performed in Cambridge in company with Brahms's *Violin Concerto* and Joachim's own *Theme and Variations*, and immediately other festivals and concert series applied to do it. In 1883 it was played at the Gloucester Festival under the baton of Charles Harford Lloyd and in December the scherzo alone was played at the Crystal Palace, Stanford conducting in Manns's absence. In 1884, by which time Stanford had produced his symphonic *Serenade in G*, it was given at Birmingham in March in its entirety. It seems that despite its initial popularity and interest, Stanford regarded the piece as immature and it has remained unpublished to this day.

Stanford's 2nd Symphony in many ways marks an important point of departure in terms of British audience receptivity for indigenous symphonic composition. During the 1870s the symphony entered what has been termed 'a second age'<sup>10</sup> in which, through the works of Bruckner, Brahms, Tchaikovsky, Dvořák and Franck, the genre regained its lost position as a focal point for composer and audience alike. Stanford's symphony, undoubtedly swept along by the popularity of Brahms's recent 1st and 2nd Symphonies, seemed at once to be a contemporary response to this new-found interest. The work also symbolized the raising of a national awareness of the symphony as an aesthetic ideal. Critical interest in the genre began to increase as did the attention of concert managers and conductors. In 1880 Cowen enjoyed an immense success both home and

<sup>10</sup> Carl Dahlhaus *Nineteenth-Century Music*, p. 265.

abroad with his 3rd Symphony, the *Scandinavian*, which was hailed by *The Times* as 'the most important English symphony for many years'. The evocative nature of Cowen's symphony, its colourful orchestration, a certain rigour of structure in the first movement, a not unimaginative reservoir of harmonic resource (though avoiding Lisztian or Wagnerian extremes) and a suggestion of the pictorial in the slow movement seemed to strike a new note in the minds of the London critics.

During this period of the late 1870s and early 1880s, the impetus to attempt a symphony had been slower and more reluctant from Parry. He had to his great regret, missed out on the Cambridge performance of Brahms's 1st Symphony, but he nevertheless had concentrated his mind on large-scale instrumental structures with the composition of numerous concerted chamber works between 1876 and 1880. This corpus of works shows clearly his confidence in handling the newly developed tonal procedures and relationships, the intellectualism of Brahms, as well as a very un-Brahmsian willingness to embrace the more fantastical potential of free structures and thematic transformation. With the momentum already created by Cowen's success and the promise of Stanford's 2nd Symphony, Parry at last felt able to extend his prowess in chamber music to that of the orchestra with the incentive from Richter that he would produce it for his 1881 series of Orchestral Festival Concerts. Unfortunately Richter's punishing schedule of performances, which included opera as well as orchestral music, could not accommodate it that year and anyway, Parry failed to find sufficient time to complete it. The following year, when it was ready, there was no adequate rehearsal time for it so instead, Parry took it to Birmingham where it was given in August 1882 along with Stanford's *Serenade*. Although Cowen's and Stanford's earlier symphonies are undoubtedly more significant historically, this substantial work, structurally adventurous, expansive, rhapsodic, thematically original and harmonically individual heralds the beginning of something characteristic and distinctive. Its very size, the nature and extent of symphonic treatment in the first movement, the turbulence and unconventional emotional world of the slow movement, and the daemonic scherzo with its two contrasting trios interjected by a fugal transformation of the scherzo itself demonstrates the untrammelled vision of the 34 year-old composer, the *enfant terrible* of Shelley's *Prometheus Unbound* which so many of the critics two years earlier had nervously observed to contain the seeds of an unhealthy Wagnerian influence. In the finale of Parry's symphony, particular emphasis is laid on the original hymn-like second subject. The very context of this type and style of melody and extended diatonic harmony itself suggests the presence of a new *contenance anglaise* as well as providing a tangible link with the ecclesiastical and pedagogical branches of Britain's musical heritage.<sup>11</sup> Nevertheless there are of course detectable continental influences in this music, one being that of Schumann the other being the 'new' and fashionable symphonic music of Dvořák, a composer who had come dramatically into vogue in England during

<sup>11</sup> Jeremy Dibble, 'Parry and English Diatonic Dissonance', *Journal of the British Music Society*, 5 (1983), 58–71.

the early 1880s, though it is interesting to note that Dvořák's 5th and 6th Symphonies, which enjoyed so much success in London, were produced there (by Richter and Manns respectively) after Parry's symphony was completed.

Parry's 1st Symphony received its second and last performance at the Crystal Palace under Sir August Manns in April 1883. Two months later Stanford conducted Parry's 2nd Symphony, the *Cambridge* written for the Cambridge University Musical Society in conjunction with the conferring of an honorary doctorate by the University. This work, though shorter and less rhapsodic than the First Symphony, was a more confident essay, and the characteristic diatonic harmony replete with counter-melody is now used to even greater effect in the second-group idea in the first movement. The '*Cambridge*' Symphony undoubtedly exhibits a strong affinity with Brahmsian intellectualism, a compositional procedure for which Parry had shown considerable dexterity in his chamber works. Yet the influence of Dvořák, a symphonist whom during the 1890s Parry regarded as the finest and most prominent in Europe at that time, is equally conspicuous in the overtly lyrical slow movement. Indeed it is not simply the emphasis on the self-developing melodic content that points to Dvořák. The structure of the movement with its three re-orchestrated repetitions of the lengthy theme, the short invocation on woodwind before the entry of the melody at the very beginning, even the movement's key of B flat, suggest that Parry was well acquainted with Dvořák's 6th Symphony. Richter meanwhile had not forgotten the difficulties over Parry's 1st Symphony and hoped very much to put things on an even footing with a performance of the '*Cambridge*' Symphony in London. This did not occur until the 1887 season by which time Parry had subjected the symphony to extensive revisions. This was the first indication of Parry's constant dissatisfaction with his work in the symphonic genre and is one of several important reasons why his symphonies were published so late in his life. In 1895 the '*Cambridge*' Symphony was performed again by the Philharmonic Society after another taxing revision during which a completely new finale was composed to replace the somewhat characterless sonata rondo of the earlier version.<sup>12</sup> This new finale appears in an edition of 1906 whose publication Parry paid for himself as part of deal struck with Novello who agreed to publish the much more popular *Symphony No. 3*, the '*English*', the following year. Another significant feature of Parry's 2nd Symphony is the presence of a programme. This dimension in itself reveals another important facet of the British Symphony. In his 'Symphony' article for *Grove's Dictionary*, Parry had expressed his fascination for the ability of Beethoven's and Schumann's symphonic work to explore the 'inner self'. In his much later *Style in Musical Art*, a compilation of his Oxford lectures between 1900 and 1908, Parry sought to explain his understanding of the interaction between the ideals of absolute music and the nature of programme and narrativity. In his chapter on 'Use of thematic material' he explained:

Programme music – or representative music – becomes the submissive descendant of the classical sonata instead of a rival and an enemy. The domain of

<sup>12</sup> See Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford 1992), p. 326.



the classical sonata was limited by the limitations of the human mind. Its progressive development as abstract art entailed ever-increasing complexity in the structure, passing by degrees into involutions so elaborate that the mind of ordinary man could hardly be expected to follow them. Apprehension of works of the advanced sonata type tended to become an abstruse exercise of the intellect, and the art form to be overbalanced on the intellectual side. But the introduction of ideas external to music, and even the acknowledged presence of such ideas in the composer's mind, as in the case of some of Tchaikovsky's works, serve to balance the strain on the intelligence entailed by increased elaboration. Indeed it may be said to render intellectual effort superfluous, for complexity takes on a new significance. For whereas in the classical sonata design, form, and development were ends in themselves, in later music the genuine composer uses design, form, development, to give his points, in his dealing with external subjects, their strongest effect. It is not an intellectual effort which is required of the hearer, but merely a faculty of attention, mental efficiency, and receptivities sympathetically directed. Wagner said he did not write for the *Musiker*, but for the public. He meant that his object was not to astonish the expert by his technical feats, but to use his technique to enforce his ideas.<sup>13</sup>

This insight tells us much about Parry's own desire to pursue such a path in which the strictures of purely musical organisation while remaining a vital part of the composer's armoury, can become a means of projecting external ideas of an emotional and ethical character. In this sense Parry's own response to the symphony suggests that he had learnt valuable lessons from the techniques of programme music. As Dahlhaus has pointed out:

Thus, in the 'second age' of the symphony, separated from the first by the symphonic poem, large-scale form is partly vouchsafed by techniques derived from programme music but divorced from the aesthetic premises originally associated with them. In this respect, the reconstitution of absolute music following its mid-century hiatus deserves to be called dialectical in that it emerged in part by abstracting features of its aesthetic opposite, programme music.

But at the same time Parry was careful to state that this was very different from the simplistic idea of 'realistic suggestion' which he generally dismissed as superficial in the music of Berlioz and Liszt. The programme of the 'Cambridge' *Symphony* as outlined in the programme notes of Richter's performance in 1887 tells us loosely of the inner, psychological conflicts of an undergraduate. Themes are not named, but the profusion of thematic material and its cyclic organisation in three of the four movements certainly invites a narrative interpretation. More importantly this attitude to the symphony was to have greater significance for Parry in his later works.

The year of Richter's first performance of the 'Cambridge' *Symphony*, (and incidentally, marked by Queen Victoria's Silver Jubilee), was also one which was

<sup>13</sup> Parry, C. Hubert H. *Style in Musical Art* (London: 1911), p. 295-6.

to establish Stanford's credentials as a symphonist both nationally and internationally. It is perhaps worth remembering that all eyes were on Stanford at this time as the bright new talent. In spite of the difficulties he had experienced with his second opera, *Savonarola*, which involved a court case with the publisher Boosey he more than Cowen or Parry, was seen as possessing musical talent of the greatest potential in Britain and hopes were pinned on him from all quarters. Stanford's 3rd Symphony Op. 28, the 'Irish', had a tremendous success in London under Richter. The fact that the score was published the same year by Novello provides a vivid indication of the confidence the publisher had in the success of the work both in Britain and on the continent, and this was confirmed by several performances in London and around England as well as in America and Germany. Joachim quickly became an advocate for the symphony and persuaded Stanford to send the score to Hans von Bülow who had recently been appointed to the conductorship of the Berlin Philharmonic. Bülow, replying in curious form of polyglot French, was at first unoptimistic about performing it:

une formidable concurrence pour les 'novelties' de la part des compositeurs indigènes lesquels profitent de la très regrettable tendance actuelle du 'chauvinisme' pour protester contre mes principes cosmopolitiques en matière d'art.<sup>14</sup> (*Letter No. 122 Vol. vii of Bülow's letters*)

But in January Bülow succeeded in including it in a performance in Hamburg which it turned out, was a trial for a further performance arranged in Berlin a couple of weeks later. The Berlin performance received a favourable response from the press though there was some speculation about the curious, not to say striking, reference to the opening theme of the Adagio of Brahms's 4th Symphony. In his autobiography, *Pages from an Unwritten Diary*, Stanford explained that both symphonies had been written simultaneously, and that the slow-movement theme contained a quotation from an Irish national lament found in the Petrie Mss (*The Petrie Collection of Irish Music*) which Stanford later published in an edition of 1,582 folksongs in three volumes between 1902 and 1905. Lewis Foreman has also pointed out that Bax alludes to the same fragment of melody in the last movement of his *Oboe Quintet*. And yet some critics, including Otto Eichbert of the Berlin Press, were faintly suggesting that the melody was a quote from or even a plagiarism of Brahms. Certainly Brahms's symphony, which had been first performed in Meiningen in October 1885 and later premiered in London by Richter in May 1886, was known before Stanford's work was heard which might suggest a possible plagiarism, but together with Stanford's explanation, the actual context of the material in his movement, the central climactic point of the development, seems to militate against such a charge. In a letter to Wolff, the Berlin agent, in October 1887, Bülow took trouble to underline this point:

Brahms No. 4 E moll spukt ein klein wenig darin – doch ist die Reminiscenz im Adagio vom Componisten – im Vorwort – als eine nationale Melodie bezeichnet, worauf O[tto] E[ichbert] aufmerksam zu machen ware.<sup>15</sup>

<sup>14</sup> See C. V. Stanford *Pages from an Unwritten Diary*, (London: 1914), p. 261.

<sup>15</sup> Ibid. p. 262.

[Brahms No. 4 E minor haunts it a tiny bit – but the reminiscence in the Adagio is pointed out by the composer in the prefatory note as a National melody – Otto Eichberg ought to have his attention called to this.]

Tempting though it is to think that Brahms's 4th Symphony must have been in Stanford's mind, and that the coincidence is too good to be true, Stanford's explanation is also consistent with the nature of the rest of the work. Since the early 1880s, and probably well before that time, Stanford's interest in the music of his native Ireland had developed through his acquaintance with the Petrie, Bunting and Joyce collections of Irish music and through his friendship and collaboration with the Anglo-Irish folk-song collector, Alfred Perceval Graves. The scherzo, perhaps the most effective movement, is a Hop Jig, while in the finale Stanford took the melodies 'Molly McAlpin' and 'Let Erin remember' and worked them in the fabric of the movement which, with its strong modal flavour, uncannily seems to prophecy the folk-song arrangements with which Vaughan Williams is credited almost twenty years later.

Stanford's *'Irish' Symphony* firmly belongs to the category of nineteenth-century nationalist works in which an identity could easily and conveniently be expressed through the incorporation of folk tunes and dance rhythms. The models were already there in Grieg, Smetana, Dvořák, and the Russians, and Stanford, always commercially astute, saw the potential. Irish music in the 1880s and 90s was enormously fashionable and publishers had a keen appetite for arrangements. In 1882 his *Songs of Old Ireland*, a collection of fifty melodies dedicated to Brahms, sold many copies as did the later collection of *Moore's Irish Melodies* (pub. 1895) which, as J. F. Porte noted in his catalogue of Stanford's music in 1921, also greatly pleased Brahms who 'numbered [it] among the best loved treasures of his musical library.' By that token Stanford understood that there was a hungry market for a similar type of symphonic work, as well as later in opera with the production of *Shamus O'Brien* in 1896. Besides the interest of Bülow, Richter also championed the *'Irish' Symphony* abroad. It was selected for the opening concert of the Concertgebouw in Amsterdam, and after the performances in Hamburg and Berlin, led to a commission for a further symphony for Berlin in 1889. Martucci conducted the work in Italy and Mahler conducted two performances in New York in 1910.

A month after the first performance of Stanford's *'Irish' Symphony*, Cowen conducted the first performance of his *Symphony No. 5* in Cambridge, a work commissioned by Stanford and the Cambridge University Musical Society. That same year Parry began work on a 'short symphony' as he described it on the cover of the Ms, which two years later in July 1889 was performed under the title of the *'English' Symphony*. The title of this work as Parry was keen to emphasize, was not his own, and was very likely the result of the programme notes written by Joseph Bennett for the first performance, given by the Philharmonic Society. Deliberately written for forces no bigger than a Mozartian orchestra, the intention of the piece was structural simplicity and concentration (such as one would find in a sinfonietta – though Parry was loathe to use that term<sup>16</sup>), small-scale

<sup>16</sup> See Jeremy Dibble, *C. Hubert H. Parry: His Life and Music* (Oxford: Oxford University Press: 1992), p. 276.

movements with classical forms (a feature particularly evident in the finale – a set of variations), and almost Mannheim-like gestures as is clear from the first movement. It was as if by setting himself the task of writing such an overtly classical work that Parry wished to confront the challenge of absolute music devoid of any programmatic implications. Interestingly the work's very classicism immediately appealed to the public as was articulated by Bennett's summation of its 'plainness of structure, directness of expression, and the "unadorned eloquence" characteristic of our best national tunes'.<sup>17</sup> It became, much to Parry's disappointment, his most popular symphonic essay.

Shortly after the first performance of the *'English' Symphony* in May 1889, Richter conducted the first performance of Parry's *Symphony No. 4 in E minor*. It was a moderate success and showed considerable invention in its five movements, incorporating a transitional *intermezzo* as a modulatory vehicle between the first and third movements. But Parry was not happy with it, and although it received a further performance in Bournemouth in 1904, it was not exhumed until the end of 1909 when Parry revised it extensively for the Philharmonic Society. We will return to this work later on. In January that same year, Stanford enjoyed a modicum of success in Berlin with his 4th Symphony which formed part of a concert consisting entirely of his own music, including a *Suite for violin and orchestra* written for Joachim who was the soloist. It is an indication of the international stature of Stanford that he was able to attract a large audience in Berlin on the strength of his own achievement as a composer. His 4th Symphony in many ways capitalized on the exuberance of the 3rd, and the influence of Dvořák is quite open in the first movement. But the real pathos is reserved for the central movements – an *intermezzo* using material bodily lifted from his incidental music to *Oedipus Rex* and an *andante* in an intense tragic vein. The symphony was originally conceived with a programme *'Thro' youth to strife, thro' death to life'*, not unlike that of Parry's 2nd Symphony, though this was later abandoned.

Before leaving the 1880s one should also mention the achievement of Frederic Cliffe, who was a colleague of both Parry and Stanford at the Royal College of Music. In 1889 he completed his *Symphony No. 1 in C minor* which for many years, judging by the statistics, became the most popular of all British symphonies. Cliffe's symphony which has not been played for decades was composed after a stormy love-affair with an American soprano called Nordica. Apparently his passion for her was so great that he became, rather like Berlioz with Harriet Smithson, totally obsessed with her. As Grove remarked:

She [Nordica] is not engaged to Cliffe – that is one of the things I quarrel with her for: Cliffe has been madly in love with her for years, has been her slave, her dog, her doormat and she keeps him dangling on, wasting his life! Well she has certainly been the cause of his writing a very fine Symphony. But for her, I wish she would go back to America and never let us see her again.<sup>18</sup>

<sup>17</sup> See Joseph Bennett's programme notes for the first performance of Parry's *'English' Symphony*, Philharmonic Society, 23 May 1889.

<sup>18</sup> See Percy M. Young, *George Grove* (London: 1980), p. 237n.

In response to the acclaim of his 1st Symphony, Cliffe composed a further work for Leeds in 1892, but it was notably less successful.

During the 1890s symphonic composition for both Parry and Stanford subsided from the peak of the late 1880s.<sup>19</sup> In 1895 Stanford produced his 5th Symphony for the Philharmonic Society which set out to illustrate Milton's poetic disputation '*L'Allegro ed Il Penseroso*', where in Beethovenian fashion reminiscent of the 'expression of impressions', each movement reflects the mood of selected verses printed at the head of the score. This was as far as Stanford felt he could associate himself with the idea of programme music. The abandonment of a programme in his 4th Symphony was perhaps indicative of his uneasy relationship with the very notion of programme music within the intellectual and in his mind, exclusively formal exigencies of the symphony. For him the discipline of 'absolute music' – a term he used with some frequency and emphasis in his *Musical Composition* of 1911 – was synonymous with successful and genuine symphonic music. Programme music on the other hand was 'the incursion of music proper into the realms of drama'<sup>20</sup> and, in spite of its progressivist attractions (particularly to his young pupils at the Royal College of Music), had severe pitfalls. To support his assertions, Dannreuther's conversations with Wagner<sup>21</sup> were invoked 'as the appeal of one of the greatest masters of our day to the rising generation to abstain from writing formless, illogical and ill-balanced work for the concert room.'<sup>22</sup> In this respect Stanford's purview of the symphony, one adhering closely to Hanslickian ideals, was notably more conservative than Parry's. Further evidence of this antipathy is his conspicuous avoidance of the symphonic poem in favour of the rhapsody. And yet Milton's striking disputation between 'Mirth' and 'Melancholy' seems to have inspired Stanford to produce arguably his finest symphonic achievement, where his own penchant for opera and dramatic effect are brought to bear most overtly on the cyclic design of the four movements. Stanford excelled when working in a lyrical and primarily diatonic idiom and his tautest, most intense musical organization tends to exist when working with extended thematic material. The slow movement of the 5th Symphony, an image of Milton's 'melancholy', is a telling example, not least for its arresting opening. This striking moment is then transformed in the ecstatic

<sup>19</sup> The 1890s witnessed a number of interesting works by some relatively well-known names, though performances of them are rare if non-existent today:

1892	Sir William George Cusins	<i>Symphony in C</i>
1892	Frederic Cliffe	<i>Symphony No. 2 in E minor</i>
1893	Edward German	<i>Symphony No. 2</i>
1894	Joseph C. Bridge	<i>Symphony in F 'Chester'</i>
1896	Samuel Coleridge Taylor	<i>Symphony in A minor</i>
1898	John B. McEwen	<i>Symphony in A minor</i>
1898	William Wallace	<i>Symphony 'The Creation'</i>
1899	William H. Bell	<i>Walt Whitman Symphony Op. 8</i>
1900	Gustav Holst	<i>A Cotswold Symphony</i>
1900	Cyril Scott	<i>Symphony No. 1</i>

<sup>20</sup> Stanford, C.V. *Musical Composition*, (London: 1911), p. 158.

<sup>21</sup> see Dannreuther's article on Wagner in the first edition of *Grove's Dictionary of Music and Musicians*.

<sup>22</sup> Stanford, C.V. *Musical Composition*, p. 159.

coda of the finale where Stanford's operatic bent as well as his consummate handling of the orchestra is exhibited. Despite its favourable reception, Stanford's 5th Symphony was not published until 1923, and only then under the aegis of the Carnegie Award Scheme which assisted the publication of numerous British scores just after the First World War.

At the turn of the century attention of course turned to Elgar after the success of the *Enigma Variations* premiered by Richter in 1899. Many thought that a symphony would immediately be forthcoming and we know that Elgar contemplated a symphony inspired by the tragedy of General Gordon as early as 1898. But as we also know, such a work did not materialize until 1908. Before this date symphonic activity continued though less prolifically with Parry who produced his *Symphonic Variations* in 1897, Cowen with his 6th Symphony, the '*Idyllic*' of 1898, and Stanford with his 6th Symphony of 1905 dedicated to the memory of the artist G. F. Watts.

But it was the 1st Symphony of Elgar that captured the imagination of the British public and which seemed to ignite further interest in the form. Parry, who had been at Queen's Hall for the first London performance, had been greatly impressed by the symphony and shortly afterwards began to work on the revision of his 4th Symphony which was subsequently played at a Philharmonic concert at Queen's Hall under the composer's baton on 10 February 1910. Under its new title '*Finding the way*' the symphony was recast in four movements,<sup>23</sup> drawing as its central source on Milton's poem 'Lycidas' which had inspired the sketches of his youthful *Traume Sinfonie* of 1868. The transitional 'intermezzo' was abandoned and only certain thematic ideas were retained. The entire symphony was also reconceived with an ethical programme to make as Parry insisted, 'its original intention more clear'.<sup>24</sup> Evidently then, the original version of the 4th Symphony had an implicit programme which was withheld by the composer, perhaps because he remained dissatisfied with the work's design both overall and in detail. The scale of Parry's revisions, the expanded forms and orchestration, seem to suggest that he must have felt profoundly the effects of Elgar's 1st Symphony. But equally the extent of the new programme, outlined by the labelling of thematic ideas and their subsequent interaction, shows that the embryonic suggestions of the 2nd Symphony had now entered a new phase of rationalism. It is true that the 4th Symphony can be listened to as 'pure music' without any notion of the significance of thematic material, but the unusual, one could almost say unconventional, musical structures that are arrived at, though powerfully unified, have their train of thought more clearly defined. This is especially true of the vastly expanded first movement and particularly its coda, a quite new addition to Parry's revision. Similarly one can see it in the through-composed scherzo, an entirely new movement, whose processes are more analogous with sonata principles than those of the traditional ternary design. And perhaps most illustrative of all is the last movement where Parry, with one of his most programmatic strokes, introduces a brand new thematic

<sup>23</sup> The titles of the four movements are 1) 'Looking for it'; 2) 'Thinking about it'; 3) 'Playing on it'; 4) 'Girt for it'.

<sup>24</sup> Programme notes for the first performance of the revised fourth Symphony for the Philharmonic Society, 10 Feb. 1910.

idea in the most unexpected context of the latter stages of the development. The nature of this idea is of a markedly different kind from the rest of the movement and its tonal centre C major, is at considerable variance with E major, the tonic, which demands restatement in a radically deferred recapitulation. Parry labelled this simple but extraordinarily evocative diatonic theme 'dedication' and it is this idea, reworked, that provides the climax to the movement when it returns as the ethical and programmatic peroration of the symphony at the end of the movement.

In 1911 the Philharmonic Society began to make preparations for the celebration of its centenary the following year. Both Parry and Stanford were commissioned to write orchestral works for the season and both produced symphonies. For his 7th Symphony Stanford used the opportunity to realize a longstanding ambition to write a more concentrated cyclic work. The result was a four-movement symphony lasting less than 25 minutes. Parry heard the first performance on 22 February 1912 but was not impressed by its lightweight Mendelssohnian material. However, it seems highly plausible that Stanford's design provided him with the impetus to consider a similar type of compact work. Parry's 5th Symphony was composed in the second half of 1912 and reflects a fascinating side of his early interest in the formal experiments of Schumann and Liszt. It is true that his 1st and 2nd Symphonies show a distinctive cyclic scheme in their use of thematic cross-references in all four movements, but the 5th Symphony was designed as a one-movement structure. Originally it was billed as a symphony in four linked movements, but later this was altered to the title of *Symphonic Fantasia* reminiscent of Schumann's 4th Symphony and its earlier title *Symphonische Phantasie*. Indeed Parry's own article on 'Symphony' for the first edition of *Grove's Dictionary of Music and Musicians* clearly reveals the composer's response to Schumann's 4th Symphony. Here perhaps more graphically expressed than ever is Parry's symphonic ideal:

The series of movements are as it were interlaced by their subject matter; and the result is that the whole gives the impression of a single and consistent musical poem. The way in which the subjects recur may suggest different explanations to different people, and hence it is dangerous to try to fix one in definite terms describing particular circumstances. But the important fact is that the work can be felt to represent in its entirety the history of a series of mental or emotional conditions such as may be grouped round one centre; in other words, the group of impressions which go to make the innermost core of a given story seems to be faithfully expressed in musical terms and in accordance with the laws which are indispensable to a work of art. The conflict of impulses and desires, the different phases of thought and emotion, and the triumph or failure of the different forces which seem to be represented, all give the impression of belonging to one personality, and of being perfectly consistent in their relation to one another.

Parry's series of mental and emotional conditions manifested themselves in four connected movements bearing the titles 'Stress', 'Love', 'Play' and 'Now'. Essential to the cohesion of the structure is the transformation of a small number of thematic ideas whose metamorphoses were given more detailed elucidation in

the accompanying programme notes. In many ways however, this ethical programme and the imagery of its various seminal ideas is arguably of less interest and significance than the skilful and resourceful structural compression of the work as a whole. Such thinking is shown in a carefully constructed first movement which acts as an elongated exposition to the overall sense of recapitulation in the last movement. Internal details are also worthy of note. The developmental phase of the first movement remains deliberately anchored to expositional tonalities, only breaking away in its last 20 bars, and the subsequent recapitulation is radically truncated, presenting a conflation of first and second-group material, which in its distillation, creates a sense of incompleteness redressed only by immediately proceeding with the next movement. 'Love', another truncated structure, introduces D major, a key which Parry toyed with but to which he never committed himself within the first movement. The scherzo 'Play', though in a conventional ternary form, avoids the literal repetition of its outer sections and so gives a sense of through-composition. The finale as I remarked earlier, provides the all-important impression of recapitulation both tonally and thematically, though the material presented is dramatically transformed in comparison with its embryonic counterparts of the first movement. But the real climax of the work is reserved for the coda which functions as a grand peroration of all four movements. But perhaps more significant in this final paragraph is the method of continuous development which permeates the entire symphonic canvas. It is within this thought process that Parry was at last able to ally his thoughts of a continuous psychological narrative with the multi-dimensional sophistication of his one movement structure. In this sense his symphony moves on from the cyclic explorations of Schumann and Liszt to reveal a tangible affinity with the sophisticated thinking of Schoenberg's *Quartet Op. 7* and even the *Kammersymphonie Op. 9*. It seems unlikely that Parry knew either of Schoenberg's works (though he certainly knew *Verklärte Nacht* and recognized Schoenberg as a 'modern master'). Nevertheless, even if he had no knowledge of these works, it is still remarkable (perhaps even more so) that the 5th Symphony should exhibit such forward-looking techniques, albeit expressed in language belonging to the late nineteenth century.

Parry's 5th Symphony in my opinion, is the composer's masterpiece but it also represents a pinnacle of symphonic thinking in Britain before the First World War which, out of the stylistic amalgam of the 1870s, pursued its own course and developed into a distinctive tradition of which Elgar's two symphonies form an intrinsic high point. In the last five years or so our overview of Victorian and Edwardian symphonic literature has altered where we are able to view the easy and productive relationship between British composers and European stimuli in a new positive light. No longer do we dismiss the symphonies of Parry, Stanford, or even Cowen, as 'academic' Brahmsian derivatives. A closer study has shown that the music was of an altogether more complex and varied stylistic formation. But perhaps the most notable change in our perception has been the enrichment of a contextual backdrop in which Elgar's 1st Symphony, monumental as it is, no longer is the isolated work it once seemed to be.

*I am particularly grateful to Lewis Foreman for the help he gave me with regard to the contextual repertoire in this article.*



## HARMONIZATION OF EC COPYRIGHT PROTECTION: A MUSIC LIBRARIES VIEW

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(Blackwell's Music Library Services)

*This article first appeared in the Newsletter of the European Bureau of Library, Information and Documentation Associations (EBLIDA) in March 1994 and is reprinted here by kind permission.*

It will come as no surprise to those involved with music that little or no regard appears to have been given within the EC administration to the consequences for music of the harmonization of copyright in the EC to a 70-year p.m.a. term. The particular objection to an extension of the term of copyright raised by music librarians, especially those from countries where a 50-year p.m.a. term of copyright protection currently applies, needs some explanation. It is a fallacy that the situation regarding the publication of literature and music is comparable. (This is immediately highlighted by comparison of the current terms of copyright in France - 50 years p.m.a. plus a term equivalent to the duration of the two World Wars for literary works but 70-years p.m.a. plus World War periods for musical works).

In contrast to the book world where, in order for a publisher to maximise his income, it is incumbent to make the book as widely available as possible, the music publisher in certain cases gains the greatest amount of income by restricting publication. Much of the music publisher's income derives from performances of works (performance fee income) and the control over performances is best monitored by renting rather than selling performance material, especially in the case of orchestral and operatic works. It is a feature of music publishing totally unlike that of book publishing that in the overwhelming majority of cases the music publisher requires the composer to assign all rights in musical compositions as a condition of publication. In this way publishers generally have total control as to the manner in which works are or are not made available.

While the concept of copyright protection both for the composer and publisher is vital, it has to be said that the ultimate control of copyright by a publisher does not always work to the advantage of either composer or user. There are numerous examples of performing material, having been restricted by publishers as available only for hire rather than purchase, which have been subsequently destroyed in clear-out operations or just 'lost'. (A number of instances are fully documented in Lewis Foreman *Lost and only sometimes found*, British Music Society. 1992). Such losses then render it impossible or extremely

difficult for performances to take place, with the consequent loss of performance rights income to the composer, as well as the lack of opportunity for performers and scholars to have access to such works.

Apart from performance material, there are instances of publishers who refuse to make study editions of printed music available for sale. This situation can apply to works which have at one time been on sale but which have been withdrawn from sale by the publisher. Libraries are expected either to build up printed music collections directly or to have access to the material through inter-library loan systems, and it is extremely frustrating that certain scores are 'barred' for study use in these circumstances. In many cases scores of these works are legally available on sale in the United States, but because of the European copyright owner's refusal to import these editions or to allow them to be imported by others (even when a fee has been offered), they cannot be obtained here. In one documented case, it is known that the family of a highly respected composer pleaded with the European publisher to allow such copies to be imported, but without success. The situation regarding the earlier works of Igor Stravinsky from his Russian period which were eventually re-composed after the second World War is well-known. This was done in order to obtain US copyright which was no longer available for the early versions. Nevertheless copyright in the early versions continued and still continues to exist in Europe. It is now common for the early versions of these works, rather than for the post-war versions to be played nowadays, but it is impossible for the general public and libraries to buy orchestral scores of some of these original versions which differ substantially from the later versions (which are on sale). Requests to the UK publisher to allow import of these early versions or for the publisher to import them himself have met with consistent refusal.

The problems faced by orchestral librarians should also be highlighted. When orchestral material is freely on sale (usually non-copyright material), it can be bought and marked up with the markings relevant to the orchestra in question, in particular bowing marks for string players. Although there are certain publishers who co-operate with orchestral librarians and will reserve sets of rental material solely for the use of particular orchestras, there is no overall policy over this and such librarians face enormous tasks in being able to provide their players with usable material which contain the markings appropriate to that orchestra. The condition of music from publishers' rental libraries can on many occasions be extremely poor and is often a source of major complaint from players and librarians alike. For all these reasons, the expiration of a term of copyright is often welcome because this means that formerly restricted works become accessible to the general public. The extension of the copyright term to 70-years p.m.a. in those European countries where a 50-year term currently applies is seen by music librarians in those countries as deprivation of access to these works for a further 20 years and this is not seen to be in the public interest.

The situation is to be made even worse by the proposal that this harmonization legislation should be retrospective. Music libraries in countries with a 50 year p.m.a. term will inevitably have acquired much music in editions which, once retrospective copyright is enacted, would immediately be classed as infringing copyright, but which at the time of acquisition were entirely legitimate.

The value of such holdings in certain libraries would certainly total tens of thousands of Ecus. The legal situation with regard to libraries who lend such material or orchestras who give performances using it is unclear. In the UK, a certain music publisher has hinted at charging orchestras a rental fee for using their own material!

A worse scenario could occur if the use of their own material by orchestras or the lending of materials by libraries is forbidden by any publisher as a result of retrospective extension of copyright. In this case, the libraries/orchestras would be the proud possessors of some very expensive waste paper. It seems likely that the situation concerning the use of such materials will only be clarified by court proceedings, but such litigation will do nothing to enhance publisher/librarian/orchestra relationships.

More ludicrous is the situation regarding albums of works by a variety of composers, where possibly the inclusion of just one item in the whole volume could retrospectively render it infringing material. Such albums are not immediately obvious in large collections of material and would require massive checking of library stocks in order to remove all 'offending' material.

It is not difficult to come to the conclusion that the proposals to harmonize copyright to a period of 70 years p.m.a. and to introduce them retrospectively have been rushed through without proper consideration of any counter-arguments or the problems which are likely to ensue. It is a measure which is unlikely to reflect well on the operation of the European Commission.

### Postscript

The above article was written at the end of 1993 at the time when the Council of Ministers of the European Union had just agreed EC Directive 93/98 which harmonised the term of protection of copyright and certain related rights within the EC. All EC member countries are required to bring into force the laws, regulations and administrative provisions necessary to comply with this Directive before 1 July 1995. Since the passing of the Directive, we have been awaiting the draft legislation which has to be presented to the UK Parliament in order for the Copyright Act 1988 to be amended to bring it into line with the provisions of the Directive.

The department responsible for preparing this draft legislation, the Department of Trade & Industry, has been made aware of the many problems which the implementation of the Directive will cause, in particular its retrospective provisions. As a result of the lobbying, the DTI through its new Executive Agency, the Intellectual Property Policy Directorate, decided to publish in December 1994, a consultation paper regarding the manner in which the transitional provisions of the Directive should be implemented in the UK. The views of interested parties were sought so that the policy decisions put forward in the draft legislation could be as informed as possible. The consultation paper contains a range of options on various questions such as the ownership of the new/extended copyright, licensees and (of particular interest to librarians) who has acquired rights and in what form can these rights be exercised.

The document is a first-class piece of work and reflects the serious consideration given by its author(s) to the problems which the EU Directive has caused. The Department of Trade & Industry is to be congratulated on the way that this issue has been handled since the EU Directive was enacted. IAML (UK) has made a detailed submission to the DTI and we now await the publication of the draft legislation, when there will be another opportunity for comment.

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## THE MUSIC COLLECTION OF A SCOTTISH LAIRD: GEORGE SKENE OF SKENE, 1731

Richard Turbet  
(Music Librarian, University of Aberdeen)

### Introduction

Among a *Catalogue of Books belonging to George Skene of Skene, being a Collection of valuable books in most arts and Sciences, Aberdeen, June 14th 1731* (Gb-Au Ms 3175 v746) is a list of music (items 1539-60). There is no surviving information as to how the music collection was accumulated, or from where the material was obtained. However, in Ms 3175 B1(2)1 there is a note that Adrian Moetiens (the bookselling firm Adriaan Moetjens, who auctioned the Selhof Music Library in 1759) was commissioned by George Skene to buy 'Foliani musica Theorica' (Lodovico Fogliano, *Musica theorica*. Venetiis: Antonium, 1529) at an auction in The Hague the week beginning 11 February 1732. This suggests how the continental items in the collection were obtained. Otherwise the estate accounts record regular trips by members of the household to Aberdeen, Dundee, Cupar, Kinghorn, Leith and Edinburgh. Of these only Cupar and Kinghorn are locations not listed by Charles Humphries and William C. Smith in *Music publishing in the British Isles, from the beginning until the middle of the nineteenth century*. 2nd ed. (Oxford: Blackwell, 1970), though no references are made in the accounts to the purchase of music. The collection no longer survives at Skene House, and copious enquiries have failed to ascertain its subsequent whereabouts. Nevertheless it sheds an interesting light on the musical taste of the landowning class in provincial Scotland at this time. For music librarians there is always some interest in how our forebears went about their cataloguing.

Skene in general, and George Skene of Skene in particular, are discussed in *Memorials of the family of Skene*, edited by William Forbes Skene for the New Spalding Club of Aberdeen (1887; see especially pages 42-4). George Skene of Skene, XVII of that ilk, was born in 1695 and became laird in 1724. From 1737 to 1745 he was Lord Rector of Marischal College and University, the newer of Aberdeen's two ancient universities, and he died in 1756.

I wish to thank Rachel Hart (erstwhile Assistant Archivist, University of Aberdeen) for alerting me to this catalogue.

### The Catalogue

Items are identified where possible by their RISM numbers (in the case of series A) or locations (in the cases of series B). 'Welch' of course refers throughout to John Walsh. The catalogue is transcribed exactly as it appears in the original - including the redundant apostrophes.

#### Musica Theoretica

- 1539 Athanasii Kircheri Fuldensis Soc. Jesu. Musurgia universalis, sive ars magna Consoni & Dissoni in decem libros digesta, folio. Rome: 1650 [RISM B VI.1 p.449]
- 1540 Graduale Romanum, accurata editione modulatum juxta Deiretum Soc. Concilii Tridentini [not identified]

#### Musica Solo's

- 1541 Sonate a Violino e Violone o Cimbalo da Arcangelo Corelli da Fusignano opera quinta parte prima, derniere edition, 4to a Amsterdam [C 3819]
- 1541 Preludii Allemande correnti Gighe Sarabande Gavotte e follia da Arcangelo Corelli, opera quinta parte seconda derniere edition a Amsterdam [C 3820]
- 1542 The Graces on the last part of Corelli's Solo's by Nicola Matteis. [not in RISM]
- 1543 Sonate a Violino Solo e basso continuo del Sig. Tomazo Albinoni, e uno Suario o Capriccio di otto Batutte a l'imitationo del Corelli del Sig. Tibaldi, a Amsterdam 4to [A 741]
- 1543 Sonate da Camera a violine e violone, o Cembalo By Carbone and Festing [C 982, F 668]

#### Sonata's in four parts

No.	Corelli Opera prima
1544	" Opera secunda
in 4	" Opera terza
Vols.	" Opera quarta [C 3797]

It: Barsanti's Sonatas in Three parts [G 1498, arranged from Geminiani]

#### Concerto's

Corelli's Concerto's opera sesta consisting of the following parts. printed by Estienne Rogerat Amsterdam [C 3844]

1544	Violino primo
1545	Violino seconda
1546	Violino Terzo

- 1547 Violino quarto
- 1548 Violino alto
- 1549 Violoncello
- 1550 Basso Continuo

Geminiani his 1st. & 2nd Parts of his Concertos being 12 in Number made from Corelli's Solos consisting of the same number of parts with those of Corelli above and bound in with them. The same numbers answering the same parts printed by B. Cook[e] at London [C 3872, 3880]

Vivaldi his 1st. & 2nd. Parts of his most celebrated Concertos being 12 in Number the same parts bound in with those of Corelli the same numbers answering both. printed by J. Welch at London [V 2204, 2206]

- 1541 The Alto 2do. of Vivaldi's most celebrated Concertos bound in with Corelli's Solos & answering the same number [V 2206]

Shuttleworth's two Concerto's bound in with those of Corelli immediately after those of Geminiani, consisting of the same number of parts, the same numbers directing to both notandum that the first & second Hautboy & Bassoon of these Concertos are bound with the 1st & 2d Hautboys & Bassoon of Handels Overtures [C 3881]

- 1551 Twelve Concertos in Six parts Collected from the Works of Antonio Vivaldi London Printed by John Welch. These Concertos are Collected from Vivaldis 6,7,8, and 9th Operas and are bound in the same Volume with Handells Overtures and Contain the same Number of Parts [V 2209]

- 1551 Vivaldis Extravaganzas Collected out of his 4th Opera and Containing the same number of parts with Handels Overtures Printed by John Welch London and bound in the same Volume with them The Same Numbers Serve for both. They are same in Number [V 2216 or 2218]

- 1551 The famous Concertos the one Called the Cuckoo and the other Extravaganza Composed by Signior Antonio Vivaldi London Printed by John Welch bound in the same Volume with Handells Overtures. The Same Number answers to both The Parts being the same [V 2237 or 2238]

- 1551 Albinonis Concertos bound in with Handells Overtures and Consisting of the same Number of parts The Same Numbers direct to both London printed by John Welch They are Six in Number [A 707]

- 1551 Babels Concertos bound in with Handells Overtures and Consisting of the same Number of parts The same Numbers direct to both London printed by John Welch They are Six in Number [B 6]

- 1551.° Barsanti (Francesco) his Concertos in 9 parts fol. [B 1044? : this entry is in a later hand]

## Overtures

Handel's Overtures, for Violins, being twenty seven in number, viz.

- |                   |                     |                     |
|-------------------|---------------------|---------------------|
| 1 Ptolomy         | 10 Thesius          | 19 Radamistus       |
| 2 Siroe           | 11 Amadis           | 20 Muzio Scaevola   |
| 3 Richard the 1st | 12 Pastor Fido      | 21 Acis and Galatea |
| 4 Admetus the 2d  | 13 Admetus          | 22 Astartus         |
| 5 Alexander       | 14 The Water Musick | 23 Croesus          |
| 6 Scipio          | 15 Julius Caesar    | 24 Camilla          |
| 7 Rodelinda       | 16 Floridant        | 25 Hydaspes         |
| 8 Tamerlane       | 17 Flavius          | 26 Thomyrrio [sic]  |
| 9 Agrippina       | 18 Otho             | 27 Rinaldo          |

London Printed for John Welch Musick Printer to the King

[Nos 16-21, H 1264; nos 10-15, H 1265; nos 4-9, H 1266; nos 1-3 from H 1278; nos 22-27, B II p. 278. *Astartus* is by Giovanni Bononcini; *Camilla* is by Antonio Maria Bononcini; *Hydaspes* is by Francesco Mancini. *Croesus* and *Thomyris* are pasticcios.]

- 1551 Violino primo
- 1552 Violino Secondo
- 1553 Viola Alto
- 1554 Hoboy primo
- 1555 Hoboy Secondo
- 1556 Bassoon lmo & Violoncello
- 1557 Bassoon Secondo
- 1558 Basso Continuo
- 1559 Basso Continuo

## Opera's, Cantata's &amp; Opera Songs

- 1556 Parthenope an Opera as it was acted for the Royal Academy, compos'd by Mr Handle, London printed for & Sold by J. Walsh, bound with the 1st Bassoon & Violoncello of Handle's Overtures [H 239]
- 1561 The Beggars Opera, by Mr Gay edition 3d. with the Overture in Score, the Songs & the Bases, 4to London 1729 [P 1195]
- 1557 A Collection of English & Scots Songs by Mr Richard Leveridge. London printed for J. Walsh, bound with the Bassoon Secondo of Handels Overtures [L 2181]
- 1555 The most celebrated Songs in the opera of Lotharus compos'd by Mr Handle, together with the favourite Songs in the opera call'd Ormisda, London printed for J. Walsh, bound with the 2d Hautboy of Handels Overtures [H 198]
- 1560 Apollo's Feast being a well chosen collection of the most Celebrated Songs, out of the latest operas compos'd by Mr Handel, Bononcini, Attilio & others, 3 vol. folio. London, printed for J Walsh [H 1051, B II p. 97]

## CHRISTOPHER PALMER – A PERSONAL MEMOIR

Paul Andrews

(Music Librarian, Bedford Central Library)

In June 1969 Stephen Dodgson, then editor of the journal *Composer*, wrote to Herbert Howells concerning a young author who had come to his attention:

An intelligent and sympathetic young man called Christopher Palmer would very much like to meet you and I promised I would introduce him to you. He is a music graduate from Cambridge (left a year ago) with a special interest in and sympathy for the English School (for want of a better term). His desire in life is to write about music, and my acquaintance with him arose from his own proposition to write an article about Paddy Hadley . . . He is particularly keen to be allowed to write an article about you . . . it rather appeals to me that it is someone young, whom you don't know & haven't (except for his interest) any reason to know . . . I think you would like him.

Howells, by the late 1960s, had become the doyen of 20th century church music composers; by an entire generation he was known for little else. Yet it was not the liturgical aspects of his work which appealed to Christopher Palmer. He, mainly from a study of the vocal score of *Hymnus Paradisi*, was captivated from the start by Howells' sensuous sound world in the same way that as an undergraduate, he had been swept off his feet by the richness, exuberance and sheer sense of 'physicality' of the music of Delius and other composers whose style might be crudely summarised as 'late-romantic'. Even without the benefit of seeing the orchestral score or hearing the work in performance he was able to judge the emotional impact it would make; feeling, emotion, 'fitness of sound' as he put it, were the criteria by which Palmer judged whether music interested him or not (and for that which bored him, he had no time at all). He had himself written to Howells in January 1968 (whilst still an undergraduate) and a slightly edited version of this letter, preserved in the composer's archive, is printed below as appendix B. It shows that even at this early stage, Christopher Palmer's powers of musical perception and his ability to express them in evocative prose were already well formed. In the long term the relationship and close friendship which developed between Howells and Palmer was to bear fruit during the last years of the composer's life and the decade which has elapsed since his death, in articles, broadcasts, recordings, sleeve and programme notes, in two books, most notably *Herbert Howells: A centenary celebration* (London: Thames Publishing, 1992) and in the revelation to the musical public of a much more rounded portrait of Howells as a composer of substance in many genres, rather

than purely of music for the church. It was very much to Howells' benefit that Palmer was such a worldly sensualist; he described Howells' contribution to Anglican cathedral music as 'the best thing that ever happened to it' but he was only interested in it from a musical point of view. His unchurchy hedonistic approach enabled him to see far beyond the confines of the cathedral close in which to him, Howells seemed imprisoned, and his natural musical curiosity drew him in particular towards the early years of the composer's career, unearthing gems of instrumental, chamber and orchestral music which had long been allowed to gather dust (by Howells as much as any); editing, arranging and organising performances and recordings.

Christopher Palmer died on 22 January this year at the age of 48. His death is made the more poignant for coming at the start of the year in which we commemorate the three hundredth anniversary of another untimely death and in which the BBC has chosen to make a special feature of British music, to the appreciation of which he made such a vital contribution. Over the years the presence of his name as author, arranger or producer has been a guarantee not only of quality but of challenge. Yet the comparison with Purcell is apt in other than its tragic aspect. The effects and influence of Palmer's achievements in his relatively short life will in time outweigh the remembrance of its brevity and as with Purcell (and all whom the gods love so much), his life's work will be seen as a complete entity and he will be celebrated for what he did rather than for what he might have done. And what he did goes much further than the writing on British music for which he is probably best known. Many who reaped the benefits of his unique understanding of those composers on whom he wrote so passionately, may have been unaware of his talent as an orchestral arranger, in which capacity he was in much demand in music's commercial sector. His early awareness of and enthusiasm for music as a celebration of life, came through the soundtracks of the films he saw as a boy and his professional involvement in film music as arranger and adviser to composers of the calibre of Miklos Rozsa and Elmer Bernstein is testimony enough to his talents in that direction. His work on the film scores of Walton, Arnold and Alwyn (all recorded) is there for all to hear and speaks for itself. Literature was also a major preoccupation, particularly writers of a symbolist or Celtic mien (often the same thing in his eyes) and his writings on music were constantly enriched by apt quotation from a wide range of literary sources. He edited a selection of Arthur Machen's prose and his personal library contained a substantial collection of the works of Arthur Symonds. But it is for his passion for British music that he will be chiefly remembered and the many writings and recordings which he produced will stand as his memorial.

My involvement with Christopher came about by pure chance. I began looking seriously into the music of Howells in late 1982 and those who find significance in such coincidences may be interested to know that my first visit to the library of the Royal College of Music to examine his manuscripts was on 23 February 1983. Howells died that very day as I discovered when I read his obituary in *The Times* two days later. Having been advised by Christopher Bornet of the RCM that Palmer was the only really significant authority on Howells' music, I wrote to him shortly afterwards outlining my intention to com-

pile a catalogue and tentatively suggesting an exchange of information. I was amazed when he telephoned me the following day to tell me that he had been asked to write the official biography and proposing that I should contribute a catalogue and bibliography and act from time to time as his research assistant. To this of course, I readily agreed. As I got to know him rather better in time, the reasons for this prompt response to an approach from someone totally unknown became clear. Christopher Palmer was a superb propagandist and proselytiser for the music he loved (it is the great good fortune of British music in general and Howells in particular that his considerable energies were exercised in their favour) but he had no interest at all in scholarship or musicology for its own sake except insofar as he could make use of the results for his own purposes; that is, to bring unjustly neglected music into the public arena. He had come to the Howells task to find that there was no accurate catalogue of works; numerous contradictions and inconsistencies in those catalogues which had already been attempted and in the composer's own accounts of his career; a large quantity of unpublished and unknown manuscripts and no clear idea of the range of any existing literature. The offer of professional help in sorting out this apparent mess must have seemed irresistible and it was my immense good luck to be in the right place at the right time.

Over the ten years that I worked with Christopher on the Howells project, we met only a handful of times, largely at the beginning and then later when publication was imminent. We had many extensive telephone conversations however, some of which can have done British Telecom's share price no harm at all. There was a frustrating period in the late 80s when he became virtually unobtainable, largely I think due to pressure of work on film scores which took him to America frequently and for long periods. Deadlines came and went and there were times when I wondered if the book would ever appear at all. Then suddenly towards the end of 1991 he was in action with publication scheduled to coincide with the composer's centenary in October 1992 and many final queries to be resolved. It could be argued that *Herbert Howells: A centenary celebration* suffered from being written in the end too quickly, despite its ten year gestation and I would have to agree that compared with his early books on Impressionism and on Delius (an absolute classic, totally unsurpassed) written when the pressures on his time were less intense, the Howells book, part biography, part interpretation and including a generous selection of the composer's own writings as well as a selection of the opinions of others, lacks a firm focus, though the writer's enthusiasm leaps off every page. But its untidiness is part of its charm and anyway, Christopher was incapable of writing on music about which he cared without in some way illuminating it and making it accessible to the non-specialist reader; he always had something new to say. That was his particular gift and the degree of skill and knowledge required to do it successfully should not be underestimated. One only has to try it oneself to discover how hard it really is. In one of his last published pieces, the introduction to his own selection of Donald Mitchell's writings, a collection he was in the end too ill to see through the press, Christopher says of Mitchell that his writings '... had what I can best describe as a kindling quality – they made you want to hear the music. I aspired to write like that.' An aspiration that was to be amply and generously fulfilled.

I sometimes wondered, given his obvious talent and experience as an arranger, whether he might have made a career as a composer. I am certainly not aware of his producing any original work. Rather, I think he saw his role as the servant and friend of those composers whose music he regarded as being unjustly neglected – in addition to Howells, he championed Hadley, Dyson and latterly Arnold and Walton. He was always extremely concerned to keep himself in the background; from a superficial point of view, perhaps hard to reconcile with his strong sense of purpose and occasionally abrasive determination, but he had enough confidence in his own ability to know when to step back and let the music do its own job. Palmer did not court approval and gave away as little about himself as he possibly could. He was particularly scornful of those of small achievement whose vanity led them to parade their CVs in public (he never filled in a return for *Who's Who in Music* for example and only ever once allowed his photograph to adorn a dust jacket – later regretting it). Only composers were important. In conversation with him in the autumn of 1992, I was taken aback to hear him talk of retirement, but of course he had no intention of taking life easy. He wanted to be able to give up his commercial work, producing records for example, anything in fact for which he had to rely on the cooperation of others, and to devote himself purely and simply to writing. It is our loss that he has been denied the time to realise that ambition.

Donald Mitchell in an excellent and generous obituary in *The Independent* (30 January 1995) wrote '... So diverse a professional life, inevitably, was not easily organised and Palmer always needed a support team.' I count myself extremely fortunate that I was able to be a member of Christopher Palmer's team and to play a small part in the Howells revival which now continues under its own momentum but which would have been inconceivable without him.

I hope to be able to compile and publish an extended list of Palmer's writings in a future issue of *Brio*. The following (appendix A) is a short list of his principal writings in book form (including titles which he edited or on which he collaborated with others):



## Appendix A

- Impressionism in music*. London: Hutchinson, 1973.
- Ravel*. Sevenoaks: Novello, 1974. (Novello Short Biographies)
- Miklos Rozsa: a sketch of his life and work*. London: Breitkopf & Härtel, 1975.
- The music of Charles Camilleri: an introduction*. Valetta (Malta): Midsea Publications, 1975.
- Bliss*. Sevenoaks: Novello, 1976. (Novello Short Biographies)
- Delius: portrait of a cosmopolitan*. London: Duckworth, 1976.
- Herbert Howells: a study*. Sevenoaks: Novello, 1978.
- Miklos Rozsa Double life*. New York: Winwood Press, 1982. (Rozsa's autobiography written in collaboration with Palmer)
- Szymanowski*. London: BBC, 1983.
- George Dyson: a centenary appreciation*. Sevenoaks: Novello, 1984.
- The Britten companion*, ed Christopher Palmer. London: Faber and Faber, 1984.
- Dmitri Tiomkin: a portrait*. London: T E Books, 1984.
- The collected Arthur Machen*, ed Christopher Palmer. London: Duckworth, 1988.
- The composer in Hollywood*. London: Marian Boyars, 1990.
- Prokofiev*. London: Dent, 1991. (Master Musicians Series)
- Sergei Prokofiev Soviet diary 1927 and other writings*, translated and ed Oleg Prokofiev with Christopher Palmer. London: Faber and Faber, 1991.
- Herbert Howells: a centenary celebration*. London: Thames Publishing, 1992. 2nd edition 1995 (forthcoming).
- Donald Mitchell *Cradles of the new: writings on music, 1951-1991*, selected by Christopher Palmer, ed Mervyn Cooke. London: Faber and Faber 1995.
- Darius Milhaud *My happy life*, ed and translated Christopher Palmer. London: Marian Boyars, 1995.

## Appendix B

Letter from Christopher Palmer to Herbert Howells written from Trinity Hall, Cambridge: January 3 1968.

I felt I must write to tell you what a great impression your *Hymnus Paradisi* made on me as I played it through recently. Neville Cardus has spoken of the *white paradisial light* which filters through on more than one occasion in *Geron-tius* and I feel that the same might be said about your beautiful work, particularly in the final section at the magnificent unaccompanied choral outburst *Holy is the true light, and passing wonderful!* and during the glorious pages which follow. Other passages I found especially moving were the closing phrases of the penultimate section *even so saith the spirit: for they rest from their labours* (how exquisite must be the effect, in the final bars of the soloists rising gently above the hushed murmur of the semi-chorus); the opening unaccompanied section of the *Requiem aeternam*; and the limpid beauty of *The Lord is my shepherd*. Most effective in the latter was the gradual transition between the gloom of *yea though I walk through the valley of the shadow of death* with the sinister stalking of the motto theme in octaves, and the brilliant burst of sunlight (to a radiant A major chord) at *thou shalt prepare a table before me*. There is passion in the *Hymnus* too, especially in the prelude, though it is never allowed to get out of hand; those chord complexes of clustered seconds seem to have an almost physical impact, so deeply-felt are they and so bitter-sweet in their contexts. If I may say so, I was surprised to find music of such exquisite sensitivity and fastidious craftsmanship written as recently as 1951,<sup>1</sup> after reading Beecham hailing Delius after his death as "the last great apostle of our time of romance, beauty and emotion in music". This remark does scant justice either to you or to V[aughan] W[illiams]. . . .

A remark in the recent issue of M[usical] T[imes] rather intrigued me: the writer was pointing out affinities between your music and that of Delius, and rather poetically commented "a sunset is still a sunset, no matter in what direction one happens to be facing"<sup>2</sup>. This seems to imply that Delius' music has no visionary qualities; I don't think that's true, certainly not in the *Songs of farewell*. However I would be very interested to hear of your own personal reactions to Delius' music, and whether or not you think you have been consciously influenced by his work and personality.

You would probably think me insincere and impertinent to expatiate in any more coloured prose about the beauties of the *Hymnus* – the wonders of the rich polyphonic flow of vocal writing, the subtle thematic integration, and so on. May I just say that I have never heard a performance of this work. . . . A recording is overdue and should have been issued last year to commemorate your 75th birthday – a great disappointment.

<sup>1</sup> *Hymnus Paradisi*, though not published until 1950 was largely completed by 1938. This was (and in some cases still is) a cause of confusion.

<sup>2</sup> Hugh Ottaway, 'Herbert Howells and the English revival', *Musical Times* 108 (1967), 897-899.

## NEWS AND VIEWS

### C. B. Oldman Prize

IAML(UK)'s C. B. Oldman Prize for the best music reference work by a UK author published in 1993 has been awarded to William Waterhouse for the *New Langwill index: the dictionary of musical wind-instrument makers and inventors* (London: Tony Bingham; 0-946113-04-1). The book is reviewed by Geoffrey Thomason elsewhere in this issue. The award for 1992 was won by Stanley Sadie for the *New Grove dictionary of opera* and a list of previous prizewinners was published in *Brio* 30 no. 1 (1993), p. 8.

### IAML Outreach Fund

The attention of UK members of IAML is drawn to the establishment by the international body, of an Outreach Fund to assist music libraries in developing countries and in central and eastern Europe. For the present the fund may be used for reimbursing mailing and customs charges in respect of material donated to music libraries and institutions in those countries, subject to no other sources of funding being available. Full details and guidelines are available from Pam Thompson, IAML Treasurer, Royal College of Music Library, Prince Consort Road, London SW7 2BS (Tel. 0171 591 4323), to whom applications should also be sent.

### New appointment at the British Library

Warmest congratulations to Chris Banks on her appointment as Curator of Music Manuscripts at the British Library Reference Division in London. She succeeds Arthur Searle who retired last year. The opportunity has also been taken to transfer the post from the Department of Manuscripts to the Music Library in preparation for the eventual move to St. Pancras where it is intended that all music materials will be made available together.

### News from Ireland

*New music news* is the title of an informative and well produced newsletter published by the Contemporary Music Centre in Dublin. It gathers together information on the activities of a wide range of Irish composers and musicians, both in the North and the Republic (CMC is an all-Ireland organisation) and carries regular features. It is edited by CMC's general manager, Eve O'Kelly who

will be remembered by those who attended the Belfast ASW in 1994 (an article based on Eve's talk at that event will appear in the next issue of *Brio*). *New music news* is available *gratis* from: Contemporary Music Centre, 95 Lower Baggot St., Dublin 2, Ireland.

### New Publication from BMIC

From the February 1995 issue of *New music news* (see above) comes the intelligence that the British Music Information Centre in collaboration with the British Council is planning to issue a new quarterly publication with the title, *Soundings: music in Britain today*. Principally aimed at encouraging awareness and performance of British music overseas, it will focus primarily on new music with some coverage of jazz and traditional music. Edited by Jessica Duchén (currently editor of *Classical piano* and formerly assistant editor of *Classical music*), distribution will be through British Council offices to promoters and musical organisations abroad although some copies will be retained for distribution in the UK. The first issue is planned for April 1995 and further information is available from Matthew Greenall at BMIC (Tel. 0171 499 8567; fax. 0171 499 4795)

### Return of the New Grove

Preparations are well in hand for the publication of the *Revised New Grove dictionary of music and musicians* (working title) scheduled for 1999, both in hard copy and CD-ROM. Many music librarians have voiced strongly-held opinions on the organisation of the current (1980) edition of the dictionary and consequently, it is hoped that IAML(UK) will have the opportunity to make constructive suggestions to the editors on matters relating particularly to the arrangement of work-lists and bibliographies. Comments are therefore invited from all interested parties and should be addressed to the chairman of IAML(UK)'s Documentation Committee, John Wagstaff, Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB.

### RILM Abstracts

Further to the report in *Brio* 31 no. 1 (1994), online access to *RILM Abstracts* is still unavailable at the time of writing. It is however, hoped that the database will be made available again through OCLC's FirstSearch service from spring or early summer 1995. This will not be on the 'pay-as-you-use' basis familiar to users of DIALOG, but on subscription at a cost of \$1395 p.a., which by no coincidence at all, is the same as the cost of *RILM* on CD-ROM. Meanwhile in hard copy, Vol. XXI (1988) has been published, containing 10,000 entries. All enquiries to: RILM International Center, City University of New York, 32 West 42nd Street, New York, NY 10036. Tel: 212/642 2709; Fax: 212/642 2642.

### Castle Fraser Catalogue

The *Catalogue of the Castle Fraser music collection*, the work of Dr Roger B Williams, Director of Music at the University of Aberdeen has been published



under the imprint of Aberdeen University Library. It describes printed and manuscript music collected and copied by several generations of the Fraser family and includes much interesting and rare 18th and 19th century material. The ISBN is 1-874078-03-3 and copies are available from: Sales and Publications, AUL Publishing, Queen Mother Library, Meston Walk, Aberdeen, AB9 2UE. The catalogue costs £25 plus postage.

### New Reference Books

Two new reference books (one a new edition) covering instrumental repertoire have come to our notice and will be self-recommending for those libraries where such information is in demand. The brand new one is Charles Gore's *The Scottish fiddle music index: the 18th and 19th century printed collections* (The Amazing Publishing House Ltd, 1994. ISBN 1-871512-99-9). This indexes over 14,000 fiddle tunes and their sources both by name and by a numerical coding system which seems to owe something to Barlow and Morgenstern's old alphabetical scheme. The hardback costs £49, but paperback and CD-ROM are also promised. Users of the first edition of Maurice Hinson's *Guide to the pianist's repertoire* will, like Paddington, need no second bidding to acquire the second (Bloomington: Indiana University Press, 1994. ISBN 0-253-20885-8), revised and enlarged from the 1973 original and its 1979 supplement. Useful notes and indications of level of difficulty are supplied and there is a bibliography and list of publishers though UK readers should note that this is intended for American consumption and many publishers are listed under their US distributors. The cost is £29.99.

### Neil Ratliff

From *Fontes artis musicae* comes the very sad news of the death of Neil Ratliff in September 1994 at the age of 58. Head of the Music Library at the University of Maryland at College Park, he was IAML's Secretary General from 1983 to 1987 and very active in many areas of the profession. He was an expert on the music of Greece and was about to have undertaken a five-month project to establish a music library in the Athens Concert Hall, there being no central location in the country from which to obtain information on Greek music. He will be much missed.

### Musibase

A new music database software called *Musibase* is currently being designed by Jean-Pierre Sévigny of Montreal. Intended for music librarians, musicologists, collectors and musicians, this cataloguing tool aims at controlling all kinds of data and documents, including books and articles, music sound recordings etc. *Musibase* is divided into three databanks: classical, popular, and individual song/composition. Menus for fields such as form, genre and style aid the user. The designer seeks input from others and will send information and a questionnaire on request to him at 5967 Hutchison, Montreal Qc H2V 4B7 Canada.

### Brio Reviews

We are always interested in hearing from anyone who would be willing to write reviews of books or scores for *Brio*. This is a fairly demanding activity requiring the ability firstly to devote adequate time to the book or score concerned, secondly to make informed and intelligent judgements and thirdly to distil your opinions into a short review that is concisely written but nevertheless interesting to read. It is an excellent and useful discipline in its own right and a good way of honing your writing skills and sharpening the mind. There is no fee, but you get to keep the books of course. If you think you can fulfil these criteria then write to the Reviews Editor, Karen Abbott, 52 Victoria Crescent Road, Glasgow G12 9DE, stating your broad areas of interest (we would be particularly keen to hear from anyone interested in the 18th and early 19th century classical period). Unsolicited reviews of books we may have missed will also be considered. Typescripts should always be double-spaced (current reviewers please take note!).

### E. T. Bryant Prize

The very first E. T. Bryant Prize has been won by Kathy Adamson of the library of the Royal Academy of Music. The prize of £150, 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, goes to Kathy for her University College London MA dissertation *A guide to the retrospective conversion of library card catalogues with particular reference to music. Case study: the implementation of automation and retrospective conversion of the card catalogue at the Royal Academy of Music Library*. Kathy is also the newly-appointed editor of the IAML(UK) Newsletter and has successfully negotiated her first issue so double congratulations are in order on her splendid achievements. A copy of her work is to be deposited in the IAML(UK) library. The E. T. Bryant Prize is awarded jointly by IAML(UK) and the Music Libraries Trust and Kathy was presented with her award by Michael Freegard, chairman of MLT, at the 1995 ASW in Ormskirk.

## BOOK AND MUSIC REVIEWS

William Waterhouse *The new Langwill index: a dictionary of musical wind-instrument makers and inventors*. London: Tony Bingham, 1993. ISBN 0-946113-04-1.

*The new Langwill index*, note, not a seventh edition of Lyndesay Langwill's *An index of musical wind-instrument makers*. Anyone who knows Bill Waterhouse will know that this volume is the result of more than a mere revision. It is the product of an obsession; a labour of love which has occupied him for the best part of a decade, and it is only right that his name should stand as the author.

Lyndesay Langwill (1897-1983) was an Edinburgh accountant and, like Waterhouse, a bassoonist with a passion for organological research. The first edition of his *Index* appeared in 1960 and in less than a quarter of a century had run through six editions, each aiming to be more comprehensive than the last. Shortly before his death, Langwill effectively appointed Waterhouse as his successor, making him one of his literary executors, bequeathing to him his huge documentary archive and entrusting him with the responsibility of overseeing future revisions of the *Index*. It was a massive undertaking, and Waterhouse is humble enough to acknowledge in his introduction that the result should be received more as a work in progress than something absolutely definitive.

Entries in the index are as detailed as research allows. Even those known only by a single initial are followed by a listing of surviving instruments, their location and, where possible, reference to citations in other bibliographical sources. An entry for an established maker, for example Thomas Stanesby junior, will also include known addresses, technical developments credited to him, relevant writings by him, and illustrations of commonly found makers' marks. (The latter are also discussed in a separate article by Herbert Heyde). Very often an entry will also include a general introduction, where the wealth of biographical information alone is astonishing. There is no specific cut-off date, but where established makers are still active, the general principle is to note those makers still in business after 1950. It also follows that such entries are not necessarily the fullest, since no-one can accurately list the number of Boosey and Hawkes instruments in circulation. Sometimes the odd contentious attribution creeps in; he states as fact for example, that the incomplete clarinet now at Berkeley is by Johann Christoph Denner, an accreditation supported by Albert Rice in his book *The Baroque clarinet* but seriously questioned by others, such as Nicholas Shackleton.

The index proper is framed by an extensive list of acknowledgements, a geographical index, a further index of collections and libraries mentioned in the

text and a glossary of technical terms. As far as the bibliography is concerned, its overall scale is impressive, but it contains some surprising omissions. Looking through at random, I spotted no reference for instance to Colin Lawson's *The chalumeau in eighteenth century music*, even though its author is cited in the long list of acknowledgements. The same is true of articles in standard reference works, such as the author's own entry on the bassoon in *The new Grove*. The justification appears to be that this is a bibliography of works specifically cited within the text, but it does mean that some standard works, including the earlier volumes of the *Index* itself, are not included. That apart, this is an excellent example of single-minded scholarship – and Bill is looking a lot more relaxed these days.

Geoffrey Thomason

[This book is the winner of the C. B. Oldman Prize – see *News and Views* – ed.]

Donald Burrows and Martha J. Ronish, *A catalogue of Handel's musical autographs*. Oxford: Clarendon, 1994. xxxviii, 332,[200]p. ISBN 0-19-315250-9. £95

Most of Handel's music survives in the composer's hand, which makes a complete catalogue of his musical autographs a major undertaking and particularly rewarding one in that, so much information can be obtained or inferred from so significant a body of primary sources. This is a bibliographical rather than a musical catalogue, with the manuscripts themselves as its focus. It is as much a study of eighteenth-century manuscript paper, its production, distribution and use, as it is a catalogue of Handel's musical autographs, and much of the information provided is relevant to other eighteenth-century composers in England and Italy. The authors explain that this emphasis on the physical characteristics of the manuscripts is designed to assist the modern researcher who has easy access to microfilm but limited access to the physical items.

The scope of the catalogue is impressive, including all Handel's surviving musical autographs – a total of over 8,500 leaves, each of which has been individually studied and its physical details recorded. A particular benefit of such a comprehensive survey is that it allows provisional dates to be assigned to undated sources on the basis of paper characteristics. It is of particular interest with these autographs that so many – over ninety per cent of those surviving – can be traced back from their current home in the Royal Music Library at the British Library to the composer's personal collection.

The preamble includes a history of Handel's personal collection of manuscripts, including the recent history of conservation and rearrangement of the major collections, and a summary of previous catalogues of Handel's autographs and related publications. The most substantial previous catalogues date from 1927 and 1893, and were essentially guides to the contents of the volumes, whereas this study is more of a descriptive catalogue of the manuscripts. The catalogue is arranged by library then shelfmark, and for each

entry the details given include collation diagram and watermarks; HWV members to identify the work; HG volume and page numbers; list of contents; rastra details; provenance with full history where known; general notes on musical content, alterations, versions, etc.; specific notes on each folio where appropriate; cross-references to other related manuscripts in the catalogue; and a note of any published reproduction of all or part of the manuscript.

The 200-page index to watermarks includes illustrations of all the watermarks on Handel's manuscripts. These are named following the broad classifications of previous publications on Handel sources, amended and expanded where necessary. Together with the general introduction to paper production and usage, details of stave-ruling and formats, this collection of illustrations forms a useful resource for eighteenth-century paper studies and a model for any researcher embarking upon a similar study.

The index to musical works provides a useful summary of primary sources for any given work, and a select bibliography includes the very latest scholarship on Handel sources. Given the generous layout and excellent presentation of often complex material, it was disappointing to find no illustrations or facsimiles in the volume, but this is a minor omission in a generally thorough and systematic presentation of substantial research material.

Katharine Hogg

June Emerson *The music of Albania* [s.l.]: Emerson Edition, 1994. 78 p. ISBN 0-9506209-3-9. £8.50

Dhora Leka is a 71 year old Albanian composer. For 32 of those years she languished in an Albanian prison. Her crime? In 1956 she miscalculated politically, advocating a relaxation of hard-line Stalinist policies when Secretary of the Music Section of the League of Writers and Artists, which incurred the displeasure of Enver Hoxha. The plight of present-day Albania is very much due to the legacy of the most extreme and brutal of European communist regimes, run from 1945 to his death in 1985 by the autocratic and paranoid Hoxha. His cult of personality was so pervasive, and the enforced isolation of the country so absolute, that many Albanians regard the entire population as having been inmates of a nationwide concentration camp. On soil so poisoned, what crop could possibly flourish?

June Emerson first visited Albania on a closely-organised tour in 1988. That visit and its aftermath were described in *Albania: the search for the eagle's song* (Brewin Books, 1990). Slipping away from the tour guides, she discovered a vibrant musical community existing in what was still a closed, communist society, dominated even from the grave by the ghost of Hoxha. Religion and religious music were still banned, and no foreign music written after 1953 (the year of the deaths, coincidentally, of Prokofiev and Stalin) was permitted, publicly or privately. Yet she was fascinated by the paradox that, in such a politically barren society, a régime had created one of the best music education systems in Europe. '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', she enthused on her return ('What are they doing in Albania?', *Music Teacher*, June 1989, 10–11). A small Balkan country roughly the size of Wales, largely mountainous, had developed a music conservatoire, 29 specialist music schools, opera and ballet companies, and 12 professional or semi-professional orchestras. Folksong and dance, the cultural backbone of a primarily agrarian and hill-village society, had been actively fostered: 50,000 people participated in the national folk festivals held at Gjirokaster every five years.

June Emerson has now written and published the first English-language history of Albanian music from its Illyrian origins to the early 1990s. The development of music is traced during the 400-year Turkish domination to the beginnings of Western music-making at the beginning of the 20th century. The obvious is mixed with the unexpected: where else would an opera be written in 1975 titled *Nëne Shqiperi* (*Mother Albania* by Avni Mula, p. 63); and would one guess which national opera house opened with Dargomyzhsky's *Rusalka* (Tirana, November 1953, p. 26)? In little more than 70 pages, Emerson provides the history of Albanian music in all the diversity that is missing from the folk-dominated *New Grove* article by Doris and Erich Stockmann. Chapters are devoted to education, the Albanian Philharmonic, film music, and women in music. There are extensive interviews with performers and composers, and a hilarious confession by Çesk Zadeja that he deliberately wrote the world's most difficult trombone part as a delaying tactic while rushing to complete the score of a film sound-track! (p. 44–45). A slightly more vigilant editor would have detected the Russian-based composer Skënderbeu (1820–1869) described as 18th century; and Zadeja's Symphony No. 1 is dated variously as 1953 (p. 12) and 1956 (p. 69). These are minor blemishes, and the narrative concludes with a brief impression of the post-communist situation, when so many professionals had left the country that a national newspaper announced in 1992 that 'Art is dead'. Albanians have been leaving Albania for centuries, and it is remarkable how their unique language and culture have survived successive occupations and tyrannies. Music seems so ingrained into the national psyche that with luck the report noted above might be media exaggeration.

Emerson has encountered criticism from some quarters for an apparent and painful naivety in her accounts of communist Albanian society. In her previous book she extolled the peace and quiet in the cities due to the lack of traffic – car ownership being banned – and admired the children '... well dressed and I saw no sign of vandalism or loutishness' (*What are they doing in Albania?*) Her observations are, however, transparently honest, and she is an ardent advocate of the value of music in society, even in a musical structure developed according to strict communist dialectics. When we are still so close to such distasteful times, it is too easy to agree with those who condemn everything and everyone involved in a society which was, arguably, forced towards schizophrenia. Music, of all the arts, most readily transcends ideology, and the value of music can be much longer-lasting than the politics of its progenitor. Folk roots are so deep in Albanian society that folk music is bound to permeate Albanian music-making, and much of the music composed before and during the odious Hoxha regime may also retain its indigenous audience, and belatedly receive international

attention. So much of the music described by Emerson cries out to be heard, but is so difficult to obtain. Even the British Library collection of over a million scores includes just seven works, a collection of selected opera arias, and four collections of Albanian folksong (the music of the latter entirely authentic, but with texts typically corrupted by oddly incongruous references to Enver Hoxha, cooperatives, and 'Karlë Marksë me Leninë'). *The music of Albania* offers a unique and invaluable insight into this little-known and most individual of European cultures.

And what of Dhora Leka today? Released from prison in 1988, she is reported to be living in poor conditions in Tirana. Her most recent work is a song, *Message of peace and freedom* (1993). This is the very least one might wish Albania today.

Roger Taylor

Malcolm Boyd *Bach: The Brandenburg Concertos*. Cambridge: Cambridge University Press, 1993. x, 111 p. (Cambridge music handbooks). ISBN 0-521-38276-9. (hbk £19.95); ISBN 0-521-38713-2. (pbk £6.95)

My first visit to Cöthen (to give the town the initial C it had in Bach's time) was on the way to the IAML Conference in Prague in August 1991. We happened to see the name on a signpost while driving cross-country from Magdeburg to Leipzig and thought it worth a detour. We parked in the square underneath a massive church and sat admiring it for some time in complete isolation. It was early evening, yet there was no-one around. The place seemed drab and dull, a typical East-German town run down by communism and apparently left with no vitality. I returned six-months later in the entourage of the Brandenburg Consort to make a video and interactive CD of the *Brandenburg Concertos* in the place where they would almost certainly have first been performed, in the palace of the Prince of Anhalt-Cöthen. We arrived at midday and found quite a bustling little town whose centre I had missed before. Tourists had previously been kept away. Because of a Russian air base just outside the town, the authorities had virtually removed the place from the maps. The palace had also been run down, and at one stage had been used as a prison. It was now in process of restoration; the scaffolding spoiled the exterior view but enabled a camera to take shots through a window from outside the Spiegelsaal, the first-floor room where Prince Leopold would have enjoyed the playing of his band of some 16 players. The mirrors were the result of a later decoration; but otherwise there seem to have been no drastic changes to the room since Bach was there. There must be plenty of English country houses with halls of similar size, where you could get a couple of hundred people in for a concert (though that would deaden the sound), but none with such an inspiring musical association.

How is this relevant to the new Cambridge Music Guide? Chiefly to fill in one weakness: the lack of a context for the early performances of the *Brandenburg Concertos*. Their connection with the Margrave of Brandenburg is probably minimal (though there may be some point, now unknown, in what Bach selected

from the repertoire of concertos he had available); more important is the way they fit with the needs of a group of musicians working in a small town dominated by the palace and existing for the court's pleasure. When different pleasures took over, the job turned sour, and it is easy to imagine the depression of an unwanted musician in a palace which at times looks so gloomy. But the concertos have taken off on a life of their own. When I first heard them, it was normal to use full symphony orchestras, with the strings making a colossal and lumbering sound in No. 3. The Archiv recording by August Wenzinger in the 1950s was pioneering in reviving a more authentic style, (it was, however, regrettable that the Bärenreiter performance material, which one expected to be Urtext, had Wenzinger's markings printed). For me, it was the performances and recordings by Thurston Dart and Philomusica of London around 1960 that were most influential in showing the vitality of small-scale instrumentation, (Dart features quite prominently in Boyd's discussion of the instrumentation; he had a knack of focussing on the right problems, even if his solutions have often failed the test of time). Boyd skates over the fact that the Brandenburgs were part of what we might now call the core repertoire long before then. The Breitkopf and Peters parts were widely used between the wars (and earlier) and every miniature score series included them.

At a time when musicological writing is becoming increasingly unreadable, this book is refreshingly direct and jargon-free. Afficionados of the independent quasi-discipline of analysis might find the remarks on each concerto a little naive, but I find that Boyd adopts a level that will help the listener without bewildering him. The specific remarks are preceded by a chapter on the ritornello structure, understanding of which is essential for grasping how the music works. The inclusion of a chapter on the autograph manuscript is not as it might be for other works, something parenthetical, of interest only to musicologists; it is the autograph which justifies the acceptance of the six concertos as a set, and much can be learnt by a close examination of it. Much can also be learnt from this concise and inviting little book.

Clifford Bartlett

*The Metropolitan opera guide to recorded opera*, ed. Paul Gruber. Thames and Hudson, 1993. xv, 782 p. ISBN 0-500-01599-6. £25

I have been dipping into this for nearly six months, on the whole with pleasure, and have rarely suffered from the irritation that other people's taste in recordings can provoke. Paul Gruber has collected an excellent team of contributors, with well-known names mixed with others that are new to me. There are comparative reviews of all available complete recordings of 150 operas by 72 composers. The selection is, as one might expect from the title, transatlantic in emphasis: it is perhaps unfortunate that the book begins with Dominick Argento's *Postcard from Morocco*, of which there is only one recording and for whose merits as an opera the reviewer hardly makes a strong case. The relationship with the Met is not made explicit, so it is presumably primarily a marketing

ploy. A surprising feature, in view of the trend of American musicology towards acceptance of the musical as opera, is the conventional line of exclusion: *Porgy and Bess* is in, as is Scott Joplin's *Treemonisha* (perhaps the weakest work here), but *West Side Story* is missing and Broadway Weill is ignored. This is not just a matter of demanding that opera be music throughout, since other works with speech, e.g. *Die Zauberflöte* and *Fidelio*, are included. There are no minimalists, perhaps a sign of the book's gestation a decade ago.

For each work there is an introduction, raising some general criteria, reviews of each recording in chronological order, and a brief conclusion. The reader is encouraged to make up his own mind on the strengths and weakness of each recording, and there is generally an avoidance of a naive 'best buy' approach. Snap judgments occur in the inclusion of some top-ten lists by various opera administrators: it is interesting that Jeremy Isaacs prefers his *Ring* in English.

To sample the book at its best, try the section on *Die Meistersinger*. Kenneth Furie marks each wittily, is no respecter of famous singers or conductors, and reluctantly concludes that we still do not have a really satisfactory representation of the work. *Otello* comes off better, by a writer appropriately named London (not alas, Joseph) Green; his favourite is a 1940 off-air recording from the Met; preferable to the Toscanini.

There is a fair showing of post-war English opera, with four Brittens, one Tippett and, surprisingly, Thea Musgrave's *Mary Queen of Scots*, which received an American recording (with 'diction relentlessly American'). Of earlier opera in England there is the obvious Purcell (I am one of those who find the Parrott/Kirkby the finest recording and would steer listeners away from the eccentric Christie version) but only one Handel. *Giulio Cesare* may be the most recorded of his London stage works; other recordings do exist, though decent ones are mostly too recent for inclusion here. The earliest works are Monteverdi's *Orfeo* and *Poppea*. David Hamilton (writing on the former) has the right idea: 'if this music isn't about words, then none ever was!' (so why no comment on the competence of the translations that accompany the records?). I would, however, reject any recording that re-orchestrates *Poppea*, despite the virtues of Harnoncourt's set. I am amused that Hickox is credited with my decisions over his recording. Sadly, there are no tolerable recordings of *Il ritorno d'Ulisse*: one has appeared recently, but I found it unbearable!

This is a book I have enjoyed immensely. It is nicely produced and very good value.

Clifford Bartlett

John Patton *Eighty-eight years of cathedral music 1898–1986: a comparison with previous music surveys of 1898, 1938 and 1958*. Winchester: John Patton, 1994. 78 p. ISBN 0-9524283-0-X. £5 (Available from 199 Romsey Road, Winchester, Hants. SO22 5PG.)

This is a fascinating booklet, and the work involved in its production must have been prodigious in the extreme. The author has set out to establish the reper-

toire of some 75 foundations which maintain choral worship, and to compare the findings with those of three previous surveys. There is a very detailed preface explaining the terms of reference, but some may wonder whether some of the new additions to the 54 places of 1958 were entirely judicious, since one cannot now compare like with like, and the omission of very well-known Cambridge colleges such as Clare and Trinity in favour of certain Royal chapels and provincial parish churches might cause surprise to some.

The excellent introduction by Dr Robert Ashfield, succinct and full of wisdom, says everything needful. Any book of this nature depends on a high level of accuracy for its usefulness, and from what study I have made of it, immense care has indeed been taken. It is, however, regrettable to find 'who's' for 'whose' on the first page, and 'ressurrection' for 'resurrection' on the last. The only obvious error, for which the 1958 survey is most likely responsible, is on page 76, where Bainton is credited with *And I saw another angel*: this is by Stanford, whereas Bainton's anthem is, of course, *And I saw a new heaven* – this affects the relevant statistics.

As one browses through the facts and figures, which are presented in every conceivable permutation, it is unsurprising that eight years have elapsed between collection and publication. In these times of swift and radical changes, speculation on what a 1994 trawl would yield is intriguing. The table of average number of services sung per week on pages 8 to 10 makes for instructive perusal: it is largely a picture of decline. The clear winners in the popularity stakes come as no surprise: Darke in F Communion Service, Stanford in C Evening Canticles, and Ireland's anthem *Greater love hath no man*. Among the fastest rises to fame is Elgar's *Ave verum corpus*, which did not feature in the 1958 survey, but is now used in 50 places out of the 75 checked. Curiosities of taste and fate abound: Stainer showed no anthems in 1958, but now has three with good scores, whereas his service settings have all fallen beneath the qualifying mark of 10. One may puzzle over anomalies such as Weelkes' incredibly dull Short Service being twice as popular as his magnificent Eighth for Five Voices. There are some equally surprising omissions: such fine and apparently standard repertoire works as Byrd's *Vigilate* and *O quam gloriosum*, Battishill's *Call to remembrance*, Ouseley's *O Saviour of the world*, and Ashfield's *The fair chivalry* fail to appear, and there is nothing by such gifted contemporary composers as Bernard Rose and Philip Moore. One may also observe how severely under-represented in our choral foundations are such major figures as Tomkins and Leighton, to name but two whose anthems still seem hardly known.

Apart from regret at how much marvellous music does not get used, I fear one other danger from a census of this nature: it may be taken by less enterprising choirmasters as a blueprint for what is a safe and acceptable repertoire. There are in fact scores, indeed hundreds, of fine pieces which have not made it to the qualifying mark, and in this regard the final pages of the book make for sad reading. It is particularly depressing to find three of Parry's finest and four of Stanford's most attractive anthems failing to make ten places (page 77). However, no blame can be laid at the door of the indefatigable compiler, who presents all the information clearly and logically, and who deserves our gratitude



and support for his labours. For anyone with involvement or interest in ecclesiastical music, this booklet is indispensable.

Paul Edwards

*The 'Musica instrumentalis deudsch' of Martin Agricola: a treatise on musical instruments, 1529 and 1545*, trans. and ed. William E. Hettrick. Cambridge: Cambridge University Press, 1994. xx, 194 p. (Cambridge musical texts and monographs) ISBN 0-521-36640-2. £50

The continuing interest in the performance practices of the Renaissance has brought forth a new translation of another sixteenth century treatise. Agricola's *Musica instrumentalis deudsch* was published in 1529 and a new edition, revised and rewritten, appeared in 1545. It was modelled on Sebastian Virdung's *Musica getuscht* of 1511 (available in translation in the same series as this volume) and is a treatise on instrumental music, giving practical instruction on a number of wind, string and percussion instruments, with details of fingerings, tuning, tablature and notation.

The only 'modern' publication of this treatise in both versions is Eitner's edition of 1896 (reprinted 1966), which is a diplomatic presentation of the text with completely redrawn illustrations. This new edition is the first publication of a complete English translation and reproduces the layout of the original volume with one opening printed per page. All the original woodcut illustrations are reproduced, and some diagrams are reproduced in facsimile, while others are transcribed into modern type or notation. This latter inconsistency is a little confusing, as some facsimile diagrams in the body of the text are then transcribed in the appendices; the presentation is attempting to give the feel of a facsimile edition without actually including any facsimiles of the original New High German text. The original text is written in poor quality rhymed verse designed to help the student to memorise it (no examples are included in this edition). For the modern-day reader the editor has provided a prose translation throughout.

The preface provides a brief history of the treatise and explains the editorial methods used in this translation. The index is rather limited and there is no bibliography, compelling the reader to scan the footnotes for bibliographical citations as they first appear. This is a surprising and disappointing omission in a work of this scholarly nature; it is to be hoped this will be rectified in any reprint. As a means of access to a sixteenth-century treatise, this volume will be useful to the performer and scholar; still more so if a bibliography and useful index can be included.

Katharine Hogg

Michael Kennedy *The Oxford Dictionary of Music* 2nd ed. Oxford: Oxford University Press, 1994. xvi, 985 p. ISBN 0-19-869162-9. £25.00

'Completely revised, updated, and expanded' is what the latest edition of Michael Kennedy's *Oxford Dictionary of Music* claims to be; 'compiled for the

general reader as well as musicians and musicologists'. Kennedy, music critic of the Sunday Telegraph, and his associate editor Joyce Bourne, have sought to bring this well-known publication into the 1990s, adding over 1,500 new entries, and apparently paying particular attention to living composers and younger musical performers.

The new edition is a largish single-volume reference work, and few would deny that it contains a host of information, which, for the price of £25, makes an attractive package. However, for OUP to entrust the editorship of such an important publication to one person, seems to me folly, as Kennedy's clear bias and preferences are apparent on almost every page. In fact, although I have never read his column in the Sunday Telegraph, having browsed through this book, I feel that I could accurately predict the editor's tastes in music – and this is no good thing. While I accept that the task of editing a dictionary such as this is a difficult one – space is finite, and there is simply not room for everything – I find many of his decisions utterly baffling, and I am not convinced that the work has been truly updated, at least in the sense of being modernised or made more relevant to the present.

Here are a few examples. Question – of these 20th century composers who is the most significant: Milton Babbitt, Elliot Carter, Edgard Varese, Olivier Messiaen, or Elisabeth Lutyens? Answer, according to the *Oxford Dictionary of Music* (in terms of allotted space): Elisabeth Lutyens, whose entry receives well over a page – none of the rest is accorded more than two-thirds of a page, and poor old Varese gets less than half. Musical forms pre-dating the Baroque are given fairly scant coverage: for example, 'chanson' is given only 8 lines of text; 'conductus' receives a mere 3 lines; 'organum' gets 4 lines. Whilst on the other hand some bizarre entries are given more than ample coverage. Take some of the new additions for example: 'cricket and music' receives 35 lines of text (information regarding the attitudes of various English composers towards the game); or 'cowpat' music (a term apparently coined by Lutyens in the 1950s to describe the English pastoral school) – now there's a term I could do without knowing! Finally, what has the dictionary got to say on technology, probably one of the most significant developments in music this century. Well on reading the fairly brief entry on 'computers and music', I was struck by the thought that it could have been written 10–15 years ago. And sure enough it was; the entry appears almost verbatim in the first edition – so much for the revising and updating.

In short, the new edition is something I could recommend to the 'general reader' only with due reservation, and, given the range of music reference materials currently available, is unlikely to be of great value to musicologists.

Nicky Hind

*Embodied voices: representing female vocalty in western culture* ed. Leslie C. Dunn and Nancy A. Jones. Cambridge: Cambridge University Press, 1994. i, 271 p. ISBN 0-521-46012-3. £37.50

This volume is the first in a new series from Cambridge University Press, called *New perspectives in music history and criticism*. The aim of this series is to

explore the conceptual frameworks we apply as an aid to understanding music and its history, in order to provide, through intelligible criticism, a basis for arguments about value-judgments in music. The series will employ a broad range of intellectual, methodological and interdisciplinary approaches in order to give music a greater presence as a focal point in the present discourse within the humanities.

*Embodied voices* is a collection of essays investigating female vocality against the backdrop of current post-modern critical theories of subjectivity, sexual differences and body, encompassing a wide range of topics and discourses such as myth, literature, music, film, psychoanalysis and critical theory.

'Voice' has long been a feminist key-word denoting a wide range of issues concerning women in respect of their struggle for cultural agency, political empowerment, sexual autonomy and expressive freedom. But, as the editors claim, the literal basis for this metaphor is to be found in music which has been a site for silencing as well as for the empowerment of women. Thus, the term 'voice' is replaced by the operative word 'vocality', avoiding a purely verbal association in favour of a more comprehensive, non-verbal meaning encompassing song, speech, crying, laughing, etc., as well as the cultural construction of this communicative acoustic space. The female voice, so feminist theory claims, attracts the same kind of conventional associations as the female gender in general in Western culture. Just as the female is associated with nature, matter, emotion and irrationality, so is the female voice associated with bodily fluids (milk and blood) and formless babble as the expression of 'uncontrolled female generativity'. In consequence, these essays focus on such questions as: how has the relationship between gender, voice and embodiment been constructed in Western culture? how have these constructions influenced the representation of women's own cultural productions? have there been any displacements in the representations of female vocality? if so, what is their cultural significance? Thus, the object of the book can be described as an exploration of the place female vocality has occupied in Western cultural imagination.

The essays, interdisciplinary in approach, examine the female voice as it has been represented in a wide spectrum of discourses: myth, drama, fiction, poetry, film, opera, ritual lamentation, African American spirituals and blues, popular song, music video, psychoanalysis and critical theory. Each of the authors place their object of study within a special context: social, musicological, historical, literary or cultural.

The essays are grouped around four different, though related, themes. Part one centres on 'myths and fantasies of the female voice', examining narratives through which feminine vocality has been culturally imagined in Western canonical literature such as the writings of Pindar, Dante, Shakespeare and Wordsworth. Part two investigates the listeners' responses to female vocality in three different contexts; those of the English Renaissance, the American film musical and Adorno's writings on phonographic reproduction. Part three meditates on one of the fundamental questions this book seeks to address: under what cultural conditions, and by what artistic means, can women (re)claim the authority of the female voice? Probably the most spectacular example of such self-authorization is found in the musical performance of the opera-diva,

displaying authority through her vocal dominance on stage; transcending the male-authored narrative destruction of the opera heroine. Finally, part four focuses on the primal figure of female vocality – the maternal voice. The authors of these essays are obviously conversant with current theories of the 'maternal voice'. But they challenge a monolithic discourse of the maternal by revealing the multiplicity of concrete historical maternal voices in women's cultural productions. Thus this last section is concerned with the ethnic 'maternal voices' of Toni Morrison's novels; the blues 'mamas' of Bessie Smith and Sophie Tucker; and finally, Madonna's dramatising of a fantasy of empowerment through inhabiting a succession of maternal images and roles.

This anthology is an important contribution to interdisciplinary studies in the humanities. It reflects a multi-critical approach to such issues as how music relates to society, culture and politics, and asks new and exciting questions about the cultural meanings of music. Disregarding the sometimes tiresome jargon of post-modern and feminist theory, this book makes a bold step in addressing, not least, the future of the musicological discourse; namely, whether and how to (dis)locate the boundaries between the musical and the 'extramusical'. Thus, it should excite anyone interested in the fundamental issue of the meaning of music in our culture.

Lydia D. Rohmer

Alan Kendall *The chronicle of classical music: an intimate diary of the lives and music of the great composers*. Thames and Hudson, 1994. 288 p. ISBN 0-500-01627-5. £19.95

*The Chronicle of classical music* is as refreshing, stimulating, and accessible a way of presenting the history of Western music as I have seen. Its pages, which are full of eye-catching text and (mostly colour) illustrations, bring the subject to life, shedding light on the composers' lives (professional and personal), placing them in their historical context, as well as providing a detailed chronicle of events in music history. Music before 1600 is given an introductory chapter, followed by chapters on each of the main stylistic periods. These chapters are further broken down into subsections, each covering a few years, and including a chronicle of main events (often no more than a few weeks apart), alongside which, are juxtaposed visually distinct blocks of text. These textual inserts are effective in outlining a particular episode with continuous prose, listing major events in European and world history, and giving short but pertinent quotes from various sources (like sound-bites). The combined effect of all this – and the numerous illustrations – is to create a real atmosphere. This type of 'multi-dimensional' presentation (the publishers' phrase) is probably about the nearest a book could get to the CD-ROM – all that is missing are a few icons to click on for the playing of extracts of music.

The appendix of 'Reference Data' is also excellent. It includes a brief biographical index of composers, a graphical 'Timeline' spanning the four cen-

turies of musical events and composers covered in the book, a glossary of musical terms, and a list of 100 recommended classical CDs. Also of note is the fact that a book of this nature appears to give equal weight to the 20th century. Unlike so many histories of music which fizzle out somewhere in the early part of the century, this volume goes all the way through to 1994 – the most recent listed events are the death of Lutoslawski, and South Africa's democratic elections.

To give an example of the flavour of the book, on a single page I pulled out the following information: that on February 20 1816, Rossini's *Barber of Seville* 'triumphs at the Teatro Argentina, Rome'; that in the same year, Argentina gained her independence, and Coleridge completed *Kubla Khan*. There also appears an extract from a letter by Rossini, in which he relates his surprise at the throngs of eager admirers who had gathered on the street outside his house following a performance of the opera; and also on the same page, is a picture of the composer. While this may not offer the most profound insights into Rossini's musical mind, it is certainly entertaining. Indeed, this is not a book for any kind of profound insights, and doesn't purport to be. It is however, a light, and engaging read, and I imagine will prove popular with music lovers of all ages and backgrounds.

Nicky Hind

Barry Cooper, *Beethoven's folksong settings: chronology, sources, style*. Oxford: Clarendon Press, 1994. 270 p. ISBN 0-19-816-283-9. £30

After spending some years wading through the volumes and manuscripts of the publisher George Thomson (1757–1851), and looking at Beethoven's folksong settings from Thomson's perspective, it is difficult for me to write this review. I find it wellnigh impossible to distance myself and read as any other reader. But without doubt, Barry Cooper's *Beethoven's Folksong Settings* is a huge achievement and is a welcome addition to the literature relating to the composer.

Cooper has set out to tell the *true* story of Beethoven's folksong settings: why the composer decided to create accompaniments to folksongs and how he went about it. Any scholar interested in this subject will know only too well the nightmare of dealing with the complex listings of the songs already produced by Kinsky, Tyson and Willy Hess. At long last here is a volume which pulls all this complicated and contradictory material together, presenting new listings which are infinitely more comprehensible. Cooper's appendices include invaluable listings of the songs, their principal music manuscripts, and how the opus numbers, the WoO numbers and Hess's numbering system relate to one another. This might seem pedantic, but anyone who tries to use these extant listings will know how important it is to have an interpreter to help! Cooper also presents a summary of Beethoven's correspondence with both Thomson and Schlesinger, and he lists the compositional chronology of the works, in addition to indexing them by their nationalities (Scottish, Welsh, Irish, English, British and Continental) and by their titles and first lines. He looks closely at the texts of the

songs, and sets straight the ever-confusing history concerning Thomson's payments to the composer.

However, this book is not filled with vitally important lists alone. Such tables are useful only when the information they contain is put firmly in context, and this is what Cooper does with great success. Readers looking for details about compositional technique will not be disappointed either. This study presents detailed discussion of the settings themselves and here Cooper is able, better than most, to examine 'the creative process' (the title of another of his books!). He surrounds discussion of the settings with interesting facts about the other works Beethoven produced during the period, and he usefully places Beethoven's folksong settings alongside those by Pleyel, Kozeluch and Haydn, which Thomson had published earlier. Cooper makes it quite clear in his introduction and conclusion why such a volume is necessary and rightly criticises this century's scholars for ignoring these songs outright or for minimizing their importance. Will we ever accept that Thomson and Beethoven were simply trying to lift them up to a higher plane? Hopefully Barry Cooper's outstanding contribution hails the beginning of a new era of interest and open-mindedness.

Kirsteen McCue

Paolo Fabbri, *Monteverdi*, trans. Tim Carter. Cambridge: Cambridge University Press, 1994. xv, 350 p. ISBN 0-521-35133-2. £45

An English translation of Fabbri's seminal study of Monteverdi is to be welcomed, and this translation even more so as it includes substantial revisions and additions made by the author since the original Italian publication in 1985. Much of the original discussion of the music has been omitted on the grounds that it is available elsewhere in English, notably in Denis Arnold's study of the composer (3rd ed. Dent: 1990). The author has added new biographical information and corrected errors in the original edition.

The study is primarily biographical and follows Monteverdi's career from Cremona to Mantua to Venice, including a wealth of detail about the musical life of these cities. Over 100 contemporary documents are included in English translation (the original Italian texts are omitted for reasons of space), providing a rich collection of primary source material.

The bibliography has been updated for this translation, and although there is now no definitive worklist included – Fabbri's list has been superseded by Stattkus's catalogue – the index of works fulfils a double function, providing references to works cited in the text and serving as a list of works in alphabetical order of first lines, with a note of each work's principal sources. As a documentary study of Monteverdi's life and times, this volume is to be recommended. For the serious student of Monteverdi and early Baroque music it is essential reading.

Katharine Hogg



Basil Smallman *The piano quartet and quintet: style, structure and scoring*. Oxford: Clarendon Press, 1994. ix, 196 p. ISBN 0-19-816374-6. £25

Designed as a companion volume to the same author's *The piano trio* (Oxford: Clarendon Press, 1990), this book should be on the shelves of all music libraries, not least because it is bound to stimulate further use of collections. Concerned primarily with the development of the piano quartet and quintet, but with an eye to larger ensembles with piano, it will appeal both to aficionados of chamber music and to those who are familiar with a few works and would like to explore some unfamiliar ones. Adequate attention is paid to the giants: Brahms, Schumann, Dvořák, Fauré, Franck, but this is also a wide-reaching survey of the genre from its origins in the eighteenth century through to present day experimentation with more diverse combinations of instruments.

Professor Smallman possesses the enviable ability to say what the music is like with an economy of means and a minimum of technical jargon; his writing is clear, lively and acute. Each reader will find something new: I have determined to search out the works of Prince Louis Ferdinand (1772–1806), pupil of Dussek, dedicatée of Beethoven's third piano concerto, and a proto-Romantic described by Schumann as 'der Romantiker der klassischen Zeit'. The preface explains that the book is intended as an explorative and not an exhaustive study but even so, I was disappointed to find Sibelius's spirited *Piano quintet in G minor* receiving only the briefest of passing mentions, and no mention at all of Widor's exuberant *Piano quartet in A minor op. 66* or Guillaume Lekeu's 'savage and untameable' *Piano quartet* (the composer's words), left unfinished at his untimely death in 1894. All three are available in excellent recent recordings. Musical examples are given from time to time, but the best use of the book is made in conjunction with scores and recordings. The index of principal works is a useful checklist for any study of the genre.

Rosemary Williamson

*British professional violinists of today*. London: Peter Marcan Publications, 1994. xiv, 100 p. ISBN 1-871-81109-0. £20. (Available from PO Box 3158, London SE1 4RA. Please add 85 pence postage)

This new directory claims to contain entries for around 1,000 violinists. The fact that at least half the entries consist of a name and occupation only implies the existence of problems in the information-gathering process and Peter Marcan confirms this in his introduction, describing the response to his questionnaires as 'not as good as had been expected'. Unfortunately, he seems to have been unable to resist the urge to make up some of the space with his introduction, which runs to 7 closely-typed pages of A4 filled with such illuminating sentences as 'Playing on an instrument fashioned entirely out of wood and with a long ancestry, a violinist feels himself united, perhaps, with the mystic forces of nature, in touch with the cultures of past ages.'

The directory loosely follows the layout and arrangement of the *International who's who in music*, and as such, information is fairly clearly presented except that, maddeningly, different sections of the entries are prefaced not by category headings, but by numbers. For a handful of entries only, the standard format is discarded, for no apparent reason, in favour of autobiographical accounts written by the violinist concerned. Coverage is good, particularly considering the difficulties encountered in compilation mentioned above, with the inclusion of teachers an added bonus, although with information having been gathered between June 1993 and January 1994, it is inevitable that many entries are already out-of-date. With this in mind, it seems a shame that only certain entries carry a date. A useful index of players' specialisms and membership of chamber and other ensembles is included. A few rather gruesome spelling errors have slipped through, but on the whole, this is a fair attempt, and provides much useful information, not available elsewhere.

Michael Perl

Jeremy Norris *The Russian piano concerto vol. 1: nineteenth century*. Bloomington: Indiana University Press, 1994. x, 223 p. ISBN 0-253-34112-4. £32.50

A rather specialised but nevertheless interesting book on the evolution of the Russian piano concerto as a musical form. With little Russian historical tradition from which composers could draw influence, the concerto form evolved through many structural transformations during the 19th century to eventually reach huge proportions. It is this journey that Jeremy Norris sets out to narrate.

The book is somewhat academic in outlook although its author apparently intended otherwise. However, it constitutes a useful examination of an area where little work has been done and, with illustrative music examples, journeys through the concerto's development in a well-constructed way. The emphasis on the repertoire of Anton Rubinstein and Tchaikovsky not only assists the overall study of this genre, but provides a detailed survey of their own work. In addition, Norris also explores the nationalistic influences which contributed to the development of the Russian concerto; specifically folk music and the chant of the Orthodox Church.

A chronological list of the works analysed within the text places compositions in perspective, and the small bibliography followed by a fairly extensive discography (compiled by David Griffioen) may be of interest to the researcher. This is certainly a very specialised volume, although the wide coverage of the subject could provide useful supporting material for other areas of study.

Barbara Priest

Edward Strickland *Minimalism: origins*. Bloomington: Indiana University Press, 1993. 312 p. ISBN 0-253-35499-4. £27.50

While minimalism in the plastic and (to some extent) the performing arts is now an established mode of contemporary expression, in music – particularly in

Britain – it is still seen by some (eg. journalists, festival directors, even composers) as little more than cheap pop music, unworthy of the attention of the serious-minded musician. Strickland's book attempts to set the record straight, tracing the origins of the minimalist aesthetic across a wide spectrum of art forms, and discussing in detail its practitioners and their contributions. The author succeeds in making a number of striking points about the nature of minimalism, and how its principles have extended into our everyday world (eg. advertising). His first sentence is particularly poignant: 'The death of Minimalism is announced regularly, which may be the surest testimonial to its staying power'.

The book is organised into three distinct sections, 'paint', 'sound', and 'space' – having to do, respectively, with art, music, and sculpture – and its overall format adopts something of a minimalist approach; individual chapters are not named, but simply lettered A–Z. This latter aspect is a little confusing, making it difficult to remember which chapter is which, but that is a minor criticism, and is perhaps offset by the extensive bibliography. Edward Strickland is also the author of *American composers: dialogues on contemporary music*, to which this book is a worthy follow-up. *Minimalism: origins* fills an important gap in the literature, and should be of great interest to readers, regardless of their predisposition towards the topic.

Nicky Hind

Ian Bent, ed. *Music analysis in the nineteenth century. Volume I: Fugue, form and style*. Cambridge: Cambridge University Press, 1994. i, 368 p. ISBN 0-521-25969-X (Cambridge readings in the literature of music)

This volume is the sixth in the series of *Cambridge readings in the literature of music*, and aims to provide source materials for students of the history of music from antiquity to the 20th century. This, as well as a planned second volume, differs from other volumes in this series in that it concerns itself with specifically musical rather than aesthetic, social or philosophical issues. *Music analysis in the nineteenth century* therefore complements the previous two publications in this series, namely Peter le Huray's/James Day's and Bojan Bujic's studies on respectively, 18th and 19th century aesthetics of music.

The project that Ian Bent has undertaken here is a large and admirable one, namely to demonstrate how musicians in the 19th century thought about and described music, and there are few people in this field who are better qualified to do this. Bent surveys the fascinating diversity of approaches to analysis of that century (ranging from the verbal, diagrammatic, tabular and notational to the graphic) and relates these to the equally manifold purposes for which analysis was then pursued (amongst them the educational, scholarly, theoretical and, last but not least, promotional). Bent outlines the 18th century roots of many issues occurring in 19th century analysis and compositional theory, following through their development and paradigmatic change, and tracing their consequences on early 20th century theory. This first volume is concerned with

analytical writings on fugue, technical analysis of form and style and the classification of personal style. On these issues Bent has selected writings by better and lesser known theorists on the music of Palestrina, Handel, Bach, Mozart, Beethoven and Wagner, presenting analyses of complete works or movements. These are mostly newly translated by Bent, and accompanied by detailed introductions placing them in their appropriate contemporary context.

This book provides a remarkable insight into the nature of how music was understood in the 19th century. However, it does presuppose considerable knowledge of the present discourse of music analysis as well as its history. Thus, it is a valuable sourcebook for students and scholars, but possibly too specialised to be of interest to a general readership.

Lydia D. Rohmer

Michael Chanan *Musica Practica: the social practice of western music from Gregorian chant to postmodernism*. Verso, 1994. xi, 302 p. ISBN 1-8594905-9. £34.95 (hbk); 1-85984005-1. £12.95 (pbk)

One of the effects of the professionalisation of music over the last two centuries or so has been an increasing divide between an elite of composers, performers and teachers on the one hand, and an audience of passive listeners on the other. For many people, music (more than any other art form) is a specialised field of expertise to which they have no access; an aura of mystery surrounds it; music just 'happens'. No doubt this is why music appears to be resistant to analysis in social and historical terms. Another consequence is the marginalisation of *musica practica*, everyday communal music-making (children's rounds, folk music sessions, amateur choirs). But while it is marginalised, it certainly has not died out. Michael Chanan titles his book *Musica practica* not because he is concerned to defend a beleaguered minority interest but because he thinks it is emblematic of *all* music. Countering the conception of music characterised by a fixation on the concert-event or score-object, Chanan is interested in music as a practical activity, whose development is tied up with changes in technology (instruments, printing, recording) and the social and economic relations of performance (patronage, division of labour, the design of auditoria). Taking a thematic approach, the text returns again and again to the great transformations undergone by western music since the Middle Ages: the invention of notation and the transition from modal to tonal harmony; the breakdown of the ensuing harmonic system and the impact of mechanical reproduction.

Chanan is not a professional musicologist but a film-maker who worked as a music critic in the 1970s. As an outsider he is able to bring to his arguments the insights of cultural theorists who are principally known for their work in other areas (Max Weber, Adorno, Bakhtin, Levi-Strauss, Eco, Barthes). This book is aimed at a more general reader than other comparable studies, such as Alan Durant's *Conditions of music* (1984) or Jacques Attali's *Noise* (trans. 1985). Editorially a little slack (quotations recur unnecessarily) and sorely lacking a

guide to further reading, *Musica practica* nevertheless serves as an excellent introduction to the field of sociology of music as it is currently constituted.

Alasdair Pettinger

R Wayne Shoaf *The Schoenberg discography* 2nd ed. Berkeley, CA: Fallen Leaf Press, 1994. xv, 264 p. (Fallen Leaf Press reference books in music; 18) ISBN 0-914913-24-4. \$45

The discipline of discography has been regarded with condescension by musicologists in Britain. For instance when I was coediting *Byrd studies* (Cambridge: Cambridge University Press, 1992) with Alan Brown, I was determined to include a discography that covered the history of commercial recording until the end of the LP era. I was fortunate enough to secure the expertise of Michael Greenhalgh, and at least one of CUP's two readers was enthusiastic about including this item from the original synopsis, a quarter of which they required us to jettison. Nevertheless at more than one stage during the process of publication I had the impression either that the continued inclusion of the discography was not relished or was being tolerated merely to humour myself as a librarian. At least one reviewer complained that he would have preferred another article to the discography. Fortunately there were others who could appreciate the value of Michael's work, but it was noticeable that such approval tended to come from the Bibliothecal Tendency while indifference or antipathy tended to emanate from the world of British musicology. It is against this background that I unreservedly welcome this revised and expanded *Schoenberg discography*. I refer constantly to the discography in *Byrd studies* and I can imagine the researcher into, or performer of, Schoenberg blessing the name of Wayne Shoaf. The book will be of no less use to librarians whose institutions specialize in Schoenberg or whose collections contain much material by and about him. Indeed the author himself is Archivist of the University of Southern California's Arnold Schoenberg Institute. After useful introductory matter which includes a guidance on how to use the discography, the main sequence is arranged by opus numbers and thereafter, for works without opus numbers, by form, chronologically. For each entry Shoaf provides, where possible, details of the composition, the performers, record numbers, dates and venues of recordings, year of release in each format, and timings of individual movements and complete works. Following a chronology and a bibliography there are three indices: a name index, including an ensemble roster where this can be ascertained; a label and review index; and finally a title index. Unlike some other recent discographers, Shoaf only includes commercial recordings. With over 250 additions since the first edition, the present volume is worth obtaining even by those individuals or institutions who possess its predecessor.

Richard Turbet

Philip D. Crabtree, Donald H. Foster *Sourcebook for research in music*. Bloomington, IN: Indiana University Press, 1993. ISBN 0-253-31476-3

This book derives from the authors' courses for graduate students at the University of Cincinnati. It is divided into eight chapters covering introductory materials, basic bibliographical tools, area bibliographies, dictionaries and encyclopedias, history, journals, editions and miscellany.

It is perhaps too much to expect an American publication to question the value of that rather tiresome institution *Baker's dictionary*. Also the authors have understandably to limit the number of composers whose complete editions and biographies they list. Nevertheless the book reflects what seems to be a conservative outlook in American musical thinking. To some non-Americans the presence of Billings is comical. Where are Dufay and Nielsen? If one includes Palestrina and the perennially overrated Lassus, why not acknowledge the rising interest in Iberian music and include Victoria, and why have the authors not realised that three of the world's leading Byrd scholars are American citizens? This is the more surprising as one of the authors has had work published on Tomkins, one of Byrd's pupils. On the other hand, do such lists have to include Lully, Schütz, Telemann, Wolf, Mussorgsky and Strauss? Is it objective to include Vaughan Williams, who liked America, instead of Elgar, who hated it? If Britten is included, why not Tippett? If Ives, Schoenberg, Berg and Webern have to be present, why not Pärt, Reich and Adams? I am interested that a publication dated 1993, and listing material from that year (e.g. p 31) should exclude both of Barry Cooper's recent books about Beethoven. (The publication on p 42 by Barry Brook dated 1992, has yet to be published.) One has become resigned to the fact that many aspects of musicology are governed by cliques. Perhaps the authors of this sourcebook, rather than obeying a party whip, were unable to obtain access to Cooper's publications.

The undoubted value of including the lists of books in series such as Garland's *Composer resource manuals* is undermined by the book's lack of a composer index. Nevertheless, besides the expected author index there is a useful title index. In the introductory section the authors reproduce the LC music classification, and the concluding miscellany features another American preoccupation, style manuals, and the American music industry. The book's bias towards American practices and predispositions mean that it cannot be recommended unreservedly to British readers and libraries. Even if I were reviewing it for the American market I would militate on behalf of Cooper and for the fuller inclusion of Victoria and Byrd. The rest of this sourcebook is a commendable achievement the quality of which is enhanced by minimal interference on the part of the authors.

Richard Turbet

Kenneth S. Klaus *Chamber music for solo voice and instruments 1960-1989: an annotated guide*. Berkeley, CA: Fallen Leaf Press, xii, 222 p. ISBN 0-914913-30-1. \$35

The twentieth century has seen a tremendous creative outpouring of music for the voice, accompanied by small groups of instruments. The styles and literary influences of these works are rich in their diversity. Kenneth Klaus (Associate Professor of Music at Nicholls State University, Thibodaux, Louisiana) has presented a clear and useful annotated guide to the recent flowering of the genre from 1960 to 1989. A book to supplement a knowledge of the classics of the early twentieth century that inspired this flowering, it will prove an essential reference for singer and ensemble alike when used in conjunction with more detailed studies such as Jane Manning's *New vocal repertory* (Oxford: 1994).

However, while the book thoroughly covers published works, performers and others searching for repertoire must be aware that it reveals only the tip of the iceberg. With the decline of music publishing (especially in the UK), much material, often commissioned and successfully performed, remains unpublished or self-published by individual composers. A wealth of material of this type is to be found in the extensive catalogues of the British Music Information Centre and its counterparts, The Scottish Music Information Centre, Welsh Music Information Centre and the Contemporary Music Centre in Dublin. For example in the SMIC alone there are over 250 such works, most specially commissioned and many broadcast, only two of which are listed in the book (*Who do you love* by James Dillon and *Epitaphs* by Maurice Pert). It would be good to increase the scope of the book with a bibliography of earlier twentieth century repertoire and to list the information centres of various countries where the unpublished repertoire could be studied.

Edward McGuire

Kevin McGarry *The changing context of information: an introductory analysis*. 2nd ed. Library Association Publishing, 1993. vi, 201 p. ISBN 1-85604-069-1. £30.00 (LA members £24.00)

Steve Harries *Networking and telecommunications for information systems: an introduction to information networking*. Library Association Publishing, 1993. 247 p. ISBN 0-85365-919-2. £35.00 (LA members £28.00)

Eileen Elliott de Saez *Marketing concepts for libraries and information services*. Library Association Publishing, 1993. vi, 145 p. ISBN 0-85157-448-3. £25.00 (LA members £20.00)

These three Library Association publications are intended primarily as textbooks, but librarians who wish to update their knowledge may also find them helpful.

The many definitions and categories of information, its structure, organization and history from the beginnings of language to electronic forms of communication are described in Kevin McGarry's wide-ranging, densely argued and

thought-provoking study. The author argues that the holder of information is in a position of power, and he discusses some of the ethical aspects of information provision which we face in today's market economy. A glossary of some of the philosophical and linguistic terms employed would have been useful, since not every one is indexed. There are also some errors: 'National Institute of Recorded Sound' (p. 107), for example, should be National Sound Archive.

The UK, as McGarry reminds us, does not have a national information policy, but in the USA there is a National Information Infrastructure Act. Steve Harries, in the introduction to his book, quotes a speech by President Clinton, acknowledging the economic importance of the 'information superhighway'. Harries outlines the background to the development of networking systems in Europe and the USA, with clear definitions of terminology, and a glossary so the reader can refer to the many acronyms such as OSI, TCP, and ASCII which recur throughout the text. Document delivery systems, electronic publishing, networks such as JANET, and ways of navigating and linking those networks are described, and the final chapter discusses possible future developments. These include multi-media, which is an area of particular interest to music librarians. Harries's book is a useful introduction to networking, especially for those who are unfamiliar with computing jargon.

Marketing may be anathema to many librarians, but there is little doubt that unless we promote our services and raise our profiles within the organizations we work for, we will find it hard to survive in the face of financial strictures. Eileen Elliott de Saez explains how to identify the strengths and weaknesses of a library service, in order to draw up a marketing plan. Targeting particular groups of users or potential users, use of sponsorship, displays and exhibitions, media presentation and publications are some of the methods suggested for successful promotion of a library service, and the author stresses the importance of regularly-maintained buildings and well-designed signs and notices. While many of these ideas may seem good common sense, it is useful to have them drawn together in a coherent way, and the 7-page bibliography provides scope for exploring the subject further, from within librarianship as well as from business and management perspectives.

Liz Bird

Beryl Morris *Training and development for women*. Library Association Publishing, 1993. x, 61 p. (Library training guides) ISBN 1-85604-080-1. £20.00 (LA members £16.00)

Philippa Levy *Interpersonal skills*. Library Association Publishing, 1993. vii, 62 p. (Library training guides) ISBN 1-85604-081-X. £20.00 (LA members £16.00)

The Library Training Guides are part of a new series edited by David Baker, librarian at U.E.A. The two listed here are to some extent complementary, and librarians involved in setting up any sort of training event may glean ideas from them. The need to raise the profile of women in libraries and to support them in

career development was the impetus for Beryl Morris's book, and she reminds us that although women constitute 75% of library staff, they hold only a small percentage of senior positions. Morris lists the barriers facing women in employment, and traces the development of organizations which are working to ameliorate women's opportunities for training. The process involved in designing a training course is described, and suitable topics are listed. More detailed information on organizations and sample course programmes can be found in appendices, and there is a bibliography.

In *Interpersonal skills* Philippa Levy sets down in rather more detail, the learning process which takes place during a training course. She discusses examples of the core skills which can be developed in interpersonal skills training, and demonstrates the need for clear learning objectives, while retaining enough flexibility to respond to the needs of differing groups of staff. Workshop techniques such as group discussions, role play and video presentations are described, and a sample training schedule is suggested. Levy notes the importance of evaluating the training for those taking part and for the organizations in which they work. Appendices containing questionnaires and case-studies which may form useful templates for those who may have to design in-house training, and the list of resources includes training videos, as well as books and articles.

Liz Bird

*English pastoral partsongs*, selected by Paul Spicer. Oxford: Oxford University Press, 1994. vii, 118 p. ISBN 0-19-343722-8. £7.95

This wide-ranging anthology of English partsongs from the early decades of the twentieth century is generally to be welcomed. The first thing the English must do is to rid themselves of any cringe at the word 'pastoral'. It seems pathetic that many of those who bleat about the neglect of British music only desire its good health on their own terms which contemptuously exclude anything stigmatized as pastoral. What is pastoral? In the present context it is the style of composition which reacting against teutonic domination of British music, purged excessive chromaticism and adopted themes or thematic outlines from English folksong. There are few things more exciting than hearing a successful, challenging and thoroughly modern piece of music. There are few things more depressing than hearing an honourable idiom regurgitated in facile clichés. This applies equally to serialism, pastoralism, romanticism, minimalism and indeed ismism. It is also a reasonable criterion by which to assess Paul Spicer's collection: are some pieces glowing with the new evangelical pastoralism? Are some inept? Are some later partsongs devoid of inspiration? Do some later ones still glow with the ardour of conviction? Of the 21 items selected by Paul Spicer, five are by Vaughan Williams, including the only arrangement admitted to the collection. This, however, is *Greensleeves*, as arranged by VW himself (not VW arr. Ralph Greaves) for SATB, divided except the tenor. Like all the best song arrangements, such as the variations of the Tudor virginalists, it becomes a creative work in its own right. Cast as in effect a dialogue between the tenors and

sopranos, the altos and basses could, if feeling the wrong way out, claim to be short changed, but there are many flowing lines for the former, and some challenging profundities for the more rhythmically constrained latter. The inclusion of VW's *Three Shakespeare songs*, while no doubt considered a good selling point by the publisher, begs the question as to whether such famous classics need to be in a collection such as this. What indisputably deserves to be included is Howells's *The scribe*. It is remarkable that such a substantial work, composed for VW's 85th birthday by one of his leading younger contemporaries, should have had to wait 37 years for its first publication. Delius's *The splendour falls on castle walls* seems incongruous here, but it is good to find a work each by Moeran and Warlock in their centenary year; indeed, one could wish for more. Warlock's *The spring of the year* is an undeservedly fine setting of verbiage by Scottish conman Allan Cunningham, while it could be argued that Moeran should be represented by a few pieces less accessible than *Love is a sickness*, the fourth of his *Songs of springtime*; perhaps one of the three pieces by the ever-luminous Finzi could have been sacrificed.

Glad as one is to find a work by Herbert Murrill, it is a shame it is only one of *Two songs from Shakespeare's Twelfth Night*. Murrill's partwriting does singers no favours but the audible effect in a piece such as the anthem *The souls of the righteous* is impressive: one hopes ensembles will persevere with what looks like ungrateful material. Contrariwise Holst's *Dream tryst* would require a stunning performance to convince me it is worth including. There can be no complaints about the appearance of two pieces by Armstrong Gibbs, and although there is only one by Ireland, it is *The hills* one of the few durable pieces (along with Vaughan Williams's *Silence and music*) from *A garland for the queen*, some other items from which could uncharitably be dubbed *The failures of Oriana*. The works of the other composers selected by Paul Spicer – Bainton, Farrar and Walker – do not disgrace themselves. Beside the few reservations already expressed and although there is no cure for people with jerky knees who force themselves to go puce at the word pastoral, this is a reasonable selection of some good music. It does not require to be listened to with a certain attitude just because it is called pastoral. Beethoven's *Pastoral symphony* is heard with excessive reverence but that is because it is by Beethoven: there is no problem with the word pastoral here. *English pastoral partsongs* are just some well-wrought songs composed at a certain time, in a certain broad and accommodating idiom, in England. For that, enjoy them.

Richard Turbet

Just to add a note to Richard's review since, as a choral director, I have begun to use this anthology. I want to say first that it is well up to OUP's standards of production and even largely, though not entirely, avoids their besetting sin of switching backwards and forwards from open to short score in the course of the same piece. (Has anyone ever considered how versatile tenors have to be in switching from one clef to another? and yes I do know that cellists and bassoonists have to do it too, but it is part of their training.) Keyboard reduc-



tions are also provided for partsongs in open score, not always a feature of OUP anthologies, but very important for inept and incompetent score-readers like me. I share Richard's concerns about the selection principles. It isn't just that works like the VW *Shakespeare Songs* and the pieces by Moeran and Finzi for example, are virtually standard repertoire for small choirs; it is that they are widely available and *in print*. I just have a small niggle in the back of my mind about how much actual research went into this, and how much was chosen from what happened to be to hand. Pace Richard, the Murrill works a treat and the singers love it, which makes it all the more frustrating that we don't have its companion (which, incidentally, you can get from Banks of York as part of their OUP Archive service). Still, it seems ungracious to carp when there is so much valuable material here and the Howells alone is worth the cost of the book. Plenty of scope though, I would have thought, for a second volume if this one is a success. Libraries that buy sets should certainly consider this.

Paul Andrews

George Frideric Handel *Solomon HWV 67: fugue from Overture*, arr. for string quartet, by Beethoven, edited by Willy Hess. Wiesbaden: Breitkopf und Härtel, 1994. Score + 4 parts. Cat. no. KM2268. £7.35

"He is the master of us all" commented Beethoven on Handel. This remark, made late in life, is evidence of the composer's humility before one from whom he still felt there was much to learn. The external evidence of Beethoven's admiration, not just for Handel, but for the music of the Baroque, exists in the increased role played by counterpoint in the late works. Yet a thorough grounding in contrapuntal techniques was a prerequisite for any composer of the period. From the young Beethoven's studies with Albrechtsberger have survived a number of exercises together with copies or transcriptions of complete pieces, and further examples exist which cannot be dated with any precision. Concerning the present arrangement of part of the overture to Handel's *Solomon*, current scholarship has assigned to it a date anywhere between 1798 and 1817.

The source for Willy Hess's edition is the autograph manuscript, held today by the Staatsbibliothek Preussischer Kulturbesitz in Berlin – a crucial piece of information omitted from the bilingual preface and found only in the German-only *Kritischer Bericht*. Given that Hess published an article on the arrangement as long ago as 1959<sup>1</sup>, one wonders why the music itself has taken a quarter of a century to find its way into print. Were this just a straightforward transcription, the question might have less impact. Yet the interest here lies in those numerous details where Beethoven has sought to "improve" on his model, altering the melodic or rhythmic contours of Handel's lines, in an attempt to smooth out what were obviously perceived to be rough edges, or to achieve a greater degree of rhythmic tension between the parts. The model itself is well chosen; unlike many of Handel's fugues, this one retains its four-voiced texture throughout. Beethoven's response to those few places where Handel's oboe parts refrain from doubling the violins and contribute an individual line, is simply to overlook

them, which leads to at least one passage where he opts to double second violin and viola rather than acknowledge the harmonic importance of an independent first oboe.

Breitkopf's edition includes a score together with the four string parts. It is difficult to see how an arrangement like this might be programmed, although quartets contemplating a complete Beethoven cycle might like to consider it as a useful encore piece.

1) Hess, Willy *Beethovens Abschrift einer Händel-Fuge*: Österreichische Musikzeitschrift, 1959: p. 511–516

Geoffrey Thomason

Felix Mendelssohn *Sinfonia IV in C minor*, edited by Hellmuth Christian Wolff. Leipzig: Deutscher Verlag für Musik, 1994. Cat. no. 1764. £7.35

Felix Mendelssohn *Sinfonia V in B flat major*, edited by Hellmuth Christian Wolff. Leipzig: Deutscher Verlag für Musik, 1993. Cat. no. DV1765. £8.20

Omitted from Breitkopf und Härtel's *Gesamtausgabe*, Mendelssohn's youthful string symphonies are a classic example of works frequently in demand yet not always that easy to track down. Libraries which can afford lending copies of the relevant volumes from the new *Leipziger Mendelssohn Ausgabe* published by Deutscher Verlag für Musik, let alone the orchestral parts which accompany them, are lucky. These single offprints then, should fulfil a useful purpose. Folio-sized but slim and paper covered, they are capable of serving the needs of both conductor and scholar alike. The introduction, in German and English, is reproduced from the preface to the *LMA* volumes, which means it is general rather than specific. Anyone seeking a more detailed commentary still has to refer back to the relevant *Revisionsbericht*, which unfortunately is not reproduced here.

Geoffrey Thomason

Clara Schumann *Concerto movement, for piano and orchestra, in F minor*, completed and orchestrated by Jozef De Beenhouwer. Wiesbaden: Breitkopf und Härtel, 1994. Cat. no. PB 5280. £7.35

Here is a real curiosity. Many who overlook Clara Schumann's activities as a composer may well be unaware that she wrote one piano concerto, let alone that she left a substantial sketch for a second. Social factors undoubtedly come into play here. Had any male composer not only completed a piano concerto at the age of sixteen but given its first performance as the same age; we might, to echo the words uttered by Clara's future husband in not dissimilar circumstances, find ourselves exclaiming 'Hats off, gentlemen – a genius'.

Clara's op.7 concerto, which had to wait until 1990 for its first modern imprint, was published in 1837 as a *Premier Concert*. That presupposes at least the intention of following it with a *deuxième*. Ten years later, such a piece began to take shape. Clara's intention seems to have been to compose a one-movement *Konzertstück*; the op.7 concerto had begun life as a one-movement work. The dedicatory superscription on the autograph fragment *Meinem geliebten Robert zum 8ten Juni 1847 von seiner Clara* also suggests that the piece was consciously intended as an offering for Robert Schumann's thirty-seventh birthday. Several of the works which Clara wrote after her marriage are known to have originated as *Feststücke* for family occasions.

The musical text of the autograph reproduced as part of the introduction to Beenhouwer's reconstruction, consists of just over five pages in oblong format written almost entirely on two staves. Beyond the distinction between *Solo* and *Tutti*, there are no indications of scoring, and the music breaks off shortly after what appears to all intents and purposes, as the start of the recapitulation, but which Beenhouwer has chosen, for reasons of scale and balance, to treat as a false recapitulation. The remainder of the development and the recapitulation proper are thus all his, as is the entire orchestration. For this he has turned to Schumann as an obvious, if idiosyncratic model, allowing himself the privilege of *Ventilhörner* and contributing deliberately undernourished trumpet parts which, one note apart, might have been conceived for valveless instruments. Double woodwind and timpani are also called for.

The result is an attractive piece, which probably sounds more like a piece of rediscovered Schumann than Clara ever intended. There are echoes of Mendelssohn as well, not just in the song-like second subject, but in numerous tutti passages which recall the Mendelssohnian F minor of, say, the op.80 quartet. What we need now is a two piano reduction, which will undoubtedly play its part in bringing this fascinating piece to a wider audience.

Geoffrey Thomason

Robert Schumann *Sonata for violin and piano no.1 op.105, in A minor*, edited by Joachim Draheim. Wiesbaden: Breitkopf und Härtel, 1994. Cat. no. EB 8035. £7.75

The late Howard Hartog once tried to catch me out by claiming that under his auspices Schott had been the first to publish all three of Schumann's violin sonatas. The third, of course, is the one which he concocted by adding two extra movements to the two he had already contributed to the composite *FAE* sonata along with Brahms and Dietrich. It remains little known, but then Schumann's remaining two sonatas tended not to fare that much better in the repertoire. Of the two reasons usually given; the first, that Schumann's late works were the product of an unstable mind, is revealed as so much short-sighted prejudice by anyone who takes the trouble to look at the music, and the second, which holds that the sonatas are not idiomatic string music, is less true than the observation

that Schumann's principal weakness in writing them was to overlook the need for greater textural separation.

A new edition of the A minor sonata can do nothing to dispel that, but it can right some of the wrongs which have crept into former editions with a *faut de mieux* claim to be definitive. The Breitkopf imprint is one of two which have appeared recently (the other is published by Henle) which have re-examined Schumann's autograph. For Breitkopf this is something of a belated act of contrition for having included a particularly inaccurate score of the sonata in their *Gesamtausgabe*. The first edition, which differs from the autograph in several details, has also been consulted as a secondary source. As a result, several points of articulation and phrasing stemming from these sources have been reinstated. This is all well and good. Less commendable is the decision to allow a handful of markings lacking in both the autograph and first edition to stay in the body of the text, commenting on, but not justifying, their retention only in the *Revisionsbericht*.

Geoffrey Thomason

Bernard Theodor Breitkopf *Goethes Leipziger Liederbuch: für Singstimme und Klavier*, bearbeitet von Günter Raphael. Wiesbaden: Breitkopf & Härtel, 1994. Score (32 p.). [No price details]

The firm now known as Breitkopf & Härtel was established in Leipzig by Bernhard Christoph Breitkopf in 1719 and originally published mainly theological and literary works. Under B.C. Breitkopf's son, Johann Gottlob Immanuel Breitkopf (1719-94), it became of great importance for music publishing. The young Goethe first met the Breitkopf family in 1766 and his series of twenty *Neue Lieder*, written 1768-69, was first published by the firm in 1770 in a musical setting by J.G.I. Breitkopf's son, Bernhard Theodor Breitkopf (1749-c1820). In the original edition there is no mention of the author of the words: Breitkopf was more interested in printing his son's compositions than in promoting Goethe's poetry. A facsimile of a page from the first edition is included in the edition under review here and is a good example of Breitkopf's revival of moveable type for music printing.

All the songs are strophic and the piano follows the vocal line throughout: in the 1770 edition they are notated on just two staves, here expanded to three. Presumably this would have allowed them to be performed by piano alone, or by amateur singers who needed maximum support from the accompanist. Of interest both to Goethe scholars and to those interested in the history of the Lied, the songs have a simple charm and could well be included in recitals.

The present work is a reprint of the 1932 limited edition, with a new critical commentary by Werner Schubert, and is republished to mark the 275th jubilee of the firm. The text is in German throughout: English translations of the poems are not provided.

Rosemary Williamson

Franz Schubert *Messe in F* (Neue Ausgabe sämtlicher Werke; Serie I: Kirchenmusik, Vol. 1, Messen I. Teil A), ed. Talia Pecker Berio. Kassel, etc.: Bärenreiter, 1990. Full score (xxiii + 272 p.).

Talia Pecker Berio's edition of Schubert's early Mass in F Major (D 105) represents what is unquestionably the most authoritative reading of the score available, as well as an important contribution to our knowledge of the composer's engagement with the liturgical music of the Roman Catholic church. In her trenchant and closely argued introduction Berio reviews the compositional and early performance history of the work in considerable depth, giving due weight to the various schools of opinion which have grown up. Her arguments for taking the date of the première as 16 October 1814 are highly persuasive, as is her support of the now widely-held view that the *Dona nobis pacem* in F major (D 185) (given here as an appendix) was intended as a replacement for the original, less majestic section of the *Agnus Dei*. In addition to matters of chronology and reception, Berio also dwells at some length on the liturgical and religious context of the work, offering useful observations on the practices of the Roman Catholic church in early 19th century Vienna. Above all, she succeeds in conveying the importance that the young apprentice composer himself attached to this work, and the seriousness which he gave to his religious faith at the time.

The edition itself is sensitive, intelligently conceived, and fully deserving of the impressive scholarly reputation which the *Neue Schubert Ausgabe* as a whole enjoys. As with all Bärenreiter volumes, the standard of production is very high, while the critical apparatus is a model of clarity and thoroughness. Though aimed primarily at a scholarly readership, this edition contains much information of value to the performer. In short, it is a major contribution to our knowledge and understanding of Schubert's sacred vocal music.

Ewan West

Georg Friedrich Handel *Concerto for organ and orchestra in D minor op. 7 no. 4*, ed. Ton Koopman. Breitkopf and Härtel, 1994. Score (26 p.) PB 5214. [No price details]

Leos Janacek *Organ Compositions*, ed. Miloslav Bucek and Leos Faltus. Editio Supraphon Praha/Bärenreiter, 1992. Score (50 p.) BA 6852. £20.95

Handel's *Organ concerto op. 7 no. 4* forms part of Ton Koopman's new series of the *Six concerti op. 7*. In addition to the score, there is available for sale all the orchestral parts, continuo (organ or harpsichord) and the solo part.

Koopman, an authority on early organ repertoire, has made considerable effort to produce a score that mirrors Handel's theories of 18th century organ playing, and the sources, outlined in the preface, confirm this keenness for authenticity although the many *ad libitum* passages indicate that Handel drew upon his improvisational skills, leaving little notated evidence for his precise intentions. The score also includes as an appendix, the final section of movement I

following *Concerto (adagio) HWV 303* and a facsimile of the manuscript now held by the Fitzwilliam Museum, Cambridge.

In keeping with the majority of Breitkopf's organ editions, the production is good in terms of clarity of presentation, and this series will certainly be a useful addition to the selection of Handel editions now available.

Janacek's original organ compositions, with the exception of the solo from the *Glagolitic Mass*, date from his early musical period and come as an Urtext edition co-produced by Editio Supraphon, now part of Bärenreiter. The lack of contents list or index is a little irritating but the presentation of the score is good and the pieces are varied in style. Any Janacek fan would find it a useful volume to own, although at £20.95 I suspect one would have to be a fan to justify its purchase.

Barbara Priest



## ITEMS RECEIVED

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

### Books

- Michael Beckerman *Janáček as theorist*. Stuyvesant, NY: Pendragon Press, 1994. xix, 141 p. (Studies in Czech music no. 3). ISBN 0-945193-03-3. £48
- Music analysis in the nineteenth century, vol. 2: hermeneutic approaches*, ed. Ian Bent. Cambridge: Cambridge University Press, 1994. xx, 299 p. (Cambridge readings in the literature of music) ISBN 0-521-46183-9. £45
- Sound recording practice*, fourth edition, ed. John Borwick. Oxford: Oxford University Press, 1995. vi, 616 p. ISBN 0-19-816381-9. £50
- John C Crawford and Dorothy L Crawford *Expressionism in twentieth-century music*. Indiana: Indiana University Press, 1993. xv, 331 p. ISBN 0-253-31473-9. £35
- Music and performance in the Weimar republic*, ed. Bryan Gilliam. Cambridge: Cambridge University Press, 1994. xiv, 220 p. ISBN 0-521-42012-1. £35
- Music processing*, ed. Goffredo Haus. Oxford: Oxford University Press, 1994. x, 403 p. ISBN 0-19-816372-X. £45
- Jehoash Hirshberg *Music in the Jewish community of Palestine 1880-1948: a social history*. Oxford: Clarendon Press, 1995. xi, 297 p. ISBN 0-19-816242-1. £35
- Hans Keller *Essays on music*, ed. Christopher Wintle. Cambridge: Cambridge University Press, 1994. xx, 269 p. ISBN 0-521-46216-9. £30
- Music of orchestra II, vol. 15*, ed. Elaine Keillor. Ottawa: Canadian Musical Heritage Society, 1994. xxxv, 197 p. ISBN 0-919883-22-2. [No price details]
- To the four corners: a festschrift in honor of Rose Brandel*, ed. Ellen C. Leichtman. Michigan: Harmonie Park Press, 1994. xxiii, 307 p. ISBN 0-89990-070-4. \$45
- George Lipsitz *Dangerous crossroads: popular music, postmodernism and the poetics of place*. Verso, 1994. viii, 192 p. ISBN 1-855984-935-0. £18.95
- Peter Manning *Electronic and computer music*, 2nd ed. Oxford: Clarendon Press, 1994. 399 p. ISBN 0-19-816329-0. £12.95 (pbk)
- Paul Oliver *Blues fell this morning: meaning in the blues*, 2nd ed. Cambridge: Cambridge University Press, 1994. xxiv, 348 p. ISBN 0-521-47738-7. £7.95 (pbk)
- Julian Rushton *Berlioz: Roméo et Juliette*. Cambridge: Cambridge University Press, 1994. x, 119 p. (Cambridge music handbooks) ISBN 0-521-37397-2. £19.95
- The Cambridge companion to Chopin*, ed. Jim Samson. Cambridge: Cambridge University Press, 1994. 356 p. (Cambridge music handbooks) ISBN 0-521-47752-2. £13.95
- Heinrich Schenker *The masterwork in music, vol. 1 (1925)*, ed. William Drabkin. Cambridge: Cambridge University Press, 1994. xviii, 129 p. ISBN 0-521-45541-3. £50
- World ballet and dance, vol. 5 (1993-4)*, ed. Bent Schonberg. Oxford: Oxford University Press, 1994. xii, 225 p. ISBN 0-19-816427-0. £30 (hbk); 0-19-816428-9. £14.95 (pbk)
- Anne C. Shreffler *Webern and the lyric impulse: songs and fragments on poems of Georg Trakl*. Oxford: Clarendon Press, 1995. xvi, 256 p. (Studies in musical genesis and structure) ISBN 0-19-816224-3. £35
- Performing Beethoven*, ed. Robin Stowell. Cambridge: Cambridge University Press, 1994. xiv, 246 p. (Cambridge studies in performing practice) ISBN 0-521-41644-2. £37.50
- John Warrack *Richard Wagner: die Meistersinger von Nürnberg*. Cambridge: Cambridge University Press, 1994. 175 p. (Cambridge opera handbooks) ISBN 0-521-4444-6. £30 (hbk); 0-521-44895-6. £9.95 (pbk)

## Items Received

### Music

- Jehan Alain *Intermède pour violoncello et piano*. Paris: Leduc, 1994. Score (4 p.) + part. Cat. no. AL28810. £6.65
- Jehan Alain *Sarabande pour orgue, quintette à cordes et timbales*. Paris: Leduc, 1993. Score (16 p.) + 7 parts. Cat. no. AL28802. £25.80
- Nicolas Bacri *Divertimento pour clarinette, violon, alto et violoncelle, opus 37b*. Paris: Durand, 1992. Score (19 p.). Cat. no. DF14593. £8.30
- Pierre Boulez *Le visage nuptial, partition d'orchestre*. Paris: Heugel, 1994. Score (170 p.). Cat. no. HE33687. £116.50
- Henri Dutilleux *Mystère de l'instant, pour 24 cordes, cymbalum et percussion*. Paris: Leduc, 1994. Score (75 p.). Cat. no. AL28215. £32.80
- Ahmed Essyad *Never More, quatuor à cordes*. Paris: Durand, 1993. Score (24 p.). Cat. no. DF14293. £8.55
- Naji Hakim *Sonata for trumpet and organ*. London: United Music Publishers, 1994. Score (41 p.) + part. (UMP organ repertoire series; 27). £14.50
- Fanny Hensel *Zwei Stücke für Violoncello und Klavier*. Wiesbaden: Breitkopf & Härtel, 1994. Score (25 p.) + part. Cat. no. 8575. £7.75
- Betsy Jolas *Petite suite variée pour trompette en ut et vibraphone*. Paris: Leduc, 1994. Score (12 p.). Cat. no. AL28811. £14.55
- Julius Klengel *Trio für Violine, Violoncello und Klavier (Kindertrio) D-dur, op. 39, nr. 2*. Wiesbaden: Breitkopf & Härtel, 1994. Score (27 p.) + 2 parts. Cat. no. EB33329. £9.80
- Christophe Looten *Troisième quatuor à cordes*. Paris: Durand, 1993. Score (20 p.). Cat. no. DF14522. £7.15
- William Mathias *Violin concerto: arrangement for violin and piano*. Oxford: Oxford University Press, 1994. Score (70 p.) + part. ISBN 0-19-365691-4. £19.95
- Francis Pott *Christus: passion symphony in five movements for organ, vol. 1, mov. 1*. London: United Music Publishers, 1994. Score (60 p.) (UMP organ repertoire series; 24). £16.90
- Francois Vercken *Arpièges pour 2 clavecins, 2 harpes, 3 guitares et percussions*. Paris: Durand, 1992. Score (24 p.). Cat. no. DF14552. £9.50

## SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

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*

- \* Christina Bordas, 'Bibliografía sobre iconografía musical española', *Boletín de la Asociación Española de Documentación Musical* 1 (1994), 9-56.
- \* Koldo Bravo, 'La Biblioteca del Conservatorio Superior de Música de San Sebastian', *Boletín de la Asociación Española de Documentación Musical* 1 (1994), 94-106
- \* James P. Cassaro, 'Music cataloguing and the future', *FAM* 41 no. 3 (1994), 245-250
- \* Soledad Cánovas del Castillo, Cristina Lasarte Pérez-Arregui, 'La Sección de Música de la Real Academia de Bellas Artes de San Fernando: noticias para su historia', *Boletín de la Asociación Española de Documentación Musical* 1 (1994), 66-84
- \* Stefan Domes, 'Zur Situation de Öffentlichen Musikbibliotheken in den neuen Bundesländern', *ForumMb* 1994 no. 4, 325-338
- \* Antonio Ezquerro, 'RISM-España: importancia y alcance de sus actividades: la catalogación de fuentes musicales en España', *Boletín de la Asociación Española de Documentación Musical* 1 (1994), 5-8
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