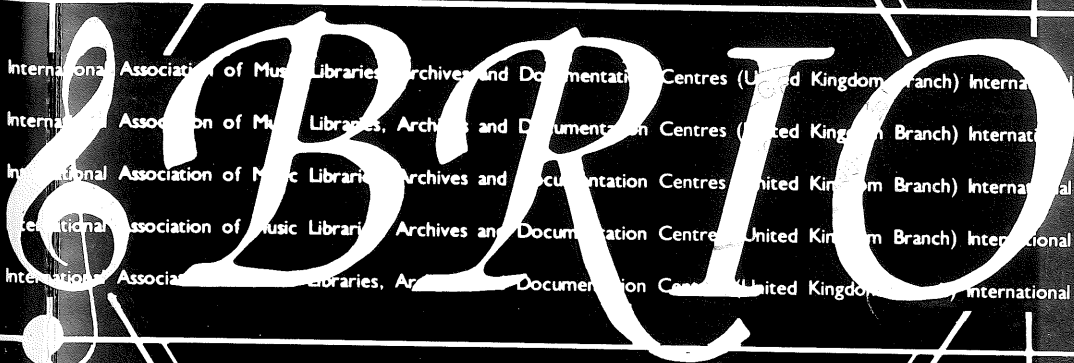


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# BRIO

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## NOTES FOR CONTRIBUTORS

*Brio* is the journal of the UK Branch of the International Association of Music Libraries, Archives and Documentation Centres (IAML(UK)), and appears in May and November each year. The editor welcomes articles on any aspect of music librarianship or music bibliography. When submitting material for possible inclusion in the journal, contributors should take note of the following points:

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- (iii) contributions should not normally exceed 6,000 words
- (iv) where music examples or illustrations form part of an article, they should be submitted as camera-ready copy if possible
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BRIO

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## EDITORIAL

I have heard it said and seen it written many times, that here in the UK we have one of the best and most highly developed networks in the world for the interlending of library materials. The cooperation which exists between library authorities in both the public and academic arenas, to facilitate the delivery of specific documents to the people who need them wherever they may happen to be, has long been one of the glories of our profession, and it needs saying loud and clear that even though many of the elements which support this network are increasingly under threat of erosion or extinction, to a great extent it still is. This is certainly not the moment for complacency, but we still have much to celebrate. For more than a decade we have been encouraged and exhorted by such organisations as LINC, to develop policies of shared access rather than exclusive holdings, and the principle is one of the main supporting pillars of the Library and Information Plan movement including of course, our own Music LIP. We in music libraries like to think that we are in the forefront of these developments and although within IAML(UK) we have repeatedly bemoaned and deplored the abysmal level of commitment of senior authorities to music library provision (as indeed Mrs Bottomley, we still do, most vociferously), the system works well for music too. There are comparatively few scores required by users of my music library which fail to materialise eventually, and few choral or orchestral sets which prove to be completely unobtainable. The introduction of International Standard Music Numbers (sadly, like a lot of other British inventions, not in the UK yet, but it will come) will undoubtedly make the retrieval of standardised record control numbers from computerised networks as easy and straightforward as it already is for books. But there are no prizes for guessing the category of music library materials excluded from the system; stocked by every type of library; valued by public library authorities in particular for its income generating potential if nothing else; but continually and consistently disregarded and derided as a serious source of material for study; branded as purely recreational. There has never been a nationwide interlending arrangement for sound recordings. The historical reason for this is that in past years when most library holdings were in the form of easily damaged long-playing records, it was neither desirable nor prudent to take the risk of sending them by post or via Regional Library Bureaux transport schemes; they were simply too fragile. Now however, many libraries have built up substantial collections of compact discs, the dominant format in most public libraries, and being much less susceptible to accidental damage, it might be imagined that the most important barrier to effective interlending has been removed. Why then is nobody working to set up such a



network? One of the reasons, I am told by those who run interlending services, is that there is no standardised 10 digit record control number for recordings and that this is now the minimum requirement for any material in order that it may fit in with current interlending systems. Since there is little likelihood of the record industry being persuaded to introduce such a numbering system, we seem to have a stalemate; we have the ideal materials but we lack the means of exploiting the new technology (although I cannot see this little technicality getting in the way when it becomes expedient to interlend material on CD-ROM). However, it seems to me that as music librarians we must work towards an access policy for all our materials and we should be working out schemes of our own, perhaps based on the informal network of music libraries which works well enough for performance sets. As more and more libraries gain access to the internet, we may even find it possible to arrange inter-library loans using e-mail. This is just a suggestion, an opening to what I hope will become a debate; others will undoubtedly have better ideas. More contributions in *Brio* on this subject are invited and would be warmly welcomed. Meanwhile in the present issue, Daniel Williams writes of the one existing scheme for interlending sound recordings, the Greater London Audio Specialisation Scheme.

For the past four years, the editors of *Brio* have enjoyed the inestimable benefit of the services of a superb Reviews Editor; Karen Abbott has relieved both John Wagstaff and me from the considerable burden of dealing with the books and scores sent in for review. In that time, she must have dealt with hundreds of titles, and has collated and edited the contributions of dozens of reviewers, thereby saving the editors a great deal of time and hard work. Due to an unfortunate oversight, Karen's name did not appear under the title of the reviews section in volumes 31 and 32 (sorry Karen) and I am happy to put that right here. I would like to express my personal thanks to Karen for all that she has done and to wish her well in her travels and research at Stanford University in the USA. I am pleased to announce that her place will be taken by Christopher Grogan, Music Librarian of Royal Holloway and Bedford New College, University of London. He takes up the position of Reviews Editor with the publication of this issue and his full address can be found on the IAML(UK) executive committee page.

## MAKING GLASS VISIBLE: THE EFFECTIVENESS AND FUTURE OF THE GREATER LONDON AUDIO SPECIALISATION SCHEME

*Daniel Williams*

(Senior Library Assistant, Charing Cross & Westminster  
Medical School Library)

### Historical background<sup>1</sup>

The Greater London Audio Specialisation Scheme (GLASS) came into operation in April 1972, after two and a half years of preparation undertaken by a working party of the Association of London Chief Librarians (ALCL) in co-operation with members of the Sound Recordings (later Audiovisual) Group of the Library Association. The scheme was envisaged as a co-operative for the purchasing and interlending of sound recordings, and at its inception all 33 Greater London authorities, save the City of London, were involved. Whilst the City later joined, three boroughs (Ealing, Kingston and Richmond) dropped out as a result of economic measures during the first ten years of the scheme.<sup>2</sup> At least one copy of every British release in the following areas of sound recordings was to be purchased and made available for public lending within London:

- classical music
- jazz
- spoken word

Each participating authority was to comprehensively collect any new material within the specialisms it had been allocated for these three areas. For classical music, a small number of authorities were each given responsibility for one prolific composer, others were to collect two major composers (defined in terms of the number of recordings issued per year), with the remainder of the classical catalogue divided into alphabetical segments and assigned to the remaining authorities. Jazz, loosely defined as those recordings whose style did not overlap with folk or pop<sup>3</sup>, was allocated

<sup>1</sup> Unless otherwise noted, this section follows the account given in George H Saddington 'The Greater London Audio Specialisation Scheme'. *Library Association Record*, 74 (11), November 1972, p. 218-219.

<sup>2</sup> George H Saddington 'Ten years of GLASS'. *Audiovisual Librarian*, 9 (3), 1983, p. 141-143.

<sup>3</sup> *Directory of music and sound recordings collections in London public libraries*. 1993 ed. London: Association of London Chief Librarians, 1993. Unpagged.



as an alphabetical sequence of performers. For spoken word recordings, 29 different subject areas were identified, and one assigned to each authority. They include subjects such as British poetry, humorous recordings, and bird song and natural history recordings. Folk music was added at a later date. It is uncertain whether these recordings are in much demand.

By 1978/79, approximately 4,000 recordings were being lent through the scheme each year.<sup>4</sup> The following table shows the figures for the most recent five years<sup>5</sup>:

Year	90/91	91/92	92/93	93/94	94/95
Loans out	1847	2171	1270	897	1315

GLASS collections were originally kept on closed access to protect vinyl records for indefinite future use, but recently, many authorities have been rotating stock on compact disc between closed and open access and are achieving more issues to local users as a result.

It is interesting to speculate why there are no other formal schemes operating elsewhere in the country. The North Western Regional Library System began a scheme in the late 1960s, but it failed to get off the ground.<sup>6</sup> It may be because no other region has a substantial number of authorities within such a compact geographical area, which both allows the coverage to be split into manageable portions and facilitates communication between authorities.

### Objectives of the scheme

The objectives of GLASS are stated in *The directory of music and sound recordings collections in London public libraries*, produced annually for ALCL by Robert Tucker, Music Librarian at the Barbican Library. The objectives will be discussed here in the light of how they contribute to the overall effectiveness of GLASS, with a view to recommending changes to the scheme, which was last revised in 1991. The scheme's advantageous lack of bureaucracy has its problems. There are no detailed performance measures matched to each objective, so the process of judging the scheme's effectiveness — how much use is being made of the collections, the visibility to the user of the scheme, and whether the scheme can in any sense be deemed cost-effective — is consequently more difficult to assess. The objectives are as follows:

- (a) to ensure that at least one copy of all current domestic issues within the scheduled composer/jazz artist/subject field is purchased and preserved for public lending within the region.

<sup>4</sup> Catherine F Pinion *The interlending and availability of audiovisual materials in the UK: report of a survey in 1979*. British Library (British Library Research & Development Report no. 5526), 1980, p. 4.

<sup>5</sup> Statistical information is taken from a report of the working party on the future of GLASS prepared in September 1995 by Frank Daniels, Senior Music Librarian at the London Borough of Wandsworth. The total figures are the sum of those reported by each authority to LASER, except for 1994/95, which were obtained via the London Music & Audio Visual Librarians group and by letter.

<sup>6</sup> Pinion (1980), p. 3.

'Preserved' suggests an archival role, potentially at variance with public access to, and use of the collections. Whether comprehensiveness is practicable or desirable in the face of the increasing number of classical and contemporary jazz recordings will be addressed in the following sections.

- (b) to build up representative collections of sound recordings of folk music.

It has been up to individual members to decide what 'representative' means. The *Directory* suggests about 25 items per year, but recognises that significant recordings may only be available as imported material, and would therefore be more expensive than usual. Music librarians contacted for this report suggest that these collections are little used, raising the question as to whether GLASS should continue to collect this genre of material. The British Library National Sound Archive (NSA) also collects in this area, and is in a position to do so more extensively. Folk music, when defined narrowly as 'traditional material, orally transmitted, recorded in the field'<sup>7</sup> may be one specialism that GLASS could usefully surrender to the NSA (with the major limitation that although recordings would then be accessible to the public, they would not be available for loan), thereby making additional funds available for the other elements of the scheme.

- (c) to avoid over-purchase of recordings with low loan potential within the region.

Tucker argues that the possession of adequate funds does not justify the acquisition of material that will only be issued on rare occasions. This objective should certainly be retained.

- (d) to make each specialising library within the region the discographical reference point for its particular subjects.

It is difficult to judge how well this works in practice on the basis of informally gathered evidence. The City of London's collection is fully catalogued from 1983, and online from 1991, but there remains some material which is not fully catalogued. Those authorities which have discontinued or suspended purchasing for the GLASS scheme will thereby have lost the complete discographical control which they had. As discographical enquiries are addressed to the specialising library, so requests are also sent directly by post; the allocated sequence system negates the need for a union catalogue, which would be time-consuming and expensive to set up under the scheme as it stands. Given the staffing cuts that the majority of authorities have felt obliged to make in specialist provision such as music, no more could be expected now than that each individual recording of the same piece of music be catalogued to a level where it is distinguishable from another. The National Discography, when it is available in a commercial form, and as its standing grows, should replace the individual collections as a discographical tool, though the fund of individual librarians' knowledge of their special collections will continue to be invaluable.

- (e) to issue accessions lists and, where the subject warrants it, printed catalogues of holdings.

<sup>7</sup> *Directory of music and sound recordings collections in London public libraries*.



Without contacting each authority individually, it is not easy to assess to what extent this takes place, but some authorities have certainly produced catalogues detailing particular collections.

A note about formats: compact discs have obviously taken over from vinyl records as the major format for recordings in the scheme. Although the vinyl collections must contain much material that has not been reissued on CD, this format is rarely requested by users. However, the *Directory* states:

Collecting authorities may . . . reject any request for recordings in a specific format where they already have them in stock in another format.

This seemingly unhelpful stance has the future in mind, when CDs themselves may have become a superseded format.

### GLASS Performance project<sup>8</sup>

In April 1995, Robert Tucker and his counterpart at Wandsworth, Frank Daniels, presented a report to ALCL on how the scheme is working in practice, with worrying results. They undertook a survey in January 1995, sending sample requests to each authority in the scheme. Choosing recordings which had been reviewed in issues of *Gramophone* for May 1993 in Tucker's case, and January 1994 in Daniels', allowed authorities time to have bought them. Responses to the requests were then awaited, and the results tabulated. It was possible to divide the responses into four groups:

1. 12 authorities 'which supplied requested items to both the City of London and Wandsworth with no delay', and had therefore acquired the recording at the time of its release.
2. 5 authorities 'which replied that the item was not in stock but had been placed on order to satisfy the request'.
3. 6 authorities 'which did not respond to either the City of London or Wandsworth request within the deadline set'. The deadline, at just over six weeks, was long enough for authorities to reply that, for example, the recording was already on loan elsewhere.
4. 4 authorities 'which appear not to be actively participating in the scheme', and did not offer to purchase the recording as a result of receiving the request.

Tucker thought it was understandable that faced with the increasing need for economy, some authorities purchased as a result of a request rather than as a matter of course, but made the point that 'it should be borne in mind that some recordings stay in the catalogue for a very short time and a requested item may have been deleted by the time a request is made for it.' Increasingly gaps are opening up in the comprehensiveness of these authorities' collections.

<sup>8</sup> The information in this and the following section comes from privately circulated reports by Robert Tucker and Frank Daniels on the GLASS Performance Project, and the report of the working party on the future of GLASS, September 1995.

Less understanding was afforded to those boroughs which remain in the scheme yet make no attempt to purchase in their allocated areas. One authority protested that it didn't know the scheme extended to CDs! (Tucker's *Directory* clearly states that it does). Another authority offered a different version from that requested, of a popular work of which there are more than 20 recordings currently available. This betrays some ignorance of the purposes of the scheme on the part of the person dealing with the request.

Herein lies the problem — of the 4 authorities in group 4, only one has a specialist music librarian without other non-music duties, and none of them send representatives to meetings of the London Music & Audio Visual Librarians group (LMAVL), of which Tucker is the convenor. Of the 6 which did not respond at all, Daniels points out that again, there is only one specialist; 'the others either have no music librarian or expect music staff to cover other areas.' GLASS is also threatened by restructuring processes within authorities involving the creation of team librarians and the disappearance of specialists at particular branches, whose responsibilities included maintenance of GLASS collections. Central managements are also looking at how much the collections are being used. The future looks doubtful for GLASS provision in some boroughs.

### GLASS Performance Project Recommendations

Tucker and Daniels make several recommendations in their respective reports as a result of the survey, which must be addressed if GLASS is to survive.

1. ALCL to look again at the GLASS purchasing policy — authorities will be allowed to purchase when they receive a request, rather than at the time of release.

Although such a lengthy purchasing procedure may discourage users, it is perhaps the only solution which will keep those authorities under most financial pressure in the scheme. There is also the danger that recordings which are only available for a short time before they are deleted will never be purchased, but a reduced scheme must be considered better than none at all.

2. ALCL to ask the authorities not actively participating whether they are prepared to commit themselves to the scheme, and if not, to consider inviting Ealing and Richmond back into the fold.
3. ALCL to consider the involvement of authorities beyond London.<sup>9</sup>

Given the number of potential drop-outs, this is essential. The transfer of responsibility and stock between retiring and new members may not be possible on the grounds of lack of storage space alone, not to mention the ongoing costs of membership. However, if retrospective coverage was limited to important recordings, or new members could begin collecting on a request-

<sup>9</sup> An idea also put forward by Peter Griffiths 'I don't mind if I do — topping up GLASS!' *Audiovisual Librarian* 19 (2), 1993, pp. 126-128.



driven basis from the date they join, then authorities may be persuaded of the benefits of participating in the scheme.

4. ALCL to encourage each borough to maintain one specialist music post, to include responsibility for GLASS.

With no music librarian, authorities are less likely to care what happens to music provision, still less what happens to GLASS.

5. ALCL to persuade authorities not currently doing so, to send at least one representative to the quarterly meetings of LMAVL.

Tucker has already instigated a policy of arranging to have LMAVL meetings at one or two of the non-responsive boroughs, with the result that the person with responsibility for music in those boroughs has attended the subsequent LMAVL meeting elsewhere.

6. ALCL to promote the idea that GLASS should become more visible, encouraging use of the scheme by having GLASS material on open access, something which CD makes entirely possible.

As is pointed out in the reports, GLASS material is capable of generating income from an authority's own users just as much as 'ordinary' stock, and only a small percentage of the collection is likely to be out on loan to other authorities at any one time. Inevitably GLASS material on open access achieves more issues as a result.

7. ALCL to set up a working party to examine whether LASER<sup>10</sup> might take over GLASS from ALCL, with GLASS collections placed on the VIS-COUNT system.

This is not envisaged as an immediate solution, but one to consider and work towards over the next five years, perhaps as part of a wider audio interloans system. An online catalogue in common, and speedy messaging are two advantages of VISCOUNT; the cost of such a move as a whole, and the potential cost per request thereafter, must be given careful thought. The GLASS scheme is at present small enough to be immediately responsive, and should do all it can to turn its lack of bureaucracy to its advantage. For example, allowing GLASS CDs to be sent by post rather than by LASER van is cheaper and quicker — a single CD costs no more than 57 pence sent by first class post.

### Further recommendations

1. There should be promotional leaflets at individual service points advertising each authority's particular collection, the schedules of the scheme as a whole, or both. However, there is little point in promoting a system with significant gaps in it, because inevitably, users will want the missing items. This recommendation therefore follows on from the successful implementation of those mentioned above.

<sup>10</sup> London and South Eastern Library Region.

2. The feasibility of widening the scheme to include pop music should be studied. It is suggested that the only way to cope with the massive amount of material involved without stringent selectivity entering into the equation would be to set up a national scheme similar to the Joint Fiction Reserve, with each library authority in the country, other than the Greater London authorities, who would maintain their present allocation, taking on a small portion of the alphabet. What is most required is the willingness of chief librarians to break with the tradition of poor or non-existent interlending of sound recordings. Then such problems as how to define pop, and how much retrospective buying should or could take place, can be addressed.

3. Contemporary jazz is following many divergent paths and is not as simply defined as it was in 1972. A definition of jazz for use by members of the scheme should be clarified to take account of this enlargement of the genre.

4. ALCL should look at expanding or altering the category of folk music to the more dynamic field of 'world music', issued on British labels (the existence of which signifies that there is a demand for the material in this country). Again, there is a very real problem of definition, but a measure that took account of reviews in designated magazines could prove workable.

5. The spoken word schedule, which assigns these subjects, one to each authority, is currently in need of updating, if indeed it remains an important objective of the scheme in the face of its problems. The allocation has not kept pace with publication developments; Barking and Dagenham, with responsibility for 'British Prose' under the objectives of the scheme, are theoretically obliged to collect all the fictional 'talking books' that are issued!

6. The students of music colleges in the region should be encouraged to make use of GLASS collections. They would surely increase the use of recordings of particular composers' work, not to mention the scheme as a whole, if they knew of its existence. The City of London, for example, already benefits from use by students of the nearby Guildhall School of Music and Drama.

7. The feasibility of academic library involvement in the scheme should also be assessed.

8. Finally, the relationship of GLASS to the NSA should be studied. The existence of the NSA, and the access to sound recordings which it provides, could either undermine the scheme, as departing libraries point to it as justification for surrendering provision, or alternatively, could be the fallback that shores up the scheme and allows it to concentrate on what it does best. The NSA is after all, based in London; if it is to have the increased visibility of a site at the new British Library, a mutually beneficial arrangement might be established.

### Conclusion

A meeting of ALCL in September 1995 ratified the change of direction recommended as a result of the GLASS Performance Project. Although the



ideal of comprehensive or representative coverage remains, the service will henceforth become request-driven, with one major objective:

To ensure that at least one copy of each requested item which falls within an authority's allocation is placed on order and purchased for lending via the scheme, and subsequently preserved for future lending via the scheme.<sup>11</sup>

This should ensure that those authorities in greatest financial difficulty remain within the scheme by operating a requests-only service. If it is found that such a minimum is still too much for these authorities, then boroughs within London which are not currently members, and possibly boroughs beyond London, will be asked if they wish to consider becoming part of GLASS.

<sup>11</sup> Report of the working party on the future of GLASS, September 1995.

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## BOOKS FOR THE PURCELL TERCENTENARY

Margaret Laurie

(Music Librarian, University of Reading)

The tercentenary in 1995 of Purcell's death has stimulated a crop of new studies of his life and/or work. Most of the books fall into two categories: biographies for the general reader on the one hand and scholarly studies of the music on the other. The known facts of Purcell's life are very sparse so inevitably, all the biographies are fleshed out with extensive information about contemporary political and social events. Also, the evidence even for such basic facts as who was Purcell's father is at times contradictory, and few of his works are exactly dated, so there is room for much speculation and controversy.

The tercentenary books may be said to have started with Margaret Campbell's *Henry Purcell: glory of his age* (Hutchinson, 1993. 0-09-174272-2, £20 (o/p); paperback, Oxford University Press, 1995. 0-19-282368-x, £8.99). This is a fairly straightforward (though not entirely accurate) account of the main events of Purcell's life, enlivened somewhat by details of contemporary London life such as street behaviour (and smells!) and theatrical customs. The author seems to see her task largely as one of relaying recent scholarship, such as the controversy over the dating of *Dido and Aeneas*, to the ordinary reader. She rarely ventures to comment on the music herself, preferring to quote large chunks from other people's writings, but at least she acknowledges her sources, and includes quite a useful bibliography.

Maureen Duffy's *Henry Purcell* (Fourth Estate, 1994. 1-85702-098-7, £17.99; paperback, 1995. 1-85702-368-4, £7.99) is a more ambitious work. Although she does relate the main political events, Duffy concentrates more on Purcell's family and associates. She has clearly done some considerable research into the archives and comes up with some useful new facts, especially about members of Purcell's family, notably establishing a very plausible family background for Purcell's wife and suggesting an attractive alternative origin for Purcell's father and uncle in the Henry and Thomas Purcell born in New Windsor in 1624 and 1627 respectively, though the latter date should have been 1628 since she fails to take account of Old Style dating. She also fails to note that a Henry Purcell was buried in New Windsor in July 1625, but since the usual indication of a child is lacking, this may well have been someone else. Taking such scanty clues as there are about Purcell's character and relationships she makes a valiant attempt to build up a picture of his personal as well as his professional life, and to enter into his feelings and concerns. The effort to do so has inevitably involved a considerable amount



of speculation ranging from the quite likely to the highly improbable. For instance, the picture of marital strife which she builds on the anecdote related by Hawkins of Frances's locking Purcell out of the house after midnight, though not impossible, tallies ill with the expressions of affection in Purcell's will and Frances's dedications, and with another story related by Hawkins which says that Purcell lived very lovingly with his wife. Hawkins's sources are not as reliable as Duffy would have us believe (and he himself was doubtful about this story). Unfortunately she does not differentiate adequately between speculation and fact. For example, she equates without explanation the William Eeles who witnessed Purcell's will with William Eccles the apothecary who died in 1707, though in practice Eeles and Eccles do not seem to have been alternative spellings of the same name. Also, she has not always checked her information enough and does not fully understand the musical sources. The large Service is in B flat, not B minor, and there is no reason to suggest that the music for *Abdelazer* was written in 1692 or 1693 rather than 1695. She is puzzled because 'No watch, my Celia' in one issue of *the Gentleman's Journal* 'doesn't seem to belong in any play' but has not spotted that it is a song from the 1692 St. Cecilia's Day Ode to which new words have been fitted (a quick look in Zimmerman's *Analytical Catalogue* would have enlightened her). In stating that by 1686, Gostling's place had been 'taken by the new basses Balthazar Reading and Solomon Eagles', she confuses not only bass singers with bass violin players, but also the Chapel Royal establishment with that of the Private Musick; in any case, Gostling was not dropped in 1685 – on the contrary, he was added to the Private Musick then (as well as maintaining his Chapel Royal post) and is mentioned higher up in the same list as Reading and Eagles. It is true however, that James neglected the whole Anglican Chapel Royal establishment, favouring instead his specially appointed Catholic one. The book is written in a lively, if at times irritatingly colloquial and over-repetitive style and Duffy makes some undoubtedly interesting suggestions. With more care and discrimination it could have made quite an important contribution to Purcell scholarship; sadly, as it is it has to be treated with great caution.

Robert King's *Henry Purcell* (Thames and Hudson, 1994. 0-500-01625-9, £18.95) gives quite a detailed account of Purcell's life and times, demonstrating a fair understanding of the complex political situation – and also a certain relish for marginally relevant gossip. He gives brief descriptions of a considerable number of works, which draw on his experience as a performer and contain some perceptive comment, especially on the anthems and songs. However, these come to read a bit like an unrelated string of programme notes, ringing the changes on a somewhat limited vocabulary, and he does not have much to say about the operas. It is obviously impossible to comment helpfully on every piece, but at times the text becomes little more than lists of the works contained in various song-books. There are some rather odd statements: the source situation for *King Arthur* is certainly unsatisfactory, but to say that music for it has had to be gathered from some sixty sources is an exaggeration; there are about sixty sources in all (many containing single movements only), but only ten of these are really

significant. Occasionally he puts forward theories which contradict contemporary evidence, as in his misleading account of Queen Mary's funeral. Much of the material is meticulously referenced but King seems reluctant to give details of the work of his own contemporaries, too often resorting instead to such vague phrases as 'modern scholars think'. The catalogue of works at the end, giving details of scoring and, for some works, timings should be very useful, especially to performers, though some of the dates need amending. But perhaps the most important feature of the book is its splendid illustrations, which often elucidate the text – like the group of pictures of plucked string instruments which accompany comments on continuo colour.

Simon Mundy's *Purcell*, in the *Illustrated lives of the great composers* series, (Omnibus Press, 1995. 0-7119-4819-4, £7.95) was written sufficiently recently to include both King's and Duffy's books in its somewhat meagre list for further reading. Otherwise Mundy gives no references at all, but it is clear that although he does offer some thoughts and material of his own, his text is largely derivative. In particular, he is rather too ready to present Duffy's conjectures as fact. Nonetheless, most of his text is acceptable, but his treatment of the argument over Purcell's parentage is defective and he makes several mistakes over dates, which lead him to discuss works in the wrong sequence. Thus he dates Locke's *Psyche* to about six months before the operatic *Tempest* instead of ten months later and places *Dioclesian* (late May 1690) before the *Yorkshire Feast Song* (March 1690) and the Queen Mary Ode, *Arise, my muse* (April 1690), implying that it was in the opera that Purcell first used the full baroque orchestra of trumpets, oboes and strings, while in fact he experimented with this in the two odes first. The statement that the writing in trumpet movements was slower paced than in others is not borne out by Purcell's virtuoso trumpet parts. According to Mundy the one undisputed fact about the dating of *Dido and Aeneas* is that Tate's libretto was published in the latter half of 1689. He goes on to say that Tate's (actually D'Urfey's) *New Poems* was published in the following year. The libretto, however, is undated; in reality the only firm fact is that the *New Poems* (containing the epilogue to the opera), although dated 1690, was in print by November 1689 from which it can be deduced that the Chelsea performance, to which both libretto and epilogue refer, took place before this. Mundy also draws the wrong conclusion from the involvement of Lady Dorothy Burke (who spoke the epilogue, but is *not* definitely known to have sung in the prologue), for although her father did remain loyal to James (and indeed returned to Ireland and converted back to Catholicism) she refused to follow him and remained a staunch Protestant. This is a much more modest publication than King's (and is priced accordingly) but it contains almost as many illustrations. Some of those with fine detail, such as maps and facsimiles, are rather too small to be really legible, but most are of reasonable quality. Their captions, however, are insufficiently informative. To his credit, Mundy has taken great care to choose different illustrations from King wherever possible, and includes a greater number of portraits. Two of these are in doubtful taste, but on the whole he has provided an interesting selection, with one or two unusual items.



*Purcell: a biography* by Jonathan Keates (Chatto & Windus, 1995. 0-7011-4693-1, £20) is a competent account by someone who understands and loves the music, and manages to convey that love in vivid, imaginative comments on a fair selection of the works. His presentation of the political, social and musical background is on the whole well balanced though he chooses to relate one or two rather bizarre stories and there is no real discussion of Locke's *Psyche*, important though it is as a precursor of Purcell's semi-operas. There are occasional inaccuracies and inconsistencies: Daniel Purcell is twice said to have won the *Judgment of Paris* competition when in fact he came third to Weldon and Eccles, and while on one page the Chelsea performance of *Dido and Aeneas* is 'the only one of which we have any evidence until the work's revival during the late nineteenth century', a few pages later the 1700 (though not the 1704, 1706, 1774 or 1787) performances are mentioned. Keates is also apt to state as fact things that are only suppositions, for example that Eccles provided the extra music for the 1700 performances of *Dido* (elsewhere he says that Daniel Purcell did – there is no evidence for either, though Eccles is more likely). The most irritating feature of the book, however, is the cavalier attitude to documentation. Although there are nearly 280 notes, mostly references, at the end of the book, there is no indication of their existence in the main text and references are quite often avoided altogether by such phrases as 'a contemporary source' and 'it has been pointed out'. Even in a book intended for the general music-lover this is unsatisfactory, though, as will be apparent from the rest of this article, Keates is far from alone in not informing his readers properly!

*Henry Purcell* by Peter Holman (Oxford University Press, 1994. 0-19-816340-1, £30; paperback: 0-19-816341-x, £9.95) deals with the main events of Purcell's life and background in its first chapter and then concentrates on a succinct discussion of the works genre by genre. Each chapter looks at the context in which the works were produced and the development of the forms concerned, often providing an illuminating comparison of selected works with those of his immediate predecessors and contemporaries such as Humfrey, Locke, Blow and Draghi. A few errors have crept in: the libretto of *Dido and Aeneas* was expanded, not cut, for the 1700 production for instance, but in the main the text seems accurate. The treatment of the dramatic music is a little perfunctory, not going much beyond a discussion of the circumstances of production, problems concerning the sources, a outline of the plots and a summing up the essence of the key movements with a few well-chosen adjectives, though more space is accorded to a few scenes such as the Frost Scene in *King Arthur* and the Conjuror's Song in *The Indian Queen*. On the other hand, there are useful discussions of some of the lesser known works such as the symphony songs and domestic sacred music. Holman's method of picking out one or two representative works in each genre for more detailed examination is a sensible one, but has tended to result in early works being discussed rather more thoroughly than later examples. The book is throughout enlightened by Holman's experience as both performer and scholar and by his knowledge of the contemporary repertoire, and he

includes valuable insights into such topics as how composition was taught, what type of singing was deemed desirable and what instruments were used (or like the double bass, not used) in Purcell's time.

*The Purcell companion*, edited by Michael Burden (Faber, 1994. 0-571-16325-4, £25; paperback: 1995. 0-571-16670-9, £12.99) also discusses the music genre by genre, with the notable omission of the songs. In the opening section on backgrounds, the contemporary musical scene is usefully summarised by Jonathan Wainwright. Graham Dixon makes a survey of Italian composers whose music was likely to have been known to Purcell but does not actually discuss their music, let alone consider what aspects of it might have influenced him. In the final chapter of this section however, Michael Burden does look at the music of Purcell's English contemporaries, albeit rather briefly. In the main part of the book, Eric van Tassel's chapter on the church music is particularly illuminating, especially on how psalm texts were edited to provide politically relevant texts and how Purcell shaped illustrative melismas into motifs which could be used as structural building blocks. Bruce Wood takes a refreshing look at the odes, noting the cross-fertilisation between Blow and Purcell and commenting that in the early years Blow was often the more innovative. Roger Savage gives a lively account of the function of music in the theatre, but does not say much about the music itself beyond brief evocations of the emotional content of various pieces. This is supplemented by a consideration of the theatrical background by Edward Langhans, showing among other things, how the elaborate machinery was handled and suggestions by Savage on producing *Dido and Aeneas* (reprinted from *Early Music* iv (1976)) which are on the whole practical and sensible, though the odd remark, such as that Priest was Purcell's godfather, brings one up short. Andrew Parrott's look at certain aspects of performance practice such as fingering, ornamentation and tuning, is also helpful, although his discussion of pitch develops into an examination of vocal ranges from which he never draws any conclusion. Inevitably there is a considerable overlap with Holman's book, indeed he contributes a chapter on the instrumental music largely derived from it, but it is fascinating to see how often the two books bring out different facets of the same works.

*Purcell studies*, edited by Curtis Price (Cambridge University Press, 1995. 0-521-44174-9, £40) is a more miscellaneous collection of scholarly articles. Bruce Wood, Ian Spink and Martin Adams look further at the exchange of ideas between Blow and Purcell and the structure and political significance of the court odes in essays rather similar to those found in *The Purcell companion* but most of the studies are more narrowly focused. Curtis Price provides a useful description of the recently discovered keyboard manuscript (now British Library MS.Mus.1) containing 21 pieces in Purcell's hand and 17 in Draghi's; Peter Holman discusses a rather strange bifolio containing a Roseingrave anthem with the notes in Purcell's hand to which some of the words have been added by Roseingrave himself, and three chapters, by Robert Thompson, Robert Shay and Rebecca Herissone respectively, are devoted to detailed studies of Purcell's three large score books: Fitzwilliam Museum Music MS 88, British Library Add. MS 30,930 and RM 20.h.8 and related



sources. Thompson and Shay are concerned mainly with the physical make-up and function of the books, Herissone with the light that they shed on Purcell's compositional processes. There is a certain amount of overlap and they disagree to some extent on dates, notably on whether the bulk of Purcell's contribution to Fitzwilliam 88 was made before or after 1682, but on the whole these three valuable essays compliment each other. Through a detailed examination of the books' paper and physical make-up and of the handwriting and corrections, Thompson comes to the conclusion that while Purcell copied Add. MS 30,930 for his own use, the other two books were issued to him by the court for official purposes: Fitzwilliam largely for editing works for the Chapel Royal, RM 20.h.8 probably for use in 'coaching, rehearsal and accompanying' his own works in various different venues within Whitehall. Another aspect of Purcell's compositional technique is explored in Katherine Rohrer's fascinating examination of the relationship between poetical and musical metre in Purcell's songs, while Andrew Pinnock's discussion of Dryden's libretto for *King Arthur* examines his literary sources, throwing light on several obscure passages, and gives a salutary warning that play-texts, particularly of operas, do not necessarily reflect accurately what was actually performed on stage. This is an interesting collection, the Thompson and Shay articles in particular heralding a new approach to Purcell sources, but it is a pity that the facsimiles are not better reproduced.

The claim at the beginning of *Henry Purcell: the origins and development of his musical style* by Martin Adams (Cambridge University Press, 1995. 0-521-43159-x, £40) that 'this is the first book thoroughly to explore the musical style of Henry Purcell' is hardly fair to the many people who have examined Purcell's music at varying degrees of depth over the years, but certainly Adams employs new methods of analysis which offer fruitful insights into Purcell's compositional techniques. The book is divided into two sections. The first traces the development of Purcell's style and is largely devoted to demonstrating how he struggled to incorporate into his work certain Italian techniques, notably motivic development and clearly directed harmonic underpinning, without compromising his characteristically English rich contrapuntal and harmonic language, and how this assimilation gradually led to a considerable increase in the scale of his individual movements. The second section consists of detailed melodic and harmonic analyses of a wide selection of works, genre by genre, together with more general surveys of how the longer works are constructed. In the final chapter on the dramatic works, these larger-scale surveys predominate. Inevitably there is a certain amount of overlap between the two sections, but this is kept reasonably low. There are a few slips. For instance, the echoes in *Dido and Aeneas* are not double; it is Bonvica, Bonduca's daughter, not Bonduca herself who sings 'O lead me', and the Drunken Poet scene in *The Fairy Queen* is more likely to have been part of the original conception than added subsequently in 1693, but these do not affect his main arguments. At times he seems over-ready to equate harmonic complexity with excellence, but he does point out that Purcell sometimes allowed his technical ability to override his artistic judgement and lead him into over-elaboration, notably in *Dioclesian* (though I think Adam's judgement of this work is unduly harsh) and some of the

*Married Beau* tunes. Not all of Adams's harmonic and structural analyses are absolutely convincing, but they are always illuminating. I am not wholly persuaded that Purcell calculated his harmonic effects quite as consciously as Adams suggests, though it is clear from the many surviving revisions and from the way (so ably shown in this book) in which he tussled with certain ideas in a succession of works that he was not quite the spontaneous composer that he is often considered, but a craftsman who honed his tools, and that it is the combination of inspiration and hard-won technical skill which gives his music its particular quality. This is quite a difficult book to read, for Adams assumes a considerable degree of technical understanding in his readers and does not define his terms. Moreover, despite the lavish provision of music examples, it needs to be read with scores in hand. It is nonetheless worth the effort.

The catalogue of the British Library's imaginative tercentenary exhibition: *The Glory of the temple and the stage: Henry Purcell (1659-1695)* by Robert Thompson (British Library, 1995. 0-7123-0420-7, £9.95) deserves to be treated as a book in its own right. The emphasis and arrangement are naturally determined by the material in the exhibition. Thus, since the later stages are organised more by topic than by strict chronology, we have a consideration of the St. Cecilia music after a description of the end of Purcell's life. There is a certain concentration on the very early sources. This is understandable since it is the area in which most of the recent discoveries have been made and it has become clear that Purcell composed far more while still in his teens than had earlier been realised. In the course of commenting on individual exhibits this catalogue gives a mainly trustworthy summary of the principal events of Purcell's life and activities, touching on several related topics such as contemporary music printing, on the way. The illustrations are both beautiful and informative.

*Purcell remembered*, again compiled by Michael Burden (Faber, 1995. 0-571-17269-5, £17.50; paperback: 0-571-17270-9, £9.99) covers rather different ground, for it is a collection of writings about Purcell or immediately relevant to him, mainly by his contemporaries, but including some later extracts. It contains a reasonably thorough trawl of 17th- and early 18th-century comments, though references in official documents are for the most part sensibly summarised. Burden claims to have included all the dedications and publishers' notes from the beginning of Purcell's publications, but has missed at least two important ones: that from the first volume of *The Theater of musick* (1685) in which Henry Playford and Robert Carr acknowledge the help of Blow and Purcell in checking the songs and supplying basses where necessary, and that to *The songs in The Indian Queen* in which the publishers admit that they are issuing the volume without Purcell's permission. On the other hand, there is perhaps a little too much of Pepys, who stopped writing his diary when Purcell was only ten years old, though he is always interesting. The organisation of the material is partly by date and partly by genre. There are some odd juxtapositions: the account of Purcell's taking communion for example, is uncomfortably tacked on to a consideration of the catches which dwells slightly excessively on their salacious character. The post-1700 sections



contain some interesting reactions to Purcell, favourable and otherwise, including some by modern composers, among them Elisabeth Lutyens and Peter Maxwell Davies. The book begins with a Chronology which helpfully places Purcell in context by giving dates of the main contemporary political and social events as well as those of his own life. There are one or two somewhat surprising statements here: 'August 1680' for Purcell's marriage and '?August 1689' for the Chelsea performance of *Dido and Aeneas* seem over-precise for such undocumented events. These are presumably reckoned to be the latest dates at which these events could have occurred, but the performance of *Dido* at least is more likely to have taken place earlier in the year. All the same, this book is a useful compilation of references to Purcell over the last three centuries, mainly serious but sometimes hilarious — a quintessential tercentenary publication!

## A BYRD DISCOGRAPHY SUPPLEMENT

Michael Greenhalgh

This discography is a comprehensive listing of Byrd recordings published from 1989 to 1994 inclusive. It therefore supplements the same author's 'A Byrd discography' in *Byrd studies* edited by Alan Brown and Richard Turbet (Cambridge University Press, 1992), p. 202–264. For an explanation of the order of entries, key to entries and inclusion policy, see the introduction to that discography (p. 202–204). The description 'digital' has been consistently maintained to indicate all recordings of digital origin and is therefore not used for compact discs which are digitally remastered from analogue originals. Where the supplement entry merely records a different format or catalogue number from an entry in the 1992 discography, only the entry number is normally cited, though when additional information has come to light this has been added. Where there are discrepancies in company timings between issues, the longer timing is given. All other entries are new recordings, with two exceptions: 'From virgin's womb', where the opportunity has been taken to supply a complete corrected entry; and '\*Fantasia in C, no. 3 [bars 46–72, 82–end]' which, in addition to the new compact disc, cites the original disc format hitherto omitted. A few other omissions of pre-1989 issues from the 1992 discography are listed in an appendix. A plus sign (+) indicates that a recording should be inserted between recordings already cited in the discography. The assistance of Richard Turbet is gratefully acknowledged.

### Mass settings

[3, 4, 5vv ordinary followed by Gradualia propers]

Mass, 3vv

2. Decca 4336752 (cd 1992).
3. Archiv 4370772 (cd 1992).
4. Harmonia Mundi France HMA 190211 (cd 1989).
5. EMI CDM 7634412 (cd 1989).
6. [rec 9/1983]. Gimell CDGIM 343–4 (2 cds 1993).
7. Winchester Cathedral Choir/David Hill 19'09; rec Winchester Cathedral 10/1989. Argo stereo digital 4301644 (mc), 4301642 (cd 1990).
8. Wells Cathedral Vicars Choral/Andrew Nethsingha 20'07; rec Wells Cathedral 7/1991. Alpha stereo digital CDCA 924 (cd 1991).



9. Christ Church Cathedral Oxford Choir/Stephen Darlington 19'28; ed. Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Mass, 4vv

4. Decca 4336752 (cd 1992).
6. Harmonia Mundi France HMA 190211 (cd 1989).
- 9+. Ensemble Vocal 'Da Camera'/Daniel Meier 21'48; rec Church of Puy-Ferrand au Chatelet en Berry 5/1984. Arion stereo digital ARN 68003 (cd 1984), ARN 38778 (lp 1985).
11. ASV CDQS 6132 (cd 1994).
12. EMI CDM 7634412 (cd 1989).
13. [rec 9/1983]. Gimell CDGIM 343-4 (2 cds 1993).
15. Winchester Cathedral Choir/David Hill 23'49; rec Winchester Cathedral 10/1989. Argo stereo digital 4301644 (mc), 4301642 (cd 1990).
16. Sixteen/Harry Christophers 24'50; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).
17. Christ Church Cathedral Oxford Choir/Stephen Darlington 22'57; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
18. Oxford Camerata/Jeremy Summerly 25'17; rec Hertford College Chapel Oxford 12/1991. Naxos stereo digital 8550574 (cd 1992).
19. Theatre of Voices/Paul Hillier (bar) 20'21; rec The Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

## \*Mass, 4vv: Agnus Dei

- \*1. [rec 9/1983]. Gimell 1585T-999 (mc 1990).

## Mass, 5vv

3. Decca 4336752 (cd 1992).
8. Harmonia Mundi France HMA 190211 (cd 1989).
11. EMI CDM 7634412 (cd 1989).
12. [rec 9/1983]. Gimell CDGIM 343-4 (2 cds 1993).
14. Sixteen/Harry Christophers 24'49; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
15. Winchester Cathedral Choir/David Hill 23'10; rec Winchester Cathedral 10/1989. Argo stereo digital 4301644 (mc), 4301642 (cd 1990).
16. Christ Church Cathedral Oxford Choir/Stephen Darlington 25'53; rec Dorchester Abbey Oxfordshire 13-14/11/1989. Nimbus stereo digital NI 5237 (cd 1990).
17. Oxford Camerata/Jeremy Summerly 24'56; rec Hertford College Chapel Oxford 12/1991. Naxos stereo digital 8550574 (cd 1992).

## Annunciation of the BVM [before Easter]

1. William Byrd Choir/Gavin Turner 18'22; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Annunciation of the BVM [after Easter (in Paschal time)]

1. William Byrd Choir/Gavin Turner 17'18; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Assumption of the BVM

2. William Byrd Choir/Gavin Turner 15'39; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Corpus Christi

1. Christ Church Cathedral Oxford Choir/Stephen Darlington 33'17; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/11/1989. Nimbus stereo digital NI 5237 (cd 1990).
2. Theatre of Voices/Paul Hillier (bar) 31'22; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

## Easter Day

2. Worcester Cathedral Choir/Donald Hunt 12'27; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Feast of All Saints

1. Sixteen/Harry Christophers 16'05; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
2. Christ Church Cathedral Oxford Choir/Stephen Darlington 14'16; rec Dorchester Abbey Oxfordshire 13-14/11/1989. Nimbus stereo digital NI 5237 (cd 1990).

## Feast of SS Peter and Paul

1. Sixteen/Harry Christophers 12'38; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## Nativity of our Lord Jesus Christ

3. Christ Church Cathedral Oxford Choir/Stephen Darlington 11'10; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Nativity of the BVM

1. William Byrd Choir/Gavin Turner 13'14; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).



## Purification of the BVM [before Septuagesima]

1. William Byrd Choir/Gavin Turner 19'41; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Purification of the BVM [after Septuagesima]

1. William Byrd Choir/Gavin Turner 22'53; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses from Christmas to Purification [before Septuagesima]

1. William Byrd choir/Gavin Turner 16'39; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses from Christmas to Purification [after Septuagesima]

1. William Byrd Choir/Gavin Turner 16'46; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses from Pentecost to Advent

1. William Byrd Choir/Gavin Turner 14'02; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses from Purification to Easter [before Septuagesima]

1. William Byrd Choir/Gavin Turner 13'46; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses from Purification to Easter [after Septuagesima]

1. William Byrd Choir/Gavin Turner 14'23; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses in Advent

1. William Byrd Choir/Gavin Turner 12'56; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Saturday Lady Masses in Paschal Time

1. William Byrd Choir/Gavin Turner 15'28; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Vigil of the Assumption of the BVM

1. William Byrd Choir/Gavin Turner 13'44; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Alphabetical list of Latin works

## Ad Dominum cum tribularer

2. Sixteen/Harry Christophers 10'51; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).

## Alleluia, Ave Maria . . . in mulieribus. Alleluia, Virga Jesse

1. William Byrd Choir/Gavin Turner 4'19; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).
2. Cambridge Singers/John Rutter 4'15; rec Ely Cathedral Lady Chapel 1/1991. Collegium stereo digital COLCD 116 (1992).

## Aspice, Domine, de sede sancta tua

1. CRD CRD 3420 (cd 1986).

## Aspice, Domine, quia facta est desolata civitas

1. Harmonia Mundi France HMA 1901053 (cd 1993).

## Assumpta est Maria . . . Dominum. Alleluia

4. William Byrd Choir/Gavin Turner 1'35; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Attollite portas

2. Harmonia Mundi France HMA 1901053 (cd 1993).
3. Cambridge Singers/John Rutter 4'16; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Ave Maria . . . fructus ventris tui

3. William Byrd Choir/Gavin Turner 2'11; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Ave verum corpus

7. Decca 4300924 (mc), 4300922 (cd 1990).
9. EMI CD-CFP 4481 (cd 1991).
26. EMI CDM 7634412 (cd 1989).
30. ASV CDQS 6132 (cd 1994).
37. Cambridge Singers/John Rutter 4'05; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
38. New College Oxford Choir/Edward Higginbottom 4'18; rec New College Chapel 7/1989. Proudsound stereo digital PROU 125 (mc), PROUCD 125 (cd 1989).



39. Dundee Cathedral Choir/Robert Lightband 3'11; rec Dundee Cathedral 9/1991. Alpha stereo digital CDCA 926 (cd 1991).
40. Christ Church Cathedral Oxford Choir/Stephen Darlington 4'16; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
41. Worcester Cathedral Choir/Donald Hunt 3'52; rec Worcester Cathedral 4/1992. Alpha stereo digital CACA 943 (mc), CDCA 943 (cd 1992).
42. Clare College Cambridge Choir/Timothy Brown 3'54. Gamut stereo digital GAMD 505 (cd 1992); IMCD 701 (cd 1993).

#### Beata es, virgo Maria

3. William Byrd Choir/Gavin Turner 2'53; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

#### Beata virgo

4. Christ Church Cathedral Oxford Choir/Stephen Darlington 5'49; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

#### Beata viscera

3. William Byrd Choir/Gavin Turner 2'23; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

#### Beati mundo corde

2. Sixteen/Harry Christophers 3'33; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
3. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'55; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).

#### Benedicta et venerabilis

2. William Byrd Choir/Gavin Turner 3'09; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

#### Cantate Domino

1. Worcester Cathedral Choir/Donald Hunt 2'20; rec Worcester Cathedral 4/1992. Alpha stereo digital CACA 943 (mc), CDCA 943 (cd 1992).

#### Christus resurgens

1. Cambridge Singers/John Rutter 4'10; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

#### Cibavit eos

4. Christ Church Cathedral Oxford Choir/Stephen Darlington 3'41; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
5. Theatre of Voices/Paul Hillier (bar) 3'34; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

#### Constitues eos

1. Sixteen/Harry Christophers 5'03; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

#### Defecit in dolore

2. Wells Cathedral Vicars Choral/Andrew Nethsingha 7'20; rec Wells Cathedral. Alpha stereo digital CDCA 944 (cd 1993).

#### Dies sanctificatus

2. Christ Church Cathedral Oxford Choir/Stephen Darlington [1'23]; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

#### Diffusa est gratia

1. William Byrd Choir/Gavin Turner 4'51; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

#### Diliges Dominum

2. Sixteen/Harry Christophers 3'15; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).

#### Domine, non sum dignus

2. ASV CDQS 6132 (cd 1994).

#### Domine, secundum multitudinem dolorum meum

1. CRD CRD 3420 (cd 1986).

#### Domine, tu iurasti

1. CRD CRD 3420 (cd 1986).

#### Ecce virgo concipiet

1. William Byrd Choir/Gavin Turner 2'37; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

#### Emendemus in melius

3. Harmonia Mundi France HMA 1901053 (cd 1993).



5. Cambridge Singers/John Rutter 4'08; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Felix es, sacra virgo

2. William Byrd Choir/Gavin Turner 1'30; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Felix namque es

1. William Byrd Choir/Gavin Turner 1'41; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Gaudeamus omnes . . . beatae Mariae

2. William Byrd Choir/Gavin Turner 3'48; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Gaudeamus omnes . . . Sanctorum omnium

2. Cambridge Singers/John Rutter 2'40; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
3. Sixteen/Harry Christophers 5'11; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
4. Christ Church Cathedral Oxford Choir/Stephen Darlington 4'31; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).
5. Jesus College Chapel Choir/Daniel Phillips [nt]. Cantoris stereo digital CRMC 2367 (mc), CRCD 2367 [cd 1992].

## Gaude Maria

1. William Byrd Choir/Gavin Turner 3'41; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Haec dicit Dominus

3. ASV CDQS 6132 (cd 1994).

## Haec dies, 5vv

2. Worcester Cathedral Choir/Donald Hunt 1'46; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Haec dies, 6vv

4. EMI CD-CFP 4481 (cd 1991).
10. Oxford University Press GOUPCD 153 (cd 1989).

13. St Mary's Collegiate Church Warwick Choir/Simon Lole [2'23]; rec St Mary's Church Warwick 1/1989. Alpha stereo digital CACA 592 (mc), CDCA 592 (cd 1989).
14. Clare College Cambridge Choir/Timothy Brown 2'02. Gamut stereo digital IMCD 701 (cd 1993).

## Hodie Beata Virgo Maria

2. EMI CDM 7641332 (cd 1991).

## Hodie Christus natus est

1. EMI EG 7641334 (mc), CDM 7641332 (cd 1991).
3. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'18; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Hodie Simon Petrus

1. Sixteen/Harry Christophers 3'42; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1990).

## Infelix ego

1. rec 9/1983. Gimell CDGIM 343-4 (2 cds 1993).
2. Oxford Camerata/Jeremy Summerly 13'42; rec Hertford College Chapel Oxford 12/1991. Naxo stereo digital 8550574 (cd 1992).

## In resurrectione tua

1. CRD CRD 3420 (cd 1986).

## Iustorum animae

5. EMI CD-CFP 4481 (cd 1991).
13. Worcester Cathedral Choir/Donald Hunt [nt]. Capriole stereo digital CAPT 1003 [mc 1986].
14. York Minster Chapter House Choir/Peter Young [nt]. York Ambisonic stereo digital MC 104 [mc 1987].
15. Cambridge Singers/John Rutter 2'35; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
16. Sixteen/Harry Christophers 2'42; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
17. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'50; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).
18. Jesus College Chapel Choir/Daniel Phillips [nt]. Cantoris stereo digital CRMC 2367 (mc), CRCD 2367 [cd 1992].
19. Worcester Cathedral Choir/Donald Hunt 3'13; rec Worcester Cathedral 6/1993. Alpha CDCA 957 (cd 1994).



## Laudate Dominum omnes gentes

1. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'37; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).

## Laudate, pueri, Dominum

2. Harmonia Mundi France HMA 190105 (cd 1993).
3. Christ Church Cathedral Oxford Choir/Stephen Darlington 3'42; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).

## Laudibus in sanctis

10. Cambridge Singers/John Rutter 5'20; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
11. Winchester Cathedral Choir/Martin Neary 5'22. ASV stereo digital ZCQS 6036 (mc), CDQS 6036 (cd 1989); ZCGAU 119 (mc), CDGAU 119 (cd 1992).
12. Christ Church Cathedral Oxford Choir/Stephen Darlington 5'44; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).
13. Worcester Cathedral Choir/Donald Hunt 5'23; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).
14. Oxford Camerata/Jeremy Summerly 5'53; rec Hertford College Chapel Oxford 4/1993. Naxo stereo digital 8550843 (cd 1994).

## Libera me, Domine, et pone me iuxta te

3. Harmonia Mundi France HMA 1901053 (cd 1993).

## Memento, homo [see also O Lord, give ear]

2. Harmonia Mundi France HMA 1901053 (cd 1993).

## Miserere mei, Deus

2. EMI CD-CFP 4481 (cd 1991).

## Miserere mihi, Domine

2. Clare College Cambridge Choir/Timothy Brown 2'18; rec St George's Church Chesterton. Gamut stereo digital GAMCD 531 (cd 1992); IMCD 701 (cd 1993).

## Ne irascaris

3. CRD CRD 3420 (cd 1986).
4. ASV CDQS 6132 (cd 1994).
5. Hilliard Ensemble 9'16; rec St John-at-Hackney Church London 3/1987. Hyperion stereo digital CDA 66370 (cd 1990).

## Non vos relinquam orphanos

6. Cambridge Singers/John Rutter 1'55; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Nunc dimittis servum tuum

1. William Byrd Choir/Gavin Turner 5'34; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Nunc scio vere

1. Sixteen/Harry Christophers 5'46; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## O admirabile commercium

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 4'31; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Oculi omnium

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 4'07; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
3. Theatre of Voices/Paul Hillier (bar) 3'54; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

## O lux, beata Trinitas

2. Harmonia Mundi France HMA 1901053 (cd 1993).
3. Clare College Cambridge Choir/Timothy Brown 5'13; rec St George's Church, Chesterton. Gamut stereo digital GAMCD 531 (cd 1992); IMCD 701 (cd 1993).

## O magnum misterium

7. Cambridge Singers/John Rutter 5'42; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
8. New College Oxford Choir/Edward Higginbottom 2'47; rec New College Chapel 1/1989. CRD stereo digital CRD 3462 (cd 1989).
9. Christ Church Cathedral Oxford Choir/Stephen Darlington 5'49; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Optimam partem elegit

2. William Byrd Choir/Gavin Turner 2'50; ed Brett; rec Rosslyn Hill Chapel Hampstead 27-28/2,1/3/1990. Hyperion stereo digital CDA 66451 (cd 1990).



## O quam gloriosum est regnum

1. EMI CD-CFP 4481 (cd 1991).
3. CRD CRD 3420 (cd 1986).

## O quam suavis est

2. Cambridge Singers/John Rutter 4'48; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## O sacrum convivium

3. Wellington College Chamber Choir/Stefan Anderson 2'50; rec Wellington College Chapel Berkshire 4/1992. Herald stereo digital HAVPCD 153 (cd 1992).

## O salutaris hostia, 4vv

1. Christ Church Cathedral Oxford Choir/Stephen Darlington 2'15; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).

## [Pange lingua . . . misterium.] Nobis datus

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 7'34; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).

## Pascha nostrum . . . veritatis

3. Worcester Cathedral Choir/Donald Hunt 1'44; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Peccantem me quotidie

2. Harmonia Mundi France HMA 1901053 (cd 1993).

## Plorans ploravit

1. Cambridge Singers/John Rutter 5'10; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Post partum, virgo

1. William Byrd Choir/Gavin Turner 2'56; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Puer natus est

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 5'15; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Quis me statim

1. Rachel Platt (s), Concordia/Mark Levy (vl) 2'19; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

## Quodcunque ligaveris

1. Sixteen/Harry Christophers 4'04; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## Quomodo cantabimus?

1. Sixteen/Harry Christophers 6'09; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## Quotiescunque manducabitis

1. Christ Church Cathedral Oxford Choir/Stephen Darlington 3'04; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
2. Theatre of Voices/Paul Hillier (bar) 2'09; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

## Responsum accepit Simeon

1. William Byrd Choir/Gavin Turner 4'07; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Resurrexi

2. Worcester Cathedral Choir/Donald Hunt 3'14; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Rorate coeli

2. William Byrd Choir/Gavin Turner 3'38; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Sacerdotes Domini

9. Christ Church Cathedral Oxford Choir/Stephen Darlington 1'44; ed Skinner; rec Dorchester Abbey Oxfordshire 29-30/10/1990. Nimbus stereo digital NI 5287 (cd 1991).
10. Clare College Cambridge Choir/Timothy Brown 1'19. Gamut stereo digital GAMD 505 (cd 1992); IMCD 701 (cd 1993).
11. Theatre of Voices/Paul Hillier (bar) 1'24; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).

## Salve sancta parens

3. William Byrd Choir/Gavin Turner 3'53; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).



## Senex puerum portabat . . . regebat

2. William Byrd Choir/Gavin Turner 1'42; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Sicut audivimus

1. William Byrd Choir/Gavin Turner 1'54; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Siderum rector

3. Harmonia Mundi France HMA 1901053 (cd 1993).
5. Cambridge Singers/John Rutter 2'50; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Solve iubente Deo

1. Cambridge Singers/John Rutter 2'30; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Speciosus forma

1. William Byrd Choir/Gavin Turner 3'42; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Suscepimus Deus

1. William Byrd Choir/Gavin Turner 4'58; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Terra tremuit

3. Worcester Cathedral Choir/Donald Hunt 0'48; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Timete Dominum

1. Sixteen/Harry Christophers 4'39; rec Boxgrove Priory Chichester 9/1988. Virgin stereo digital VC 7908024 (mc), VC 7908022 (cd 1989).
2. Christ Church Cathedral Oxford Choir/Stephen Darlington 4'00; rec Dorchester Abbey Oxfordshire 11/1989. Nimbus stereo digital NI 5237 (cd 1990).

## Tollite portas

2. William Byrd Choir/Gavin Turner 2'10; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## Tristitia et anxietas

1. CRD CRD 3420 (1991).

## Tu es pastor ovium

1. Sixteen/Harry Christophers 2'14; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## Tu es Petrus

1. EMI CD-CFP 4481 (cd 1991).
3. Sixteen/Harry Christophers 2'21; rec Boxgrove Priory Chichester 9/1989. Virgin stereo digital VC 7911334 (mc), VC 7911332 (cd 1990).

## Tui sunt coeli

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 1'20; ed Skinner; rec Dorchester Abbey Oxfordshire 13-14/5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Veni, Sancte Spiritus, reple

2. Cambridge Singers/John Rutter 5'45; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Victimae paschali laudes

3. Worcester Cathedral Choir/Donald Hunt 4'55; rec Worcester Cathedral 6/1993. Alpha stereo digital CDCA 957 (cd 1994).

## Vide, Domine, afflictionem nostram

1. CRD CRD 3420 (cd 1991).

## Viderunt . . . Dei nostri

2. Christ Church Cathedral Oxford Choir/Stephen Darlington 1'16; ed Skinner; rec Dorchester Abbey Oxfordshire 5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Viderunt . . . omnis terra

2. Christ Church Cathedral Oxford Choir/Stephen Darlington [1'53]; ed Skinner; rec Dorchester Abbey Oxfordshire 5/1991. Nimbus stereo digital NI 5302 (cd 1991).

## Vigilate

1. CRD CRD 3420 (cd 1991).
2. Salisbury Cathedral Choir/Richard Seal 5'08; rec Salisbury Cathedral. Meridian stereo digital KE 77180 (mc), CDE 84180 (cd 1990).
3. Lincoln Cathedral Choir/David Flood [nt]. York Ambisonic stereo digital MC 105 [mc 1991].

## Viri Galilei

2. Cardinal's Musick/Andrew Carwood [nt]. OxRecs stereo digital 203636 [mc 1991].



## Visita quaesumus, Domine

2. Cambridge Singers/John Rutter 4'08; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## Vultum tuum

1. William Byrd Choir/Gavin Turner 7'04; ed Brett; rec Rosslyn Hill Chapel Hampstead 2-3/1990. Hyperion stereo digital CDA 66451 (cd 1990).

## English liturgical music

\*Great Service: Venite, Te Deum, Benedictus, Creed, Magnificat & Nunc Dimittis

- \*1. [rec 6/1986]. Gimell CDGIM 343-4 (2 cds 1993).

\*Great Service: Nunc Dimittis

- \*7. King's College Cambridge Choir/Stephen Cleobury, Richard Farnes (org) 4'34; ed Wrightson; rec King's College Chapel 12/1985. EMI stereo digital CDC 7628522 (1990) [from 2].

\*Second Preces and Psalms 114, 55, 119, 24: Psalm 119

- \*5. Alpha CACA 901 (mc), CDCA 901 (cd 1990).
- \*7. Robert Stringer (tre), Worcester Cathedral Choir/Donald Hunt, Raymond Johnston (org) 3'42; rec Worcester Cathedral 4/1992. Alpha stereo digital CDCA 943 (cd 1992).
- \*8. Clare College Cambridge Choir/Timothy Brown 3'06. Gamut stereo digital GAMCD 505 (cd 1992); IMCD 701 (cd 1993).
- \*9. James Cave (tre), Lincoln Cathedral Choir/Colin Walsh, James Vivian (org) 3'48; rec Lincoln Cathedral 2/1993. Proudound stereo digital PRCD 454 (cd 1993).

\*Short Service: Venite

- \*4. Pickwick PCD 937 (cd 1990).

## Other English music

## Ah silly soul

3. Michael Chance (ct), Fretwork, Christopher Wilson (lt) 3'17; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911174 (mc), VC 7911172 (cd 1990).

## All as a sea

2. rec Studio 3 West Hampstead 5/1980. L'Oiseau-Lyre 4431872 (cd 1994).

## Bow thine ear [contrafact]

2. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).

## Care for thy soul

1. rec Studio 3 West Hampstead 5/1980. L'Oiseau-Lyre 4431872 (cd 1994).

## Christ rising again

2. Red Byrd, Rose Consort of Viols 5'14; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

\*Christ rising again: Christ rising again [1st section]

- \*1. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).

## Come, pretty babe

1. Vanguard 08506871 (cd 1994).
2. Anders Engberg-Pedersen (s), The Duke his viols 2'55; ed Brett; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Come to me, grief, for ever

3. CRD CRD 3355 (cd 1993).
4. rec Studio 3 West Hampstead 5/1980. L'Oiseau-Lyre 4431872 (cd 1994).
9. Quink 5'41; rec Dutch Reformed Church Oostwold Groningen. Telarc stereo digital CD 80328 (cd 1993).
10. †Anabella Tysall (s), Rose Consort of Viols 4'34. Woodmansterne stereo digital WOODM 0022 (cd 1993).

## Come, woeful Orpheus

3. Pro Cantione Antiqua/Geoffrey Mitchell 4'58; rec 1978. Teldec stereo 2292460042 (cd 1993).
4. Quink 5'11; rec Dutch Reformed Church Oostwold Groningen. Telarc stereo digital CD 80328 (cd 1993).

## Constant Penelope

2. †Rachel Platt (s), Concordia/Mark Levy (vl) 3'09; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

## Content is rich

2. Rachel Platt (s), Concordia/Mark Levy (vl) 7'07; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
3. Anders Engberg-Pedersen (s), The Duke his viols 4'32; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## E'en as in seas

1. Jean Collingsworth (s), Elizabethan Consort of Viols 2'31; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).



## Exalt thyself, O God

2. Alpha CDCA 901 (cd 1990).

## Fair Britain isle

1. Michael Chance (ct), Fretwork 6'05; rec St Andrew's Church Tod-dington 7/1990. Virgin stereo digital VC 5450072 (cd 1993).
2. Tessa Bonner (s), Rose Consort of Viols 5'58; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

## Farewell, false love

1. CRD CRD 3355 (cd 1993).

## From Virgin's womb

1. James Bowman (ct), St Paul's Cathedral Choristers, Purcell Chorus of Voices, Elizabethan Consort of Viols/Grayston Burgess [4'21]: [rec St John's Church Smith Square London]. Argo stereo ZRG 659 (lp 1970); Belart 4501412 (cd 1994).
2. Hilliard Ensemble, London Baroque/Paul Hillier (bar) 8'58; ed Dunkley; rec Abbey Road Studio 1 London 3/1986. EMI stereo digital EL 7479611 (lp), EL 7479614 (mc), CDC 7479612 (cd 1987).

## \*From Virgin's womb: From Virgin's womb [verse]

- \*1. Lichfield Cathedral Choristers, Duggan Consort/Richard Greening [3'25]; rec Great Hall Bishop's Palace Lichfield. Abbey stereo XMS 698 (lp 1972).
- \*2. [Stephen Gowland (ct)], St Michael's College Tenbury Choir/Roger Judd, Andrew Millington (org) [3'18]; ed Judd. Abbey stereo APR 303 (lp 1979).
- \*3. Anabella Tysall (s), Rose Consort of Viols 5'22. Woodmansterne stereo digital WOODM 0012 (cd 1991).

## \*From Virgin's womb: Rejoice, rejoice [chorus]

- \*4. Trinity College Cambridge Choir/Richard Marlow [nt]. Cambridge stereo CCRS 1006 [lp 1984].

## Have mercy upon me, O God

4. Red Byrd, Rose Consort of Viols 3'15; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

## If women could be fair

1. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).
2. Michael Chance (ct), Fretwork 3'26; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911174 (mc), VC 7911172 (cd 1990).

## I joy not in no earthly bliss

1. L'Oiseau-Lyre 4331932 (cd 1992).

2. Jean Collingsworth (s), Elizabethan Consort of Viols 3'34; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

## In angel's weed

1. Chandos CHAN 0529 (cd 1993).
3. Tessa Bonner (s), Rose Consort of Viols 2'56; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

## In fields abroad

2. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).
3. †Anabella Tysall (s), Rose Consort of Viols 5'12. Woodmansterne stereo digital WOODM 0022 (cd 1993).
4. †Lynne Dawson (s), English Consort of Viols 2'52; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

## I thought that love had been a boy

2. Lynne Dawson (s), English Consort of Viols 0'55; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

## I will not say

1. Jean Collingsworth (s), Elizabethan Consort of Viols 3'48; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

## La virginella

4. †Lynne Dawson (s), English Consort of Viols 2'31; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).
3. †Anabella Tysall (s), Rose Consort of Viols 2'09. Woodmansterne stereo digital WOODM 0022 (cd 1993).

## Lullaby, my sweet little baby

2. Vanguard 08506871 (cd 1994).
7. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).
11. †David Cordier (ct), Tragicomedia/Stephen Stubbs (lt) 4'00; rec St Paul's Church Knightsbridge 4/1988. Hyperion stereo digital K 66307 (mc), CDA 66307 (cd 1989).
12. †Caroline Trevor (c), Rose Consort of Viols 5'19; rec Forde Abbey 11/1989. Amon Ra stereo digital CD-SAR 46 (cd 1990).
13. †Michael Chance (ct), Fretwork 8'18; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911174 (mc), VC 7911172 (cd 1990).
14. Cambridge Taverner Choir/Owen Rees 10'48; rec Charterhouse Chapel Cambridge 2/1993. Past Times stereo digital PT 6491 (cd 1993).

## Make ye joy to God

1. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).



My mistress had a little dog

2. Rachel Platt (s), Concordia/Mark Levy (vl) 7'43; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

O God, but God, how dare I

1. Anders Engberg-Pedersen (s), The Duke his viols 4'17; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

O God, give ear

1. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).

O God that guides the cheerful sun

1. Anabella Tysall (s), Rose Consort of Viols 5'52. Woodmansterne stereo digital WOODM 0012 (cd 1991).
2. Rachel Platt (s), Concordia/Mark Levy (vl) 5'25; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

O God, the proud are risen against me

1. rec 6/1986. Gimell CDGIM 343-4 (2 cds 1993).

O Lord, give ear [contrafact]

2. Clare College Cambridge Choir/Timothy Brown 2'52; rec St George's Church Chesterton. Gamut stereo digital GAMD 531 (cd 1992); IMCD 701 (cd 1993).

O Lord, how long wilt thou forget?

2. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).

O Lord, make thy servant

1. Chandos CHAN 6560 (cd 1993).
5. rec 6/1986. Gimell 1585T-999 (mc), CDGIM 099 (cd 1990); CDGIM 343-4 (2 cds 1993).

O Lord, turn thy wrath [contrafact]

1. Alpha CACA 901 (mc), CDCA 901 (cd 1990).

O that most rare breast

1. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).
2. †Anabella Tysall (s), Rose Consort of Viols 8'52. Woodmansterne stereo digital WOODM 0022 (cd 1993).

O that we woeful wretches

1. Anders Engberg-Pedersen (s), The Duke his viols 1'26; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

Out of the orient crystal skies

2. Anabella Tysall (s), Rose Consort of Viols 3'39. Woodmansterne stereo digital WOODM 0012 (cd 1991).
3. Lynne Dawson (s), English Consort of Viols 3'21; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

O you that hear this voice

1. †Rachel Platt (s), Concordia/Mark Levy (vl) 2'26; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

Praise our Lord, all ye Gentiles

2. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
8. Cambridge Singers/John Rutter 2'28; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

Rejoice unto the Lord

2. Tessa Bonner (s), Rose Consort of Viols 3'24; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

Sing joyfully unto God our strength

6. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
12. Alpha CACA 912 (mc), CDCA 912 (cd 1990).
18. Cambridge Singers/John Rutter 2'18; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).
19. Worcester Cathedral Choir/Donald Hunt 2'27; rec Worcester Cathedral 4/1992. Alpha stereo digital CDCA 943 (cd 1992).
20. Clare College Cambridge Choir/Timothy Brown 2'31. Gamut stereo digital IMCD 701 (cd 1993).

Sith death at length

1. Jean Collingsworth (s), Elizabethan Consort of Viols 6'01; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

Susanna fair

4. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).
5. †Lynne Dawson (s), English Consort of Viols 3'39; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).
6. †Tessa Bonner (s), Rose Consort of Viols 3'29; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

The Lord is only my support

1. Anders Engberg-Pedersen (s), The Duke his viols 4'14; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).



## The match that's made

1. L'Oiseau-Lyre 4431872 (cd 1994).

## The noble famous queen

2. Chandos CHAN 0529 (cd 1993).

## This day Christ was born

4. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
5. Oxford University Press GOUPCD 153 (cd 1989).
7. Cambridge Taverner Choir/Owen Rees 3'23; rec Charterhouse Chapel Cambridge 2/1993. Past Times stereo digital PT 6491 (cd 1993).

## Though Amaryllis dance in green

6. L'Oiseau-Lyre 4331932 (cd 1992).
15. †Rachel Platt (s), Concordia/Mark Levy (vl) 5'10; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
16. †Anabella Tysall (s), Rose Consort of Viols 3'23. Woodmansterne stereo digital WOODM 0022 (cd 1993).
17. †Lynne Dawson (s), English Consort of Viols 3'28; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

## Though I be Brown

1. Rachel Platt (s), Concordia/Mark Levy (vl) 5'04; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

## Thou poet's friend

1. Anders Engberg-Pedersen (s), The Duke his viols 2'13; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Triumph with pleasant melody

1. Red Byrd, Rose of Consort of Viols 3'40; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

## Turn our captivity, O Lord

2. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
5. Cambridge Singers/John Rutter 4'38; rec Great Hall University College School London. Collegium stereo digital COLC 110 (mc), COLCD 110 (cd 1989).

## What pleasure have great princes?

4. rec Studio 3 West Hampstead 5/1980; L'Oiseau-Lyre 4431872 (cd 1994).

## When I was otherwise

4. †Lynne Dawson (s), English Consort of Viols 2'50; ed Gammie; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

## Who likes to love

1. †Jean Collingsworth (s), Elizabethan Consort of Viols 4'37; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

## Ye sacred muses

1. Vanguard 08506871 (cd 1994).
8. Michael Chance (ct), Fretwork 4'15; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911174 (mc), VC 7911172 (cd 1990).
9. Rachel Platt (s), Concordia/Mark Levy (vl) 4'42; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
10. Anabella Tysall (s), Rose Consort of Viols 3'21. Woodmansterne stereo digital WOODM 0022 (cd 1993).

## Consort music

## Fantasias, grounds and dances

## Browning a 5

9. Fretwork 4'15; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).
10. Rose Consort of Viols 4'16; rec Forde Abbey 11/1989. Amon Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
11. English Consort of Viols 5'04; ed Elliott; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

## Fantasia a 3 in C, no. 1

1. Fretwork 1'45; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).
2. Rose Consort of Viols 1'46; Woodmansterne stereo digital WOODM 0022 (cd 1993).
3. The Duke his viols 2'13; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Fantasia a 3 in C, no. 2

4. Fretwork 1'45; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).
5. Rose Consort of Viols 1'34; Woodmansterne stereo digital WOODM 0022 (cd 1993).

## Fantasia a 3 in C, no. 3

2. Fretwork 1'20; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).

## Fantasia a 4 in G minor

1. Vanguard 08506871 (cd 1994).



5. Fretwork 2'45; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).
6. Sesquiertia 2'16; rec 1989. Adda stereo digital 581180 (cd 1990).
7. Rose Consort of Viols 2'45; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

#### Fantasia a 5 in C

4. Rose Consort of Viols 5'52; rec Forde Abbey 11/1989. Amon Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
5. Concordia/Mark Levy (vl) 5'53; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
6. The Duke his viols 7'14; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).
7. Fretwork 6'10; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Fantasia a 6 in G minor, no. 1

6. Fretwork 5'37; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).

#### Fantasia a 6 in G minor, no. 2

5. Fretwork 4'40; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); Virgin VC 5450312 (cd 1994).
6. Rose Consort of Viols 4'11; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

#### Pavan a 5 in C minor

2. The Duke his viols 2'50; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).
3. Fretwork [2'39]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Pavan and Galliard a 6 in C

4. Fretwork, Christopher Wilson (lt) 4'16; rec Maltings Snape 12/1987. Virgin stereo digital VC 7907954 (mc), VC 7907952 (cd 1989); VC 5450312 (cd 1994).
5. Rose Consort of Viols 5'02; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

#### Prelude [and Ground]

3. Fretwork 5'58; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### In Nomines

##### In Nomine a 4, no. 1

4. Sesquiertia 2'35; rec 1989. Adda stereo digital 581180 (cd 1990).
5. Elizabethan Consort of Viols 3'13; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

6. Fretwork 2'19; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

##### In Nomine a 4, no. 2

4. Sesquiertia 2'14; rec 1989. Adda stereo digital 581180 (cd 1990).
5. Rose Consort of Viols 2'20; Woodmansterne stereo digital WOODM 0022 (cd 1993).
6. Elizabethan Consort of Viols 3'07; rec St Edward the Confessor's Church Mottingham. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).
7. The Duke his viols 2'43; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).
8. English Consort of Viols 2'35; ed Elliott; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).
9. Rose Consort of Viols 3'14; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).
10. Fretwork 2'49; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

##### In Nomine a 5, no. 1

1. Fretwork 2'19; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911172 (cd 1990); VC 5450312 (cd 1994).

##### In Nomine a 5, no. 2, 'on the sharpe'

3. Fretwork 2'37; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911172 (cd 1990); VC 5450312 (cd 1994).
4. Concordia/Mark Levy (vl) 2'44; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

##### In Nomine a 5, no. 3

1. Fretwork 2'47; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911172 (cd 1990); VC 5450312 (cd 1994).
2. Concordia/Mark Levy (vl) 2'41; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).

##### In Nomine a 5, no. 4

2. Fretwork 2'45; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911172 (cd 1990); VC 5450312 (cd 1994).
3. Rose Consort of Viols 3'02; Woodmansterne stereo digital WOODM 0012 (cd 1991).
4. Concordia/Mark Levy (vl) 2'38; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
5. English Consort of Viols 3'07; ed Elliott; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).

##### In Nomine a 5, no. 5

3. Fretwork 2'32; rec Maltings Snape 4/1989. Virgin stereo digital VC 7911172 (cd 1990); VC 5450312 (cd 1994).



4. Concordia/Mark Levy (vl) 2'49; rec St Edward the Confessor's Church Mottingham. Meridian stereo digital CDE 84271 (cd 1993).
5. English Consort of Viols 3'01; ed Elliott; rec Boxgrove Priory 1986. Musicaphon stereo digital M 56808 (cd 1994).
6. Rose Consort of Viols 2'34; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

### Hymn and Miserere settings

#### Christe qui lux es a 4, no. 1

2. Sesquitertia 2'10; rec 1989. Adda stereo digital 581180 (cd 1990).
3. Rose Consort of Viols 2'58; Woodmansterne stereo digital WOODM 0012 (cd 1991).
4. Fretwork [2'27]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Christe qui lux es a 4, no. 2

1. Sesquitertia 2'21; rec 1989. Adda stereo digital 581180 (cd 1990).
2. Fretwork [2'07]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Christe qui lux es a 4, no. 3

2. Sesquitertia 0'53; rec 1989. Adda stereo digital 581180 (cd 1990).
3. Rose Consort of Viols 1'19; rec Forde Abbey 11/1989. Amon Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
4. Fretwork [0'42]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Christe Redemptor a 4

3. Sesquitertia 2'23; rec 1989. Adda 581180 (cd 1990).
4. Fretwork 2'58; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### \*Christe Redemptor a 4: verse 2

- \*1. The Duke his viols 1'57; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

#### Miserere a 4

1. Sesquitertia 1'16; rec 1989. Adda stereo digital 581180 (cd 1990).
2. Fretwork 1'33; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Sermone blando a 3

1. Fretwork [1'49]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Sermone blando a 4, no. 1

1. Fretwork [2'20]; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

#### Sermone blando a 4, no. 2

1. L'Oiseau-Lyre 4402072 (cd 1994).
2. Sesquitertia 1'29; rec 1989. Adda stereo digital 581180 (cd 1990).

#### \*Te lucis ante terminum a 4: verse 2

- \*1. Fretwork 1'21; rec Maltings Snape 3/1993. Virgin stereo digital VC 5450312 (cd 1994).

### Keyboard music

#### Fantasias, preludes, hymns and antiphons

#### Clarifica me, Pater, setting 1

2. Michael Bailey (org) [1'37]; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).
3. Christopher Bowers-Broadbent (org) 1'47; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).
4. Patrick Ayrton (hist org) [1'46]; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).

#### Clarifica me, Pater, setting 2

1. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
2. Michael Bailey (org) [1'57]; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).
3. Christopher Bowers-Broadbent (org) 1'45; rec The Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).
4. Patrick Ayrton (hist org) [1'36]; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).

#### Clarifica me, Pater, setting 3

7. Joseph Payne (org) 3'23; rec Church of the Epiphany Massachusetts 2/3/1992. Naxos stereo digital 8550719 (cd 1993).
8. Michael Bailey (org) [3'03]; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).
9. Christopher Bowers-Broadbent (org) 2'38; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).
10. Patrick Ayrton (hist org) [2'16]; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).



## Fantasia in A minor

6. Martin Souter (hist org) 9'38; rec Knole House Chapel Sevenoaks 1993. Isis stereo digital CD 005 (cd 1993).
7. Oliver Hirsch (cha org) [7'47]; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Fantasia in C, no. 1

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

## Fantasia in C, no. 2

1. J. Martin Stafford JMCD 1 (cd 1994).
4. L'Oiseau-Lyre 4304842 (3 cds 1993).
12. Ursula Duetschler (hist hpsc) 5'35; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
13. Martin Souter (hist org) 6'27; rec Knole House Chapel Sevenoaks 1993. Isis stereo digital CD 005 (cd 1993).
14. Joseph Payne (org) 5'11; rec St Paul's Church Massachusetts 14/11/1989. Naxos stereo digital 8550719 (cd 1993).

## Fantasia in C, no. 3

2. Patrick Ayrton (hist org) 5'17; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).

## \*Fantasia in C, no. 3: [bar 46-end]

- \*1. J. Martin Stafford JMCD 1 (cd 1994).
- \*3. L'Oiseau-Lyre 4304842 (3 cds 1993).

## \*Fantasia in C, no. 3: [bars 46-72, 82-end]

- \*4. Andrew Davis (org) [2'17]; rec St John's Church Smith Square London. Argo stereo ZRG 659 (lp 1970); Belart 4501412 (cd 1994).

## Fantasia in D minor

4. L'Oiseau-Lyre 4304842 (3 cds 1993).
5. Kenneth Gilbert (hpsc) [nt]. Adda stereo digital 581178 (cd 1990).
6. Michael Bailey (org) 6'30; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).
7. Patrick Ayrton (hist org) 5'37; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).
8. Oliver Hirsch (cha org) 4'39; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Fantasia in G, no. 2

4. Zsuzsa Pertis (hpsc) 7'26. Hungaraton stereo WLMC 079 (mc), HRC 079 (cd 1988).
5. Ursula Duetschler (hist hpsc) 7'10; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

## Fantasia in G, no. 3

2. Martin Souter (hist org) 6'00; rec Knole House Chapel Sevenoaks 1993. Isis stereo digital CD 005 (cd 1993).

## Gloria tibi Trinitas

1. Christopher Bowers-Broadbent (org) 2'16; rec Cathedral of Transfiguration Toronto 2/1992. ECM stereo digital ECM 1512 (cd 1994).
2. Oliver Hirsh (cha org) [1'46]; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Prelude in A minor

5. Martin Souter (hist org) 0'45; rec Knole House Chapel Sevenoaks 1993. Isis stereo digital CD 005 (cd 1993).
6. Oliver Hirsch (cha org) [0'42]; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Prelude in C

5. Gary Cooper (virg) 1'09; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).

## Prelude in G minor

5. Gary Cooper (virg) 0'50; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).

## Ut re mi fa sol la, in G

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
3. Ursula Duetschler (hist hpsc) 7'49; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
4. Patrick Ayrton (hist org) 8'26; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).
5. Oliver Hirsh (cha org) 7'49; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Verse [Fantasia in C, no. 4]

1. [rec St John's Church Smith Square London]. Belart 4501412 (cd 1994).
2. Oliver Hirsh (cha org) 1'44; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

## Voluntary for my Lady Nevell [Fantasia in G, no. 1]

1. Sony SMK 52589 (cd 1993).
2. L'Oiseau-Lyre 4304842 (3 cds 1993).

## Grounds and related pieces

## Hugh Aston's Ground

1. Sony SMK 52589 (cd 1993).



3. L'Oiseau-Lyre 4304842 (3 cds 1993).
4. Elaine Thornburgh (hpsc) 7'44; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).

#### My Lady Nevell's Ground

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
4. Elaine Thornburgh (hpsc) 5'30; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).
5. Karen Englund (hpsc) [nt]. Rondo stereo digital RCD 8332 (cd 1992).
6. Gustav Leonhardt (hpsc) 5'14; rec Evangelisch-Lutherse Kerk Haarlem 10/1992. Philips stereo digital 4381532 (cd 1994).

#### Qui passe [Chi passa] for my Lady Nevell

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
3. Timothy Roberts (virg) 3'07; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

#### The Bells

4. CRD CRD 3307 (cd 1990).
9. Ursula Duetschler (hist hpsc) 7'16; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
10. Gary Cooper (virg) 6'53; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).
11. Patrick Ayrton (hpsc) 6'07; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).

#### The Hunt's Up, or Pescodd Time

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

#### The seconde grownde, in C

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

#### Variations

##### All in a garden green

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
2. Ursula Duetschler (hist hpsc) 4'25; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

##### Callino casturame

7. Hyperion KA 66067 (mc 1983), CDA 66067 (cd 198?).
9. Michael Bailey (org) 2'18; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

#### Fortune

6. Elaine Thornburgh (hpsc) 4'10; rec Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).

#### John come kiss me now

6. Hungaraton WLMC 079 (mc 1988).
7. Elaine Thornburgh (hpsc) 4'59; rec Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).
8. Timothy Roberts (hpsc) 5'18; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).
5. Gary Cooper (virg) 5'59; rec Maltings Snape 12/1992. Teldec stereo digital 4509908412 (cd 1994).

#### O mistress mine, I must

4. Elaine Thornburgh (hpsc) 5'27; rec Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).

#### Rowland, or Lord Willoughby's Welcome home

8. L'Oiseau-Lyre 4304842 (3 cds 1993).
9. CRD CRD 3350 (cd 1988).
12. Joseph Payne (virg) 2'02; rec Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
13. Patrick Ayrton (hpsc) 2'32; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).

#### Sellinger's Round

1. Sony SMK 52589 (cd 1993).
3. L'Oiseau-Lyre 4304842 (3 cds 1993).
4. Hungaraton WLMC 079 (mc 1988).
5. Elaine Thornburgh (hpsc) 5'59; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).
6. Nicholas O'Neill (org) [nt]. Cantoris stereo digital CRMC 2366 (mc), CRCD 2366 (cd 1992).
7. Patrick Ayrton (hpsc) 5'49; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).

#### The Carman's Whistle

7. L'Oiseau-Lyre 4304842 (3 cds 1993).
8. CRD CRD 3350 (cd 1988).
10. Ursula Duetschler (hist hpsc) 4'38; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
11. Joseph Payne (hpsc) 3'58; rec Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).



12. Elaine Thornburgh (hpsc) 4'38; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).
13. Baltimore Consort [nt]. Dorian stereo digital 90142 (cd 1992).
14. Patrick Ayrton (hist org) 4'19; rec Krewerd Church Groningen 5/1994. Globe stereo digital GLO 5123 (cd 1994).
15. Oliver Hirsh (cha org) 4'21; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

\*The Carman's Whistle: [variations 1,3-end]

- \*1. Percy Grainger (pf) 3'43; ed Grainger; rec Texas 24/4/1948. Pearl mono GEMM CD 9013 (cd 1993).

The Maiden's Song

2. L'Oiseau-Lyre 4304842 (3 cds 1993).
4. Hungaraton WLMC 079 (mc 1988).

Walsingham

3. Deutsche Harmonia Mundi 05472771912 (cd 1992).
4. L'Oiseau-Lyre 4304842 (3 cds 1993).
7. Ursula Duetschler (hist hpsc) 8'23; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
8. Elaine Thornburgh (hpsc) 7'58; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).
9. Patrick Ayrton (hpsc) 8'40; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).

The woods so wild

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
5. Ursula Duetschler (hist hpsc) 4'11; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

Wilson's wild

7. Joseph Payne (virg) 1'44; rec Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).

### Pavans and Galliards

Galliard in C, no. 4, Mistress Mary Brownlow

5. Gary Cooper (virg) 3'15; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).

Passamezzo Pavan and Galliard

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

5. Elaine Thornburgh (hpsc) 10'59; Lucasfilm Sound Studios Skywalker Ranch Marin County California 9/1990. Koch International stereo digital 370572 (cd 1991).

Pavan and Galliard in A minor, no. 1

3. L'Oiseau-Lyre 4304842 (3 cds 1993).
6. Michael Bailey (org) 4'42; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

Pavan and Galliard in C, no. 1

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

Pavan and Galliard in C, No. 2, Kinborough Good

1. Sony SMK 52589 (cd 1993).
2. L'Oiseau-Lyre 4304842 (3 cds 1993).

Pavan and Galliard in C minor, no. 1

2. Sony SMK 52589 (cd 1993).
3. L'Oiseau-Lyre 4304842 (3 cds 1993).

\*Pavan and Galliard in C minor, no. 1: Galliard

- \*1. Oliver Hirsh (cha org) 1'34; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

Pavan and Galliard in C minor, no. 2

2. L'Oiseau-Lyre 4304842 (3 cds 1993).

Pavan and Galliard in F, no. 1, Bray

2. Joseph Payne (virg) 5'21; rec Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).

Pavan and Galliard in F, no. 2, Ph. Tregian

7. Ursula Duetschler (hist hpsc) 6'05; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
8. Gustav Leonhardt (hpsc) 7'16; rec Evangelisch-Lutherse Kerk Haarlem 10/1992. Philips stereo digital 4381532 (cd 1994).

Pavan and Galliard in G, no. 2

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
3. Ursula Duetschler (hist hpsc) 4'05; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

Pavan and Galliard in G minor, no. 2, Sir William Petre

3. Deutsche Harmonia Mundi 05472771912 (cd 1992).
5. L'Oiseau-Lyre 4304842 (3 cds 1993).
8. Gary Cooper (virg) 7'03; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).



Pavan and Galliard in G minor, no. 3

3. Ursula Duetschler (hist hpsc) 3'48; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

Pavan and two Galliards in A minor, no. 2, The Earl of Salisbury

3. Saga SCD 9013 (cd 1992); EC 3352-2 (cd 1994).
5. Gary Cooper (virg) 5'35; rec St Benet's Hall Oxford Chapel 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).

\*Pavan and two Galliards in A minor, no. 2, The Earl of Salisbury: Pavan and first Galliard

- \*7. Hyperion KA 66067 (mc 1983), CDA 66067 (198?).

\*Pavan and two Galliards in A minor, no. 2, The Earl of Salisbury: Pavan

- \*14. Michael Bailey (org) 1'37; rec Bromley Parish Church. Duo stereo digital KD 89027 (mc), DUOCD 89027 (cd 1994).

Pavan in A minor, no. 4

1. L'Oiseau-Lyre 4304842 (3 cds 1993).
3. Patrick Ayrton (hpsc) 5'13; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).
4. Timothy Roberts (virg) 4'00; rec Forde Abbey 1992. Naxos stereo digital 8550604 (cd 1994).

Pavan in G, no. 6, Canon 2 in 1

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

### Other dances, descriptive music and arrangements

Galliard (Harding, arr. Byrd)

3. Patrick Ayrton (hpsc) 2'56; rec Utrecht 5/1994. Globe stereo digital GLO 5123 (cd 1994).

Lachrymae Pavan (Dowland, arr. Byrd)

6. Hungaraton WLMC 079 (mc 1988).
7. Patrick Ayrton (hpsc) 6'39; rec Utrecht 5/1994. Glove stereo digital GLO 5123 (cd 1994).

Lavolta in G minor, no. 1, Lady Morley

2. CRD CRD 3350 (cd 1988).

Lavolta in G minor, no. 2

12. Ursula Duetschler (hist hpsc) 2'19; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).

Monsieur's Alman in G, no. 2

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

The Barley Break

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

The Battle

1. L'Oiseau-Lyre 4304842 (3 cds 1993).

The Galliard for the Victory

2. L'Oiseau-Lyre 4304842 (3 cds 1993).

The Galliard Jig

2. L'Oiseau-Lyre 4304842 (3 cds 1993).

The March before the Battle, or The Earl of Oxford's March

2. L'Oiseau-Lyre 4304842 (3 cds 1993).

The Queen's Alman

7. CRD CRD 3307 (cd 1990).
9. Ursula Duetschler (hist hpsc) 3'15; ed Brown; rec Musée des Beaux-Arts Chartres 10/1989. Claves stereo digital CD 50-9001 (cd 1990).
10. Joseph Payne (virg) 3'14; rec Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
11. Oliver Hirsh (cha org) 3'41; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

### Doubtful works

Fantasia a 4 in D minor, no. 1

3. The Duke his viols 1'39; rec Mogeltonder Parish Church Denmark 11/1993. Helikon stereo digital HCD 1016 (cd 1994).

### Appendix

#### Pre 1989 issues omitted from the 1992 discography

\*Mass, 4vv: Sanctus

\*2+. Chichester Cathedral Choir/Richard Seal [2'32]; rec Chichester Cathedral. BBC Records mono BBC 1005M (lp 1968).

Alleluia, Ascendit Deus

0. Glasgow University Chapel Choir/Edward Garden [1'25]. Gemini stereo GM 2022 (lp 1973).

Ave verum corpus

- 15+. Glasgow University Chapel Choir/Edward Garden [5'08]. Gemini stereo GM 2022 (lp 1973).



- 16+. St Michael's Abbey Farnborough Choir/David Higham [nt]. Strobe stereo SRCS 122 [lp 1975].
- 17+. Singers of the International Conference of Pueri Cantores/Colin Mawby [nt]. Gaudeamus stereo GRS 6 [lp 1976].
- 24+. Ensemble Vocal 'Da Camera'/Daniel Meier [nt]. Arion stereo digital ARN 38675 [lp], ARN 40-38675 [mc 1982].
- 24+. Ewell Parish Church Choir/Philip Matthias [3'37]. Priory stereo PR 122 [lp 1982].
- 26+. Rydal School Choir/R. O. Smith [3'24]; rec St John's Church Colwyn Bay. Wealden stereo digital WS 223 [lp 1984].

#### Hodie Beata Virgo Maria

3. Guildford Cathedral Choir/Barry Rose [2'53]; rec Guildford Cathedral. BBC Records mono BBC 1005M [lp 1968].

#### Iustorum animae

0. New College Oxford Chapel Choir/[William Harris] [3'15]. His Master's Voice mono B 2447 [ssp 1927].

#### Nos vos relinquam orphanos

- 2+. Bath Abbey Choir/Dudley Holroyd [nt]. Crescent stereo ARS 107 [lp 1976].

#### Sacerdotes Domini

- 5+. Tabard Singers/Christopher Mercer [nt]. Tabard stereo TSR 1 [lp 1977].
7. St David's Cathedral Choir/Sir Nicholas Jackson [1'12]; rec BBC Radio Wales broadcast 20/4/1980. Wealden stereo WS 222 [lp 1984].
8. Rydal School Choir/R. O. Smith [1'25]; rec St John's Church Colwyn Bay. Wealden stereo digital WS 223 [lp 1984].

#### \*Lullaby, my sweet little baby: [chorus]

- \*0. English Singers [1'50]; ed Fellowes. His Master's Voice mono E 232 [ssp 1922].
- \*3+. Winchester Cathedral Choir/Martin Neary [1'22]. Philips 6833112 (lp), 7317134 (mc 1973).

#### Sing joyfully unto God our strength

- 7+. Bath Abbey Choir/Dudley Holroyd [nt]. Crescent stereo ARS 107 [lp 1976].

## NEWS AND VIEWS

### C. B. Oldman Prize

The annual C. B. Oldman prize, awarded by IAML(UK) for the best music reference book by a UK author, has been won by Richard Turbet for his *Tudor music: a research and information guide* (New York: Garland Publishing, 1994; 0-8240-4296-4. Music Research and Information Guides vol 18). Richard is the Music Librarian at the University of Aberdeen, well known in IAML(UK) circles as an erudite and witty presence at Annual Study Weekends, an acclaimed authority on English and Scottish music of the Tudor period and tireless champion of the music of William Byrd. His previous publications include *William Byrd: a guide to research* (1987) also published by Garland, and he co-edited *Byrd Studies* (1992) for Cambridge University Press. He is a regular contributor of articles and reviews to many journals including *Brio*, *Musical Times*, *Choir and Organ* and *Music and Letters*. Richard will be a popular Oldman winner and *Brio* is delighted to offer its congratulations to an old friend and colleague.

### John Lennon Music Industry Information Centre

The PRS John Lennon Music Industry Information Centre at the University of Liverpool was officially opened on 9 October 1995, the murdered former Beatle's 55th birthday. The Centre is jointly funded by the Performing Right Society and the University and has been set up by the University's Institute of Popular Music in association with the Merseyside Music Industry Association. Located in Liverpool University's Roxby building, it aims to provide information and advice both within and outside the Merseyside region to music makers and providers; commercial and other organisations; policy-makers; students; academics and educators. At present it consists of a resource area for printed materials (books, directories, trade journals, magazines, reports etc); an information point; multi-media access area and workspace. In addition the Centre aims to help promote and develop Merseyside's music industries, to provide much needed guidance on the use of the music business as an educational resource and to help initiate relevant and effective training initiatives. The IPM, the only centre of its kind in the UK, has worked closely with the local music industry in carrying out a survey of local industry needs and provision in 1989, and organising seminars on the music business. It has also worked to develop relations with the national music industry by establishing contacts with leading record companies and copyright organisations. IPM has established close links with PRS and received the PRS John Lennon Research Award for 1994-95.



### Project Jukebox

Project Jukebox is the name of the pilot project for a collaborative venture between the British Library National Sound Archive and two similar organisations in Europe; the State Media Archive of Denmark and Discoteca di Stato in Italy. The project gave visitors to the Barbican Music Library in London and six other selected libraries across Europe, audio access to selected highlights from the collections of the three archives for a period of three months from October 1995. Thirty hours of music were available and ranged from Italian folksongs to English skiffle to Danish Jazz as well as a selection of classical works. The project was also available to the music department of Southampton University. Project Jukebox was supported by the European Commission under its research programme for libraries as an international initiative. Jointly, the three archives hold over four million individual recordings, representing a significant part of Europe's musical and cultural heritage. The objectives of the project were to test demand and user requirements for a new service based on digital technology and remote access to sound archives. It also tested the chosen ISDN (Integrated Services Digital Network) technology and identified legal issues arising out of copyright laws. An informal report on the working of the scheme appeared in the *IAML(UK) Newsletter* for February 1996 (No. 30, p. 15–20).

### British Composers' News

#### 1. Parry Quartet Discovered

The score and parts of Hubert Parry's *String Quartet in G*, the third and last of his quartets (all early to mid-period works, this one dates from 1880), have been published by Fentone Music. This work was considered to have been lost until it turned up in 1983 among the papers of the composer Gerald Finzi, who assisted Parry's daughter Dorothea in the sorting of her father's music. It was not finally identified as the missing work until 1993. The quartet has been edited by Michael Allis, an authority on Parry and has been performed and broadcast. The score costs £21 and the parts £25.

#### 2. Howells on the World Wide Web

A World Wide Web site devoted to the life and music of Herbert Howells is now available, at the address <http://www.gprep.pvt.k12.md.us/~glbaum/howells/howells.html>. Those skilled in cryptography will have realised that this is based at the Georgetown Preparatory Music Department, Georgetown, Maryland and is run by Gary Daum. The site includes a brief biography of Howells, plus a picture of the composer; a selected discography, mainly of recordings released by Hyperion and Chandos; and Daum's 'Personal reflections on the music of Herbert Howells'. While useful as an early example of a Web site devoted to a single composer, the site illustrates well the problems of making anything other than material written by the site owner him/herself available in the public domain: the majority of the material is by Daum himself, and does not include any literature (by now fairly extensive)

by other commentators, presumably due, at least in part, to copyright restrictions.

*John Wagstaff*

### 3. William Alwyn Society

The William Alwyn Society has been formed with the aims of widening and deepening the knowledge of the composer's music, writings and paintings, encouraging public performances of his music and to provide a forum and link for admirers of Alwyn's works. Further information can be had from the secretary, Andrew Palmer, The William Alwyn Society, 51 Bailey Street, Old Basford, Nottingham NG6 0HD. Tel; 0115 978 0863.

### Brahms and Henschel

The following enquiry has been received from George S. Bozarth of the University of Washington:

In conjunction with the publication of a book on Johannes Brahms and the eminent singer and conductor Sir George Henschel (1850–1934), I am trying to locate the eighteen autograph letters and ten autograph postcards sold as a lot at auction by Sotheby, Wilkinson and Hodge in 1919 and subsequently offered for sale individually in the catalogues of Maggs Brothers (London) during the 1920s and 1930s. Anyone with information about these documents is requested to contact Professor George S. Bozarth, School of Music, University of Washington, Box 353450, Seattle, WA 98195 USA. Telephone (206) 543-1201; Fax (206) 685-9499.

### North West Union Catalogue of Vocal Scores

Further to the report in vol. 32 no. 2, *Brio* is glad to report that the North West Union Catalogue of Vocal Scores, compiled and edited by Anthony Hodges, is now available. Running to over 300 pages, its purpose is to provide a clear, comprehensive guide to sets of vocal scores available for loan from libraries across the North West Regional Library System and will be welcomed by all libraries dealing with sets of performance materials. The Catalogue is available from the North West Regional Library System, Central Library, St Peter's Square, Manchester M2 5PD from whom further details and an order form can be obtained. The ISBN is 0-947969-28-4 and the catalogue costs £55 plus £5 for postage and packing.



## BOOK AND MUSIC REVIEWS

(Edited by Karen Abbott)

Robert Lee Weaver *Waelrant and Laet: music publishers in Antwerp's Golden Age*. Warren, Michigan: Harmonie Park Press, 1994. (Detroit monographs in musicology/Studies in music; no 15) xxiii, 421 p. ISBN 0-89990-071-2. \$55.00

Robert Lee Weaver *A descriptive bibliographic catalog of the music printed by Hubert Waelrant and Jan de Laet*. Warren, Michigan: Harmonie Park Press, 1994. (Detroit studies in music bibliography; 73) xxvi, 264 p. ISBN 0-89990-058-5. \$40.00

Hubert Waelrant and Jan de Laet are not names which immediately spring to mind when considering the early history of music publishing, and these volumes contain probably the total corpus of knowledge about them. The historical account of the partnership, its press and publications is supplemented by the catalogue, which is a descriptive and analytical bibliographic catalogue of their joint publications, and those of Jan de Laet and his widow. The volumes must be used as a set, as there are frequent references from one to the other.

The subtitle 'music publishers in Antwerp's Golden Age' is a more accurate reflection of the contents of the monograph. No primary documents of the business partnership of Waelrant and Laet survive, so the primary source for the study is the surviving printed music, together with information about contemporary publishers, such as Susato, Phalese, Attaignant and Gardane, which can be related to Waelrant and Laet. The monograph is divided into two parts; the first entitled 'Setting and background' provides an excellent overview of the economic, political and cultural life of Antwerp in the sixteenth-century, when it was the most important port city in Europe, and counted Obrecht, Lassus, Alamire, Susato and Breugel among its citizens. A survey of music printing in Antwerp and surrounding towns includes further details of the work of Susato, Phalese and Plantin, and places Waelrant and Laet in their context within the history of music printing and publishing in the Netherlands. Short chapters on Waelrant (c.1517-1595) and Laet (c.1524-c.1566) provide what biographical information can be gleaned from non-music sources. The second part of the text discusses their publications. All the information is gleaned from the published books themselves, chiefly from the title-pages and dedicatory prefaces. The partnership lasted for between four and six years in the 1550s; Waelrant was a musician and composer who would have undertaken the selection, editing and proof-reading

of the music volumes published, while Laet was a printer, probably with no musical knowledge, who needed Waelrant to assist in his music publications. The sixteen surviving music books published together are chiefly compilations of motets and chansons by various composers, although two volumes are devoted solely to Waelrant's works. All seventeen of Laet's music publications following their partnership are single-composer volumes, where presumably the composer was the proof-reader, and include a volume of motets by Lassus published in 1556, when Lassus visited Antwerp. The exhaustive discussion of the publications covers paper, watermarks, chronology, house-style and editorial concerns, music type, underlay and accidentals, and there are numerous musical and facsimile illustrations. The production and selling aspects are approached by analogy with contemporary publishers, and there is a survey of composers represented, who were almost exclusively from the Netherlands and northern France. The appendices include the full text of all the dedicatory prefaces of the joint publications, with English translations, and miscellaneous documents. The list of dimensions of music types used seems a little excessive in detail, but the incipits of works taken from the bindings of Waelrant and Laet part-books in Stockholm could be useful to future research.

The catalogue, which has a useful, detailed, precise guide, includes publications of the partnership, of Laet alone and of his widow, and brief details of Waelrant's compositions in other publications. For each title, there is a full bibliographic and physical description, the location of books and their contents and sources for modern editions in a similar fashion to Heartz's monograph on Attaignant. Weaver has also unearthed manuscript sources for nine motets and five secular works by Waelrant, hitherto unknown. The guide to watermarks has 24 pages of illustrations, using Briquet's nomenclature. There is a substantial bibliography, including many non-music sources, and the catalogue has an index of books by short title, index of first lines (subdivided by language, with composer and number of parts given) and an index of composers, all of which could usefully serve as models for similar studies.

Although describing a narrow subject field, these volumes give an excellent account of music publishing in sixteenth-century Antwerp, and discuss aspects of music production and editing which would prove useful to any editor of early Renaissance music. The background information is reminiscent of Strohm's work on Bruges, and for the price I would recommend purchase for an academic music library.

Katharine Hogg

Stuart Pollens *The early pianoforte*. Cambridge: Cambridge University Press, 1995. (Cambridge musical texts and monographs). xx, 297 p. ISBN 0-521-41729-5. £55.

The invention of the piano is usually credited to Cristofori in around 1700, but the author takes us back to the mid-fifteenth century for the beginning



of his historical and technical study. In c.1440 Arnaut of Zwolle described a rebounding striking mechanism for a keyboard instrument, which distinguishes the piano mechanism from the clavichord and harpsichord, although this method remained obscure until Cristofori's invention of the pivoted hammer and escapement mechanism over two centuries later. The second chapter, 'The pianoforte in sixteenth and seventeenth century Italy', describes a surviving spinet dated 1585 which was refitted with striking tangents, and cites contemporary documents which refer to keyboard instruments capable of dynamic gradation. Cristofori's instruments are discussed with a wealth of diagrams and illustrations, and later chapters include the Iberian pianoforte, the pianoforte in Germany and in France.

The author is Associate Conservator of Musical Instruments at the Metropolitan Museum of Art, and this is reflected in his approach to the subject. He provides a technical description of all known pianofortes up to 1763 (hence the exclusion of English instruments), all of which he has been able to see, and the detailed technical specifications, diagrams and photographs serve as an excellent reference source. Appendices include documents in French, German and Italian from the early eighteenth century describing the pianoforte, and particularly fascinating are the notes taken by Maffei when he interviewed Cristofori for an article about the newly invented pianoforte in 1711 (this document alone is provided with an English translation). As the author points out, it may seem limited to write a history of the piano up to the point where specific music begins to appear for it, but on the contrary the piano's expressive qualities, in its early years, were viewed as an asset in the performance of the existing keyboard repertoire. Perhaps Bach's keyboard suites are 'authentic' piano repertoire after all? Students and performers of early keyboard music will find this essential reading.

Katharine Hogg

John Caldwell *Editing early music*. 2nd ed. (Early music series; 5) Oxford: Clarendon Press, 1995. xii, 135 p. ISBN 0-19-816544-7. £13.99 (pbk).

An essential introduction to the subject in its first edition ten years ago, this revised edition has been updated and expanded. The new postscript includes a brief discussion of stemmatics, and supplements to various sections of the text with the author's additional comments on *musica ficta*, tempo relationships and printing and publishing, all taking account of developments since the previous edition. The text is essentially unaltered and remains an excellent overview, although the chapter on preparation of copy is showing signs of age in its description of modern music-setting and summary of copyright law. I found the many subdivisions of the select bibliography unhelpful and unnecessary, particularly as one section frequently refers the reader to another. More useful would be general divisions by subject (notation, editing, bibliography) rather than by period, subdivided by subject. The

author's comments in the bibliography are however, extremely helpful, and this is a book which should be referred to by all those with an interest in the performance and editing of early music.

Katharine Hogg

Daniel R. Melamed *J. S. Bach and the German motet*. Cambridge: Cambridge University Press, 1995. xv, 229 p. ISBN 0-521-41864-X.

A reappraisal of a familiar subject can produce fresh insights and new perspectives; in this study Melamed approaches Bach's motets from the context of the German motet tradition and argues that they are rooted in the conventions of his time. He discusses the term and concept of 'motet'; Bach's motets; motet style in Bach's concerted compositions; and Bach's contact with seventeenth-century German motets. The author suggests that several motets are probably reworkings of earlier material, on the basis of which their chronology can be revised. He also demonstrates that Bach was active as a composer of motets throughout his career, and argues for Bach's authorship of 'Ich lasse dich nicht' (BWV Anh. 159). There is much consideration of 'motet style', and the 16-page appendix gives original texts of definitions of the genre from 1697 to 1753, cited in this study.

A chapter on the history of the Altbachisches Archiv speculates on Bach's attitude to and interest in the music of the older generation of his family, and his interest in seventeenth-century motets. Musical examples and illustrations support the text, but the origin of this book as a doctoral thesis is evident, and a familiarity with the subject is essential to follow the discussion.

Katharine Hogg

Graham Strahle *An early music dictionary: musical terms from British sources, 1500-1740* Cambridge: Cambridge University Press, 1995. xl, 469 p. ISBN 0-521-41688-4. £60.

This fascinating work of reference gathers together definitions of musical terms from over 140 British lexicographical works and musical treatises of the Renaissance and Baroque periods, including many unpublished sources. It enables the meaning of a word at a particular period to be checked with ease and presents a richer and more diverse vocabulary than might have been expected. The range of dates covered is chosen to go on from Henry H. Carter's *A dictionary of Middle English musical terms* (Bloomington: Indiana University Press, 1961, reprinted New York: Kraus Reprint Co., 1968) and continue up to the publication of the first significant English music dictionary, Grassineau's *Musical dictionary* of 1740. Under each headword, definitions are quoted exactly as they appear in the original sources, and are given in chronological order; first from lexicographical and then from pedagogical



works, enabling shifts in meaning to be traced. The layout is clear and there are many helpful cross-references, including from modern terms to older homonyms. The source dictionaries include not only those in English, but also translation dictionaries from Latin, Italian, French and Spanish which were published in England. A note of caution needs to be sounded about accepting these definitions at face value; the dictionaries were compiled by lexicographers rather than musicians and it soon becomes clear to anyone using Strahle's book that compilers shamelessly pilfered definitions from earlier works, possibly artificially extending the life of a particular meaning. On the other hand, the definitions from musical treatises reveal musicians' understanding of the vocabulary of their profession expressed in their own words, and it is useful to have both viewpoints juxtaposed. Non-inclusion of a word does not necessarily indicate non-usage, as a term might be considered too commonplace or unimportant to merit inclusion in a scholarly work, and the most powerful use of this book, which belongs in the reference sections of academic music libraries and larger public libraries, is in conjunction with modern music dictionaries and encyclopedias.

Rosemary Williamson

Johann Friedrich Agricola *Introduction to the art of singing*, ed. and trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995. ISBN 0-521-45428-X. £40

Julianne C. Baird makes available for the first time in English, Johann Friedrich Agricola's work *Anleitung zur Singkunst*, based on Pier Francesco Tosi's *Opinioni de' Cantori Antichi e Moderni* (1723), an important treatise on singing which provides an authoritative guide to the late 17th and 18th centuries in all matters of embellishment and interpretation.

Tosi (c.1653-1732), an Italian singer, teacher and composer, is now remembered mainly for this treatise, known to English readers in its 1742 translation by J. E. Galliard as *Observations on the Florid Song*, and the only important Italian treatise to deal extensively with ornamentation between 1620 and 1750. He was in great demand as a castrato in Italy, Dresden and other European courts and as he spent much of his time in travelling, he had the opportunity to hear the most celebrated singers of his day. The fact that Tosi was critical of the newer vocal idiom that was beginning to replace the older *bel canto* style in the 1720s did not prevent his treatise from being popular and he was read, studied and quoted by singing teachers for over half a century. There were complete translations in English and in German with added music examples, and extracts were also translated into Dutch.

The German translation was accomplished by Johann Friedrich Agricola (1720-1774), court composer to Frederick II, organist, singing master and conductor who had studied with J. S. Bach in Leipzig and with Quantz in Berlin. He published Tosi's *Opinioni* under the title *Anleitung zur Singkunst*,

providing a careful translation of Tosi's book and accompanying it with musical examples, short explanatory notes and extensive commentaries to elucidate both his own and Tosi's teachings, thus bringing it up to date with the tastes of Frederick II's court in Berlin.

Together with several chapters concentrating on specific aspects of ornamentation and performance practice, there are three chapters of observations and remarks for the singing teacher, student and professional singer. Much of what Tosi has to say is as true today as it obviously was then, and his comments still provide an invaluable guide. To supplement Tosi's remarks, Agricola adds full explanations of solmization, vocal physiology and phonation, registers, variation of levels of pitch and *messa di voce*. He also provides advice and exercises for the execution of various forms of ornamentation, omitted by Tosi, and advice on such matters as how and where to breathe in divisions. Differences arise between Tosi and Agricola, however, on the subject of the improvisation of ornaments; Tosi believed in spontaneous improvisation, whereas the practice in Frederick II's court was to adhere strictly to the written notes of the composer. It is interesting to note also, Agricola's omission of Tosi's point about the importance of the artist maintaining omniscience from any patron. As Agricola was already out of favour with Frederick II, he obviously considered it expedient to avoid causing further offence.

In addition to her introduction and bibliography, Baird furnishes the book with comprehensive notes both to clarify certain points and act as a reference to the sources used. This is a very detailed book which is not only worthy of a place in any Baroque specialist's, singer's or teacher's library, but is indeed almost essential. Despite the fact that it is primarily a technical book, the reader will gain a personal insight into both Tosi and Agricola whose combined works provide us with first-hand knowledge of the field of Baroque ornament in singing.

Carol B. Tavares-Chen

J. S. Bach's *precepts and principles for playing the thorough-bass or accompanying in four parts*, Leipzig 1738 ed. and trans. Pamela L. Poulin. Oxford: Clarendon Press, 1994. xxvii, 112 p. (Early music series; 16) ISBN 0-19-816225-1. £30

Few of Bach's teaching documents survive, so this treatise in the hand of his pupil Carl August Thieme, provides important insights into his teaching methods. The introduction makes comparisons with other contemporary treatises, in particular with Niedt's *Musical guide*, and discusses the influence of Bach's *Precepts* on later theorists. This edition consists of a translation, a transcription of the music examples into modern notation, and a complete facsimile of the treatise, published here for the first time. The facsimile is interesting as a historical document but for most readers, the text in translation will be most pertinent to their studies, summarising Bach's fundamental rules and also indicating why so few of his written teaching documents survive.



He had an apparent frustration with the written word and writes 'the remaining, which cannot be clearly described in words alone, can be deduced from the last given example'. Clearly he preferred copious examples to any written exposition of the rules. As Christoph Wolff writes in the preface, any study of these documents must be accompanied by a critical review of Bach's own written-out continuo realisations. This edition is to be welcomed as an accessible approach to Bach's teaching methods.

Katharine Hogg

Geoff Smith and Nicola Walker Smith *American originals*. Faber and Faber, 1994. viii, 280 p. ISBN 0-571-17088-9. £12.99

*American originals* is a collection of interviews with American composers, whose distinctive and innovative styles have helped define the unique character of contemporary music in America. The selected composers are not those who have strongly aligned themselves to European traditions (for example Babbitt or Carter), but rather those whose work can clearly be seen as the expression of an American identity and cultural heritage — in the wide range of forms which this implies. The authors, both of whom are deeply involved in contemporary music in Britain (the former as a composer, the latter as a singer), make excellent interviewers. Their combined experience seems to have helped them find the right questions at the right time, resulting in some flowing and engaging dialogues. The book apparently grew out of an initial interview with John Cage, and encouraged by his warm reception, the authors had the idea to interview further composers. Five years and several trips to America later, this collection of 25 interviews was complete. For each of the featured composers, a biography and (black and white) photograph precede the main body of the interview. The appendix includes an extended discography which contains many of the works discussed in the interviews.

Several of the interviews, such as those with Alvin Lucier, Glenn Branca, Daniel Lentz, Lou Harrison, and Meredith Monk, are particularly noteworthy in respect of helping Europeans better understand the psyche of the American composer. Almost all the composers make some very interesting and sometimes quite outspoken remarks — for example Robert Moran, when asked what he learned from Berio, replied 'how not to treat people'. A similar format is used in each of the interviews covering influences and education, the finding of a unique voice, attitudes towards European music (in particular the avant garde), and attitudes towards fellow American composers, (especially John Cage). This makes it possible for the reader to draw some interesting comparisons between what — save for their 'Americanness' — is quite a disparate group of composers. In addition to well-known and highly publicised figures such as Glass, Reich, Adams et al, several less high-profile figures are also included, for example, Philip Corner, Charles Amirkhania, Robert Ashley, and James Fulkerson (who was apparently the catalyst for

the whole book in providing the authors with John Cage's phone number). Women composers comprise such luminaries as Laurie Anderson and Meredith Monk, as well as Alison Knowles and Pauline Oliveros.

My only real criticism of the book is that despite the inclusion of certain composers who have used electronics, representation from their counterparts in the field of computer music is unfortunately lacking. Considering that America is probably the home of computer music, this is all the more of an omission. In any revised edition of the book, this should be remedied with the possible inclusion of Paul Lansky. Nevertheless for anyone even remotely interested in contemporary American music, this book will make a fascinating read.

Nicky Hind

David J. Elliott *Music matters: a new philosophy of music education*. Oxford: Oxford University Press, 1995. i, 395 p. ISBN 0-19-509171-X. £22.50

The aesthetics of music has always been at best a difficult, at worst a confused subject; at times, so it seems, open to anyone who cares to venture an opinion. The last few years, however, have seen a rush of ground-breaking publications on the philosophy of music. David Elliott's new book is an example and sets new standards for lucidity and accessibility in communicating the most demanding of subject-matter.

Elliott promises a new philosophy of music education. While the subject of music education is not a novel one, it has nevertheless, so far played an ancillary role to the philosophy of music proper, in that it has been derived and dominated by sets of beliefs about the nature of music and our aesthetic experience thereof. These have been most popularly held in this century by Susan K. Langer and Leonard B. Meyer. Elliott, assuming the premise that a philosophy of music education depends essentially on the nature of the philosophy of music which underlies it, cuts through the dense debates about aesthetic perception and experience of music with refreshing conciseness and clarity, without his approach lacking conceptual complexity. Following the most recent school of thought within aesthetics, he shows how sets of aesthetic beliefs which universalise the 19th century view of the nature of 'music' as being equivalent to 'musical works', are basically flawed. They do not for instance, account for music which is not in 'work' form, such as most folk-music, jazz or avant-garde music, and they seem to have nothing to say about the significance of music as a human activity. This negligence has influenced traditional philosophy of music education in so far as aesthetic perception and experience have been conceived as essentially passive phenomena, thus failing to consider the nature and importance of music making.

Elliott advances an alternative way of thinking about music and thus music education, by addressing such fundamental questions as; What is music? Is music significant in human life? What is music education? Does music



education deserve a secure place in general education? What should be taught and why? Holding that the significance of music education depends on the significance of music in human life, Elliott argues for a multidimensional concept of music that explains why music making and listening are unique forms of thinking and the sole sources of the most important kind of knowledge that human beings can gain. Through his complex and wide-ranging examination of music as a diverse human practice, Elliott expounds a concept of music education which offers new perspectives on the nature and significance of performing, listening, musicianship, multiculturalism, creativity, curriculum development and so on.

This book, passionately written and compelling to read, is designed primarily as a textbook for music teachers, stimulating rigorous reflections on the 'why, what and how' of music education. It is however, of interest to anyone who thinks seriously about music and its practice as well as its importance within the gamut of human pursuits, offering substantive and thought-provoking answers to the question of why *Music Matters!*

Lydia D. Rohmer

*Purcell studies*, ed. Curtis Price. Cambridge: Cambridge University Press, 1995. xii, 305 p. ISBN 0-521-44174-9. £40 (hbk)

*Purcell remembered*. ed. Michael Burden. Faber, 1995. xxv, 188 p. ISBN 0-571-17270-9. £9.99 (pbk)

What of Purcell will remain after his tercentenary? Will his music take a higher profile in concerts, recordings and broadcasts than it did before 1995? Will the insights gained by the concentration of musicological attention penetrate the criticism of the Baroque period for the foreseeable future? Even if opera companies confine themselves with relief to an occasional *Dido* and cathedral choirs to *The bell anthem*, the advances in knowledge and understanding of sources and performance practice gained by scholars and musicians, both in collaboration and in occasional acrimony, should not fail to have a lasting and beneficial effect on our appreciation of Purcell's music in particular, and of the music of his age in general. Within this context, *Purcell remembered* was, ultimately, one Purcell volume too many. So much Purcellian musicology has been revelatory, couched in tones ranging from respectful to enthusiastic, that this volume of reminiscences, journalism, evangelism and zeal, predominantly in extracts, caused this reviewer's appetite to sicken and so die. The items range from entries in Pepys's diary to modern appreciations by Britten, Tippett and less predictably Poulenc, by way of an assessment by Burney, a poem by Hopkins and reviews of the bicentenary. As such it is suitable on the one hand for the fanatic, and on the other for the casual observer. The title of one of the chapters, 'Two coronations and a revolution', typifies the editor's lightness of touch, I grant him, but set beside all the other Purcellian delicacies, this confection becomes something of an overdose. At such a low price it would be perverse not to

suggest that libraries might consider purchasing it, but it is better regarded as an agreeable luxury on which to spend a spare tenner, rather than as an essential on which to expend one's last.

One of the final musicological flourishes of this tercentenary has been *Purcell studies*. Far from showing any evidence of running out of critical steam, this collection contains some of the best essays to have celebrated this festival. Several of the musicological preoccupations that emerged during 1995 are manifested here. Of particular interest to music librarians are the studies of source materials. It is a matter for pride that it was a member of IAML (UK), the antiquarian book dealer Lisa Cox, who recently discovered *GB-LBL* MS. Mus. 1, the autograph manuscript containing music by Purcell and Draghi. Curtis Price provides a 'preliminary report' but it has been superseded by his own paper 'Newly discovered autograph keyboard music of Purcell and Draghi' in the *Journal of the Royal Musical Association* 120 (1995) p. 77-111. (A paper with the music librarian's slant is 'British Library MS. Mus. 1: a recently discovered manuscript of keyboard music by Henry Purcell and Giovanni Battista Draghi' by our own Chris Banks in *Brio* 32 (1995) p. 87-93.) If Price admits having had to write this article at the last minute, it is obvious that many of the contributors prepared their work over the preceding years, either from the substance of their essays, or from their prolific output elsewhere, or both. This last category accommodates Robert Thompson, external curator of the Purcell tercentenary exhibition at the British Library. Here he writes on 'Purcell's great autographs'. These three he lists and describes bibliographically. Since one of the three is the subject of another essay in the collection, he only provides inventories of the other two, but he also inventories two other related manuscripts. Thompson comes to interesting conclusions about the purposes and provenances of each source. His paper is placed, and is best read, in tandem with Robert Shay's 'Purcell as collector of 'ancient' music: Fitzwilliam MS 88'. As well as providing an inventory of this 'great autograph', Shay isolates Purcell's sources for the music he chose to copy, illustrates his methods of copying and explains why Purcell set about such a task. From this essay the collection moves seamlessly to Rebecca Herrisone's 'Purcell's revisions of his own works' which by definition deals with the autographs, including over a dozen in addition to those discussed by Thompson and Shay. She identifies the different purposes the several manuscripts served and, having described how Purcell copied and subsequently revised, she analyses his revisions. This paper is conspicuously well illustrated. Fitzwilliam MS 88 crops up again in 'Only Purcell e're shall equal Blow' by the prolific Bruce Wood. Until now, nobody has really got to grips with what was viewed as Purcell's debt to his teacher, Blow. Although Purcell copied 'ancient' music from Tallis to Child into MS 88, he only absorbed their actual technique by way of Blow. Nevertheless, Wood shows that Blow became increasingly indebted musically to his pupil. One further work on sources again shows Purcell in the light of a contemporary. Peter Holman, another prolific contributor of Purcelliana, discovered a score of an anthem by Daniel Roseingrave in the hand of Purcell. In what is another well illustrated paper, Holman debates how much of the manuscript



is actually in Purcell's hand, and ponders why such a work should have been copied by Purcell. Its provenance remains a mystery, but as is the case with all sound bibliographical discussion, the argument is interesting and valuable not just for the instance to hand, but also for how such an approach can be applied in other instances.

Turning now to the more broadly musicological papers one encounters our own colleague Margaret Laurie writing about 'Continuity and tempo in Purcell's vocal works'. It is not flippant to observe that Margaret is writing about how Purcell keeps his music ticking over, for she makes copious reference to contemporary indications of musical tempo related to clock tempos and timepieces. The essay begins by looking at the ways in which Purcell links varied sections within a single piece, and concludes with a clear and comprehensible consideration of the potentially impenetrable question of the meanings conveyed by the different time signatures he used. Whether achieved by accident or design, the strength of this collection is in the relationships that emerge between the various chapters. Blow reappears in Martin Adams's study of 'Purcell, Blow and the English court ode', and the odes are featured in Ian Spink's 'Purcell's odes: propaganda and panegyric', useful for its 'Chronological list of Purcell's odes' which includes librettist, original title, date of first performance and names of performers where known. Margaret Laurie's paper is complemented by 'Poetic metre, musical metre, and the dance in Purcell's songs' by Katherine T Rohrer, a substantial paper owing more to linguistics than musicology, but remaining obstinately readable despite the need for many technical terms. In some ways it is a shame that both writers on Purcell's operas opted for the same work, *King Arthur*. Nevertheless their approaches are so varied that this does not become a problem for the reader. In 'King Arthur expos'd: a lesson in anatomy' the ubiquitous Andrew Pinnock delves into the sources Dryden exploited for his libretto. Meanwhile Ellen T. Harris relates 'King Arthur's journey into the eighteenth century', revealing how successive revivals from 1736 (largely unchanged), 1763 (Dublin, several alterations), and 1770 (extensive revisions by Garrick and Arne, who seemed to want even more) led to its compression by Kemble and Linley as an afterpiece retitled *Arthur and Emmeline* which was performed from 1784 to 1791. Janet Snowman's afterword looks at 'A portrait of Henry Purcell' in the Royal Academy of Music for what it can tell us about a number of his other likenesses. It may be perverse to conclude by returning to the introduction, but Price's 'In search of Purcell's character' is a judicious summary of what is known and what can be deduced from the available evidence. Thorough, yet deft, it is the perfect overture to what is an enjoyable, readable and edifying collection of essays.

Richard Turbet

Ian Spink *Restoration cathedral music 1660-1714*. Oxford: Clarendon Press, 1995. xvi, 487 p. (Oxford studies in British church music) ISBN 0-19-816149-2. £55

This is an important book, based on the author's thorough investigation of the archives of all the relevant cathedral and choral foundations and the

sources for the music associated with them. A new, rich picture of the period emerges, which widens our knowledge of the English sacred repertoire and puts flesh on the bones of many minor figures. The book falls into three major sections. The first, on the choral service and its music, examines the liturgical and organisational context, introduces the principal musical sources, and summarizes the evidence for performance practices. The subsection 'Aspects of performance' (p. 89-98) is relevant to all performers of seventeenth-century English music. One of the most striking points to emerge is that modern cathedral choirs are top-heavy in comparison with their seventeenth-century counterparts: choirs averaged two men to each boy and some of the smaller institutions employed as few as four boys. The second section, on the Chapel Royal and its composers, is concerned with the more glamorous side of sacred composition, but approaches its subject in a different way from most, by paying equal attention to figures who have become less well-known in modern times, such as Pelham Humfrey's contemporary William Turner (1652-1740) and Purcell's pupil John Weldon (1676-1736). Handel's music for the Chapel Royal and his 'Utrecht' *Te Deum* which was performed at St. Paul's are included in this historical survey, and Spink concludes that Handel's works had little influence on English sacred music until the second half of the eighteenth century. The final section, which accounts for about 50% of the text, examines music in the cathedrals and collegiate foundations, proceeding place by place. For each institution there is a succinct account of its musical personnel, wages and finances, organs and other instruments, and choral repertoire, with reference to the musical and documentary sources which survive in its archives. A wealth of new information on provincial music making emerges, bound to be the starting point for much future research. The standard of performance and the conduct of musicians was as diverse as the choral repertory: seventeenth-century cathedral organists emerge from the archives as 'a troublesome bunch, frequently quarrelsome and unsubordinate, or simply lazy and incompetent, sometimes apparently pathologically defiant of authority and morally depraved. [...] such men as Thomas Mudd and Daniel Roseingrave seem to have caused trouble wherever they went' (p. 56). The book's structure makes it easy to dip into as a work of reference, and it will be of interest to local historians, organists and choral directors as well as academics. The text is enriched by many musical examples, the majority from unpublished manuscripts, and the most important documentary sources are transcribed in six appendices.

Rosemary Williamson

Michael Foster *Elgar's gigantic work: The story of the Apostles trilogy*. Thames Publishing, 1996. 120 p. ISBN 0-905210-79-4. £9.95

Percy M. Young *Elgar, Newman and the Dream of Gerontius, in the tradition of English Catholicism*. Aldershot: Scolar Press, 1995. 155 p. ISBN 0-85967-877-6. £30

Here are two carefully researched books. Dr Percy Young's reputation as an Elgarian scholar is well known, but Michael Foster is a newcomer amongst



writers on the composer. His fascinating and contained account (120 pages) of the Apostles Trilogy deserves to be widely read. Despite the fact that the book is confined to a very narrow and restricted part of the composer's output it nevertheless succeeds in catching the reader's attention. This is not a dry account by any means. Much is made of the Wagnerian influence (and this was of course already well known), but it is hard not to be caught up in the composer's feverish attempts to complete both oratorios on time and his almost frantic searches for suitable texts (a problem that did not arise when he composed the *Dream of Gerontius*). The composer's gradual realisation that he was never going to complete the trilogy is well explored and the background to the proposed, but unwritten, final oratorio is given appropriate space. In order to help those who know little of the composer's life, Foster includes passing references to events and circumstances to assist the reader better to understand comments that are made. To the scholar these are superfluous but to the general reader they are most helpful. As in Michael Kennedy's *Portrait of Elgar*, Foster concludes that the unfinished trilogy pointed the way ahead to composers such as Vaughan Williams, Walton and Tippett. Altogether a sound and very readable book.

Percy Young's book is particularly important in that it breaks fresh ground in its account of English Catholicism and of the difficulties experienced by musicians working within the Catholic church during the past two centuries. Having given a most informative historical account Young moves on to discuss the careers of both Newman and Elgar, particularly with regard to their life within the Catholic church and in the eventual merging of their gifts in the incomparable *Gerontius*. A strong thread throughout the book is the intolerance experienced by Catholics and their struggle for emancipation and acceptance. There are some excellent quotations particularly in the chapter entitled 'Music and Words' (relating to Newman) and again in chapter 9 '... A Triumph of Faith' (the background to Elgar's writing of *Gerontius*). It is a revelation to read about Newman's abilities as a musician and there is surely room for further study to be made of this. The references to the work of architects and the resultant building of schools, churches and Cathedrals all help to enrich the atmosphere of the book. It is the tradition of English Catholicism which is paramount, but through this Dr. Young gives us new insights into both Newman and Elgar and so helps the reader to understand and appreciate *Gerontius* even more. The introduction tells us that this study 'unites the intellectual, theological and cultural properties of English Catholicism'. It surely does and one can only wonder why such a study has been so long in coming.

Christopher Gower

Alan Ridout *A composer's life*. Thames Publishing, 1995. 123 p. ISBN 0-905210-54-9. £9.95

Eric Wetherell *Gordon Jacob: a centenary biography*. Thames Publishing, 1995. 112 p. ISBN 0-905210-84-0. £9.95

I suppose that there is a sense in which if one can't find anything else positive to say about a particular book, one can always write that it fills a gap in the

collection. Librarians are (often quite rightly) keen on filling gaps, as if at some nominal time in the far distant future every conceivable chink in the dyke of human knowledge will be plugged by a suitable finger, even if the gap wasn't previously apparent to anyone except the author concerned. Absolute nonsense of course; there will always be more to discover, thank goodness. This is by no means to suggest that the only good thing to say about the two titles under consideration is that they fulfil the function of musico-bibliographical polyfilla, they do far more than that, but those who care about the history of British music in the twentieth century know well that there are still aching chasms to be bridged. Book length accounts of these two composers have not appeared before and John Bishop's Thames Publishing deserves high praise for issuing them and continually championing the British cause.

Like his own teacher, Stanford, before him, Gordon Jacob's current reputation rests rather more on those who studied with him than on his own career as a composer. He was also misguided enough not only to acquire great facility and skill as an orchestrator and arranger (composers as distasteful as Walford Davies and Vaughan Williams came to him for advice) but more seriously to gain a reputation for having done so; this too, drew attention away from his original work, and enabled others to denigrate him as a mere technician. The British have always preferred the talented amateur to the consummate professional (Vaughan Williams assiduously cultivated the myth that he was technically incompetent when he was actually nothing of the kind), too much technique betraying a lack of inherent inspiration no doubt. This is much the same attitude that celebrates inherited wealth, old money, and sneers at those who have had to work to achieve their position in life. Eric Wetherell's biography addresses this imbalance only in part. Wetherell was himself a pupil of Jacob and although there is much useful information here, particularly concerning the composer's family background and his early years seeing action (and losing a much loved elder brother) in the First World War, the book suffers from being little more than a succession of anecdotes rather than a properly integrated study. Wetherell seems to be over-protective of his subject; he hints that there might have been darker episodes in Jacob's emotional life, but does not develop them and I was left at the end none the wiser as to *why* he decided to be a composer; what exactly were his ruling passions; what actually drove him to musical creativity. Wetherell has clearly had access to Jacob's posthumous papers and seems to assume that because a particular occasion or work is documented by primary source material, it necessarily acquires added significance. Having dug around in a number of archives, I am strongly of the opinion that the paper people leave behind them is, in all but the most egotistical cases, less a consciously assembled archive and more a haphazard selection of what missed the wastepaper basket; it needs to be sifted accordingly. This is an amiable book about an amiable man, but Gordon Jacob the person seems somehow to be missing. I think that there must a good deal more to be said, and of course it would be said by the music itself, if we could ever get a proper chance to hear it.



What convinces me even more that this is far from being the last word on Gordon Jacob is that his pupil Alan Ridout manages to convey a much stronger idea of his personality in just a few pages of his own autobiography. Indeed one might read Ridout's book not only from the obvious point of view of finding out about a composer of whose music I am ashamed to say I know comparatively little, but also for his pithy and often pungent comments on those other composers (named) with whom he studied and even more abrasive opinions concerning certain critics (unnamed, for obvious reasons) whom he taught. Herbert Howells and Michael Tippett, both elevated to a certain status by their admirers are here treated to a refreshingly alternative view by a man of sharp intelligence and abundant and generous humanity. Peter Racine Fricker and Henk Badings, much less well known, are celebrated as composers and teachers and there is a fascinating chapter on Thurston Dart, whose public persona disguised a man of deep contrasts. This is not to suggest that Alan Ridout himself is less interesting than the famous figures who have walked across his stage, far from it. In fact I have seldom read such an open and honest autobiography, one which digs deeper than most into the workings of the creative mind without betraying any hint of the overdeveloped ego which frequently accompanies it. When he writes for example, that he worked on technical exercises until he discovered the trick (which he doesn't give away) used by Tallis in composing for forty voices, and thereafter found it quite easy, one accepts it as reported fact rather than showing off. Ridout is more aware than most that however important music may be, people's lives are vastly more important, and this outward rather than inward looking humanity shines through the whole book. The final chapter is a moving summary of Ridout's journeying towards a religious, specifically Roman Catholic, position, to which he has come relatively late, but which informs the way in which he writes of his whole life and towards which that life has, with hindsight, been leading. It informs his whole view of the creative process and defines his ideas of its purpose. There are few musicians' autobiographies which approach this one in its balance of subjective account with objective self-analysis. Ridout has been afflicted with serious illness in recent years and lives in semi-seclusion in France, but in this book one senses a man of sensitivity, character, depth and faith, completely at one with himself and with God. I cannot recommend it too highly. Wetherell's book includes a list of Jacob's principle compositions; Ridout does not catalogue his own works, but someone at Thames should have been employed to do it; it is the book's single serious omission.

Paul Andrews

Ethan Haimo *Haydn's symphonic forms: essays in compositional logic*, Oxford: Oxford University Press, 1995. x, 294 p. £35.00

Of all the so-called Classical masters, Haydn is by far the most problematic concerning the understanding of the compositional processes which

underpin his work. He left less by way of sketch material than Beethoven or Schubert or even Mozart, while in his documented autobiographical discussions he had little to say about compositional method. Any attempt to understand the thinking behind Haydn's compositions, and in particular his structural and formal logic, must therefore derive principally from a study of the works themselves. The danger which this presents is obvious; there is a seductive trap into which all too many analysts fall, whether consciously or unconsciously, whereby the musical artefact becomes separated from the historical and social context into which it was introduced and with which its composer interacted. In the same way that no self-respecting biologist would dissect a specimen on the laboratory bench and attempt to hypothesise in ignorance of its habitat, neither should the musical analyst fail to pay close attention to the external circumstances which will have borne on the internal structure of the composition he is examining. The sense of cultural and historical isolation which is otherwise engendered is indeed, one of the most depressing features of so much present-day analysis.

Such a charge could not be levelled at Haimo's work. Detailed and expository though it is, it never loses sight of the context within which Haydn was working. Indeed, it goes further than this, for rather than seeking to apply some general set of late nineteenth or twentieth century analytical techniques to his canon, it proceeds instead to explore his music in terms which themselves derive from the music. Haimo's fundamental concern is to identify the governing principles of Haydn's formal thought and how they are employed. The five principles which are inferred from his music, are identified from the outset and labelled as: the 'sonata form principle' (restatement of material in the tonic key); the 'unity principle' (interrelationships constructed by means of repetition, transposition of material, etc.); the 'redundancy principle' (the reduction of unnecessary repetition); the 'variation principle' (which does not just embrace the formal variation movement, but all circumstances where repetition, of motives and phrases for example, permits the possibility of variation); and the 'normative principle' (whereby a normative sequence of events requires no special response, though infringement of the norms requires some kind of compensatory gesture). These definitions, of necessity extremely compressed, by no means do justice to Haimo's sensitive and considered analysis, but indicate the broad parameters within which he works. The heart of the book comprises nine chapters in which the application of these principles is explored in nine of Haydn's symphonies (nos. 1, 21, 49, 55, 75, 81, 85, 96, and 99), whose dates of composition span the period 1759 to 1793. A perceptive and stimulating final chapter binds the individual analyses even more closely together, paying particular attention to the historical significance of the work.

This is an illuminating and provocative study. As one which proceeds genuinely from a study of the music rather than from the application of externalised analytical tools it is both welcome and overdue. Its greatest beauty, perhaps, lies in its ability to take language, and to some extent basic concepts, of a more traditional kind, but to redefine and employ them in a highly original and illuminating way. Not only do we thereby learn more



about the internal structure of Haydn's music and formal processes, but also about the compositional framework within which composers of the late eighteenth century worked. This is a substantial addition to Haydn scholarship and should rapidly become a classic of its kind.

Ewan West

J. Peter Burkholder *All made of tunes: Charles Ives and the uses of musical borrowing*. Yale University Press, 1995. xii, 554 p. ISBN 0-300-05642-7. £23.50.

To an untutored listener, Charles Ives's seemingly chaotic juxtapositions of popular tunes are the most memorable features of his music. But the use of these tunes is not just an eccentricity. Drawing on the work of John Kirkpatrick and others who have previously identified many of Ives's musical borrowings, J. Peter Burkholder shows the variety of ways in which the tunes are used. Far from being superimposed on the music, a hymn tune or popular song melody may be the thematic basis for a composition. Burkholder identifies 14 different techniques used in manipulating the tunes, including variation, paraphrase, medley and collage, and he explains how the tunes are adapted by Ives in order that they can be developed thematically. Every major work which includes borrowed tunes is discussed in some detail, sometimes with musical examples showing the relationship between the borrowed tune and Ives's transformations of it, although I found the way the examples are set out slightly confusing at first. Burkholder traces the increasingly sophisticated use of borrowing techniques chronologically through Ives's music, but he also shows historical precedents for these techniques in European art music and in American nineteenth century popular song, contending that Ives's music is closer to European traditions than was previously believed. He shows how Ives exploited the thematic similarities between tunes, combining them in ever more ingenious ways. Some melodies are still unidentified, while other allusions are so brief that we cannot be sure if they are intentional or unconscious. The author believes that Ives's music makes sense even to the listener who does not recognize the borrowed tunes, but that the musical and non-musical associations of the borrowed melodies add to the richness of the musical experience.

There is much to stimulate and inform the reader in this wide-ranging book, and extensive notes and a 15-page bibliography provide useful information on many varying topics. There are 3 indexes: the first is of Ives's works; the second, of compositions by others, lists most items by title, but this approach leads to some confusion with generic titles: eg Beethoven's *Sonata, Op.106 (Hammerklavier)* is indexed under 'Beethoven - Sonatas, piano', but his *Diabelli variations* as '*Diabelli variations, Op.120 (Beethoven)*', with no cross reference under Beethoven; the third index contains all references to other composers and to the techniques discussed in the book. Burkholder has made an important contribution to our understanding of Charles Ives and his music.

Liz Bird

Joseph N. Straus *The music of Ruth Crawford Seeger*. Cambridge: Cambridge University Press, 1995. xii, 260 p. (Music in the Twentieth Century) ISBN 0-521-41646-9. £40.00 (US\$59.95)

The growth of interest in women musicians has led to a reappraisal of several unjustly neglected composers. This new study of Ruth Crawford Seeger will do much to enhance her reputation. Born in 1901, Ruth Crawford studied at the Chicago Conservatoire from 1920 to 1929. On the recommendation of Henry Cowell, a friend and lifelong champion of her music, she moved to New York and became the pupil, and in 1932 the wife of Charles Seeger. Probably better known here for her work in collecting and transcribing American folk music, Crawford Seeger was a composer of great originality. While in Chicago she developed a highly chromatic musical language which was further influenced by Seeger's theories of 'dissonant counterpoint'. Crawford Seeger's compositions are as rigorously organized as those of her European serial contemporaries, although Straus shows that she was not influenced by the Second Viennese School, and her compositional methods are quite different. Strauss discusses each of eight elements of Crawford Seeger's musical language in turn (eg melody, register, precompositional plans). He illustrates his argument with many helpful musical examples, so the reader need not have a prior acquaintance with the music, or access to scores. He then presents six analyses of movements from three compositions. The final section of the book outlines the composer's life and raises important questions about her place in contemporary music and in the context of women in music.

Straus's detailed and perceptive analyses reveal a meticulous and disciplined mind, writing music economical of means and uncompromisingly cerebral. And yet lack of confidence in her musical ability appears to be one of several reasons why Crawford Seeger abandoned composition after her marriage. Straus is a persuasive advocate of her music and, despite my own predilection for a juicy cadence, I was impressed by its integrity and strength of purpose. A list of works, and a bibliography which includes theses and conference papers directs the reader to further information on the composer and her milieu. Straus's study will be of value to anyone with an interest in twentieth century composition, American music, or women in music.

Liz Bird

Toru Takemitsu *Confronting silence: selected writings* (transl. and ed. Yoshiko Kakudo and Glenn Glasow). Berkeley: Fallen Leaf Press 1995. i, 171 p. ISBN 0-914913-31-X, \$27.95 hbk. ISBN 0-914913-36-0, \$18.95 pbk.

Toru Takemitsu is internationally recognized as one of the major composers of this century, although he seems to share a sad fate with other important contemporary composers, namely that of relative anonymity amongst ordinary concert-goers. Although a prolific author of essays and commentary,



Takemitsu's writings are unknown except to Japanese-speaking readers. In this present volume *Confronting silence*, a selection of his writings and lectures between 1960 and 1993 previously published almost exclusively in Japan, has been compiled and made available in English translation for the first time.

These writings cover a wide range of subjects: the early and most recent contain mainly insightful commentaries and hommages to Takemitsu's contemporaries and friends, John Cage, Merce Cunningham and Jasper Johns, as well as Morton Feldman, Luigi Nono and Olivier Messiaen. There are further sections on art and music, comparing Eastern and Western approaches, Takemitsu's personal approach to composition and notes and reflections on nature. The latter, true to Japanese character, pervades the spirit of all of Takemitsu's writings.

Reading Takemitsu's prose affords pleasures of diverse kinds. It becomes obvious that although principally a composer, words seem to be more than just an important fascination for him. As the translators rightly observe: 'words stimulate his imagination and, in the literal sense of that word, give rise to images that in turn activate his sensibilities in his search for sounds, the essence of music'. There is an unaffected and poetic quality inherent in the Japanese language which the translators have succeeded in preserving. This musical quality of writing is at times both direct and simple as well as metaphorical and opaque to a Western reader. Much as Takemitsu regards Western compositional style, a style in which he himself has been educated in and to which he adheres, as a mirror to his own native culture, his writings could have the same mirror function for the understanding of our own Western contemporary art music. This is due as much to Takemitsu's refreshingly uncluttered and jargon-free style of writing, in which metaphors like the 'Gardener of Time' seem to evoke a compelling image of the contemporary composer's self-understanding, as to Takemitsu's own compositional position which is on the creative edge between East and West.

Only recently have audiences outside Japan become aware of Takemitsu as a composer of film music, even though he has written the music to over ninety films over the last twenty-eight years, including Akira Kurosawa's *Ran* in 1987. Takemitsu has interesting things to say about the relation of sound, image and word in film pinpointing the strange absence of any satisfactory aesthetic of film music at the end of a century of filmmaking.

*Confronting silence* provides a rare and delightful insight into the work and thought of a great composer, and, beyond this, into the general nature of music, art and literature both in Japan and the West in the 20th century. The elegant simple, beautiful style makes Takemitsu's writings a gem amongst books of this kind, truly accessible to all who are interested in contemporary music and culture in East and West.

Lydia D. Rohmer

Louise Cuyler *The Symphony* (Detroit monographs in musicology/studies in music, vol. 16), Michigan: Harmonie Park Press, 1995. x, 248 p.

In her preface, Louise Cuyler states explicitly the readership for which her book is intended: 'all lovers of orchestral music, but especially to students and those who prize the status of "informed amateur"'. To that extent, it is not intended as a scholarly or surgically analytical text, but rather a generally informative and descriptive work which sets out the main features of the masterpieces of the symphonic tradition clearly and concisely, and explains the compositional procedures which bind them together. Judged on its own terms, the book is an obvious success, demonstrated in part by the fact that it has now been re-issued some twenty-two years after its first edition. And though it may not have particularly scholarly pretensions, its author writes from a perspective of considerable academic distinction. Hence the book carries an authoritative stamp, despite a generally popular approach and the use of straightforward, often non-technical language.

Cuyler's basic approach is to view the symphony as dividing into two main branches: the Austro-German tradition, which is handled in the first part of the book; and the symphonic tradition of other countries, as well as that offshoot of the symphony proper, the symphonic poem, in the second. A third part looks at the twentieth-century tradition where inevitably, there is some emphasis on developments in the USA. A basic bibliography and glossary of terms is also included.

Those in search of either laborious analysis on the one hand, or detailed historical explication on the other, will look here in vain. However, within a remarkably small amount of text, Cuyler succeeds admirably in conveying the essence of a large number of important works. And while there is no opportunity for very detailed analysis, Cuyler nonetheless manages to dissect enough of the music to explain the basic compositional processes which are at work. This is done in terms which are always easy to follow and which for the musically less informed may be clearly grasped. Hence as a concise yet comprehensive introductory text, it may be recommended with some assurance.

Ewan West

Lawrence D. Snyder *German poetry in song: an index of lieder*. Berkeley: Fallen Leaf Press 1995. (Fallen Leaf Reference Books in Music, No. 30). xviii, 730 p. + 200 p. suppl. ISBN 0-914913-32-8. \$75.00 H/b + p/b suppl.

*German poetry in song* is a practical index of 9,800 Lieder composed after 1770, primarily for single voice and piano. It lists songs by 370 composers, representing approximately 7,450 different poems by more than 1,100 poets. This impressive but slightly daunting statistical summary epitomises both the character and scope of this volume. Lawrence D. Snyder has collated here one main index and three sub-indices focusing on German Verse and its



settings. The main section is arranged by poet. Following the poet's name and dates, each entry contains the first line of each poem and information on its various settings, including dates of composition, opus numbers, instrumentation, information on translators, and the names of cycles or larger works. This index also contains sub-sections on anonymous verse, Volkslied and 'Not Yet Identified' verse. The second section is an index of first lines, identifying each poem by its author. The third section is a cross-index arranged by composer's name, poet's name and first lines of poems. The fourth and final section is contained in a supplementary volume (which comes at no additional charge), representing an index of composers' titles. The purpose of this index, according to Snyder, is to guide readers to the more complete entries in the main (first) section of the book. It is organised under the composer's title of a song, followed by the composer's name, the first line of the poem, poet's name and first line of any other poem given the same title by this composer.

*German poetry in song* is, as I hinted earlier, both an impressive as well as a slightly daunting undertaking. It represents without doubt, a remarkable achievement on the part of its author. However laudable the intention may be in providing a *practical* index for performers of Lieder by only including entries for songs still available in print, it must be noted that there are sacrifices made where system and method of collation of the data is concerned. Admittedly, Snyder is quite aware of and explicit about the somewhat idiosyncratic method of including certain songs and excluding others. Yet given that he has presented us with such a huge project which is undoubtedly of great help to any performer who might want to compile for example, a repertoire of different settings of the same poem or poet, it would have been desirable to explain, amongst other things, why the index is limited to verses set after 1770, when it contains a considerable amount of folksong prior to this date. Furthermore, less might have proved to be more where layout and structural organisation is concerned. I found it by no means visually easy to make my way through the four indices, sometimes wondering which and whose purpose the second index consisting solely of first lines of poems might serve. In conclusion it remains to say that Snyder's indices are musicologically up-to-date, containing a remarkable number of entries by women poets and composers as well as a good section on musical sources. This book is certainly of value to anyone interested in German Lieder, and might prove an invaluable companion to performers in researching and collating a repertoire.

Lydia D. Rohmer

Bernard Leblon *Gypsies and Flamenco: the emergence of the art of flamenco in Andalusia*. Hatfield: University of Hertfordshire Press, 1995. 116 p. ISBN 0-900-45859-3. £12.99

Having spent the major part of his working life researching into the Gypsy and Flamenco musical traditions (publishing numerous titles on the subject,

as well as founding a specialised research centre at the University of Perpignan), the author sets out to reveal the truth concerning the origins of the Flamenco style. Written in four parts, the book presents a compelling argument as to the huge debt Flamenco owed to the Gypsy musicians of Europe and in particular of Andalusia, and of the flaws in previous research into Flamenco's origins. In Part I, the author traces the history of Gypsy migration to Europe from the East, describing also what is quintessential about the Gypsy musical style. Part II focuses on the persecution of the Gypsies in 18th-century Spain at the hands of the Catholic monarchs, and details such aspects as the forced assimilation laws and general attempts to annihilate Gypsy culture. Part III tells of the re-emergence of the culture in the Andalusian region from the late 18th-century onwards, and the role of the so-called Flamenco families. Finally, part IV provides a detailed description of Flamenco culture and musical style, as well as discussing theories as to why the truth of its origins has for so long been overlooked.

Leblon's book (translated from the French by Sinéad ní Shuinéar), is concisely written, and filled with interesting and 'colourful' (although monochrome) illustrations — the latter including photographs and period drawings of performers and dancers, as well as maps, and historical documents. The text can be easily referenced by the inclusion of numbered subheadings (each no more than a page or two in length), and there is also a detailed bibliography, a glossary of terms, a discography of recordings selected by the author, and — to cap it all — a list of 240 deceased Gypsy Flamenco singers. This is an exemplary work, and the author deserves acclaim for his contribution to research in this, until recently, uncharted area.

Karen Abbott

Howard Ferguson *Keyboard duets from the 16th to the 20th century*. Oxford: Oxford University Press, 1995. vii, 103 p. ISBN 0-19816-548-X. Hdbk. £25.00 Pbk. £9.99

The book explores duets for both one and two pianos and is divided into three sections. The first part is a brief chronological review of the repertoire and its development, divided into pre-classical, classical, romantic and modern periods. This is very much a whistle-stop tour through the centuries, taking only 25 pages, but if depth of detail is not required it provides an excellent summary of the historical development of the piano duet idiom. Part two studies technique, of both piano duets, and the technical issues raised by writing for two pianos. Again the narrative is brief but informative, summarising such points as dynamics and tonal balance. The positioning of the two pianos and subsequent technicalities are also considered. The third section is a selective index of repertoire arranged in composer order. Editions are specified where possible. A select bibliography completes the book.

The piano duet repertoire is often underestimated or even overlooked and this volume will assist in the promotion of the available music. For those



who enjoy this sort of music making the book contains some very useful guidelines. For detailed study its usefulness is less certain but perhaps this was not its intention.

Barbara Priest

Donald H. Boalch ed. Charles Mould *Makers of the harpsichord and clavichord 1440-1840*. Oxford: Clarendon Press, 1995. xxxii, 788 p. ISBN 0-19-318429-X. £80.00

The third edition of Donald Boalch's book is a complete revision of the second edition published in 1974, providing invaluable information on the subject. It is in two sections, the first of which consists of an alphabetical list of instrument makers. Each entry contains a short biography of the maker and a summary of his or her work. Cross-referencing is excellent, particularly where a maker's name knows several spelling variations, and this section in general has been substantially enlarged and updated from the previous edition. Part two gives details of the surviving instruments of the makers named in the first chapter. Again, it is arranged alphabetically and the information is extensive, with uniform entries for each instrument. In addition to the details of the instrument and its history, each entry mentions any peculiarities or points of special interest. These main sections are supported by a collection of tables encouraging further interest, including details of surviving English virginals and a collection of genealogies. The index of technical terms is extremely comprehensive and the book includes a bibliography and further information on sources. In general the layout of this volume is excellent, and while the print is small, its clarity does not make it a chore to read.

As a reference tool I cannot imagine this volume to be other than a standard piece of equipment for those whose study or work requires such detailed accounts of these instruments and their makers. This wealth of information is of a scholarly nature but written in a very accessible style, and while the price may deter those with only a passing interest in the subject this detail, combined with the beautiful presentation of the book should undoubtedly make it very tempting indeed.

Barbara Priest

Jean-Louis Tulou *A Method for the flute*, ed. and trans. Janice Dockendorff Boland and Martha F. Cannon. Indianapolis and Bloomington: Indiana University Press, 1995. i, 5p. ISBN 0-253-20919-6. £17.99

This version of Tulou's *Methode de flute* is translated from the German/French edition (Mainz: Schott, 1853). Jean-Louis Tulou (1786-1865) was a highly influential flute player and teacher. His *Methode* was adopted by the Paris Conservatoire between c.1842 and 1856, while he was professor of flute.

This easily readable English translation is a well structured source for flautists wishing to learn to play pre-Boehm keyed flutes. Simple-system fingerings (which Tulou preferred for the resultant tone quality) are introduced, and the exercises presented are taken from the works of famous composers. The *Methode* provides useful insights into early nineteenth century practices and important clues regarding the differences in performance practices of the time (especially French and English). Janice Dockendorff Boland writes a comprehensive introduction and indicates several related titles for further reading.

Janice Dockendorff Boland is an adjunct faculty member at Cornell College and Coe College. As a concert artist, she specialises in the performance of eighteenth and nineteenth century music on period flutes. Martha F. Cannon is Professor Emerita of French at Coe College.

Elaine V. Hartley

*Canto Gregoriano: the essential collection of Gregorian chant*, arr. Ismael Fernandez de la Cuesta and Francisco Javier Lara. Novello, 1994. Score (56 p.) ISBN 0-85360-469-X. £8.95

Nobody could be more pleased than I am at the recent dramatic rise in popularity of liturgical plainsong or 'Gregorian' chant. This music has fascinated me ever since I first encountered it more than twenty years ago and I am delighted that its beauties and subtleties are speaking to a new audience. Of course, the modern trend is an entirely secular phenomenon driven to an extent by the marketing skills of the major record companies, and it is a supreme irony that the Church which gave birth to such riches and nurtured them over the centuries, has largely divorced the chant from its liturgy and abandoned it in favour of offerings of a more meretricious nature. The folly of this was brought home to me a few years ago when I was fortunate enough to be singing with the Schola Gregoriana of Cambridge under Mary Berry's direction in Provence. Singing Mass in a great Cistercian Abbey, to the setting of the ordinary number IX in the Solesmes edition, I was profoundly moved to hear the large congregation joining in with the parts they remembered, roaring them out at the tops of their voices. Here was a part of their tradition the reformers had deemed irrelevant to their spiritual needs, and which had thus been denied them; but it was ingrained in their lives and they were re-embracing it as if it were a long lost friend.

Many, if not most of those who have heard and responded to the recent offerings sung by the monks of Santo Domingo de Silos and other monastic choirs, will not have grown up with the chant and Catholic liturgy implanted in their souls, and will be imbibing it as a purely musical experience. The spirituality they rightly detect in the music will be for them, of a non-specific, extra-liturgical kind. No problems about that, although I have slight reservations about the indiscriminate use of some of the most harrowing texts in existence (the Good Friday Reproaches for example) for relaxation, stress-



relieving or 'New Age' purposes; (O my people, what *indeed* have ye done unto me). Do the hearers really know what they are listening to and does it really matter?

What we have here is the book of the CD so to speak; printed versions of the chants recorded with such success by the monks of Silos. An entirely laudable enterprise you might think; an opportunity to follow the score, sing along with the record or even to perform the chants independently. Sadly, this publication is so flawed as to preclude any sort of recommendation. Confusion abounds; the music is edited by two musicians who have both directed the Silos choir and clearly have different ideas about how it should go. There is plenty of scope for debate on this matter, but a publication such as this is hardly the place for it. The chants are presented in modern staff notation with the quaver as the basic unit of pulse. Those pieces edited by Cuesta are divided into rhythmic groupings by the copious use of bar-lines, a practice which gives a misleadingly rigid appearance to what should be fluid and free. To counteract this, Cuesta adds curved and looped lines above the stave in an attempt to suggest phrasing and expression. Frankly, these resemble nothing more than children's doodlings which would I imagine, be just as effective. Lara's contributions conversely are unbarred and the quavers are arranged in groupings using conventional phrasing. The best modern practice, stemless notes grouped according to the arrangement of the original neumes, would surely have been preferable, and certainly much easier to read.

Where this publication really fails though is in its presentation. Given that it is aimed at a non-specialist market, I find it quite extraordinary that no translations of any of the Latin texts are provided, no indication of the liturgical function of any of the pieces is suggested (or indeed that they may have one), nothing even to indicate to what feast or time of the ecclesiastical year they belong (none of this information is available with the recordings either). Worse still, the generic titles at the head of each piece are in Spanish(!). Thus we are told that *Christe redemptor omnium* is a 'Himno', *Salve Regina* an 'Antifonia Solemne' and *Mandatum novum do vobis* an 'Antifone y Salmo 132'. What one wonders, are Novello's thinking of. Once the watchword for choral accessibility, witness all those dreary translations of Bach Cantatas by the Revd Dr Troutbeck, why are they adopting such an obscurantist approach here? The answer of course, is commercial expediency; a glance at the small print reveals that this is a straight reprint under licence of a Spanish original. Surely even in these straightened times, a little tidying up could have been done, or did no-one notice? In my view the ordinary non-specialist listener hoping to learn a little about plainsong will be sorely disappointed and not a little confused by this volume and will be left thinking that Gregorian chant really is arcane and inaccessible. There is a great deal of nonsense talked about elitism in music. This to my mind, is an example of the very worst sort; the deeply patronising attitude that potential purchasers do not need or may be incapable of understanding anything more than the most simplistic, reductionist presentation; that in order for something to be accessible, it must be stripped of its distinctiveness and made

to seem just like everything else. Great art thereby reduced to the status of 'product' (notice my approved use of a non-specific noun). There is certainly a place in the market for a publication aimed at a popular market, a good general introduction to Gregorian chant, but this one does not begin to address that need and simply will not do. Not recommended.

Paul Andrews

Dietrich Buxtehude *New Edition of the Complete Free Organ Works Vol. 3.* ed. Christoph Albrecht. Bärenreiter, 1995. Organ score (79 p.) ISMN M-006-48946-6

As always, Bärenreiter provide us with clearly printed and spaciouly laid out score with on the whole, convenient page turns. This is the final volume of Bärenreiter's new critical edition of Buxtehude's freely-composed organ works containing toccatas, preludes, fugues and canzonas largely from the later years of Buxtehude's career with the contents page accommodating a musical incipit of each piece with its title. In landscape format, the volume lies flat on the desk with little resultant pressure on the spine. The latest scholarship has been incorporated into this edition and the editors decisions are documented within the critical report. Together with the quality of presentation now expected from the Bärenreiter office this constitutes a serious rival to the existing editions of Buxtehude's work.

The choice of an edition is invariably affected by personal taste. But the expanding collection of carefully prepared Bärenreiter editions in the organ repertoire must be attracting serious consideration. It is also good to see the ISMN in use!

Barbara Priest

Henry Purcell *Funeral Sentences*, ed. Christopher Hogwood. Oxford: Oxford University Press, 1995. ISBN 0-19-337877-9 £3.95

Henry Purcell *A Purcell Anthology*, ed. Bruce Wood. Oxford: Oxford University Press, 1995. ISBN 0-19-353351-0 £7.95

The Purcell tercentenary celebrations last year, and especially the Fairest Isle series of Choral Evensongs broadcast on BBC Radio 3, may well have encouraged choirs to take some of the pieces into their repertory. These two new publications from OUP, prepared and presented with their customary attention to detail, will serve the purpose ideally, the *Anthology* in particular by fulfilling its claim to be the first contain all Purcell's most popular anthems. Each collection contains a substantial preface, written by its respective editor, with notes on performance and editorial procedure. The music itself is presented in an admirably uncluttered way, editorial notes generally being confined to a large section at the end of each volume. Here also we find details of the sources of the material, and other textual notes.



*The Funeral Sentences* (three versions, including the homophonic *Thou knowest, Lord*) appear in OUP's Choral Music series, in American quarto page size. Thurston Dart's 1958 timpani [sic] parts are included in *The Queen's Funeral March and Canzona*, but Hogwood now provides an alternative purely rhythmic variant for side- or tenor-drum in the March. *The Funeral Sentences* are also included in the *Anthology*, and thereby provide material for a future dissertation on the different editorial decisions that Hogwood and Wood have taken. The *Anthology* is A4 page size, and the extra height of each page allows for that little bit more space between systems that makes the music appear less cramped and easier to follow. There are easily performable reductions of the accompaniments for those anthems with strings; we are told that orchestral parts are also available to hire.

It is to be hoped that through such scholarly work as has gone into the production of these two editions many more groups will choose to sing the praises of our Fairest Isle composer.

Neil Swindells

Franz Schubert *Sonata in C minor for piano D 958* (Neue Ausgabe sämtlicher Werke; Serie VII, Abteilung 2, Vol. 3, Klaviersonaten III (BA 5537)), ed. Walburga Litschauer. Kassel, etc.: Bärenreiter, 1995. 56 p.

The appearance of this edition of the late C minor Sonata will be welcomed by Schubert scholars, performers and music-lovers alike. Not only does it embrace the fruits of the most recent Schubert research, but it is also a fine performing edition.

This was the first of Schubert's final three piano sonatas; together with its companions, D 959 and 960, it survives in a single autograph manuscript dated September 1828. It is not known when Schubert began work, though the number of drafts and sketches which survive suggest that all three sonatas probably kept him occupied for some time. Furthermore, its designation as 'Sonata I', and those of the A major and B flat major as 'Sonate II' and 'Sonate III' respectively, suggest that the works were intended as a self-contained group. Certainly, that is how the composer offered them to the Leipzig publisher Heinrich Probst in October 1828 and how they were eventually issued by Anton Diabelli in 1839, with a dedication to Robert Schumann.

The similarity in spirit and mood between Schubert's sonata and some of Beethoven's works which share the same key has been pointed out by many authorities. Indeed, it has even been argued that the choice of C minor was an explicit obeisance to Beethoven, and there are many individual features, gestures and procedures which demonstrate the composer's well-known empathy and reverence for the older master. In this respect, it is particularly interesting that the C minor sonata was quite heavily re-worked. While the old-fashioned and popular view of Schubert as an instinctive melodist, to whom ideas came easily and for whom second thoughts were anathema, has long since been overturned, it is nonetheless true that practically nowhere

in his compositions did he approach Beethoven in the number and significance of his revisions. The C minor sonata, which stands at the extreme of the scale of revisions which Schubert seemed willing to contemplate before entirely rejecting a work (as, of course, he very frequently did) is thus a very fruitful hunting ground for evidence of the composer's working methods. Until recently, this has been made difficult by the accessibility of the music. Good, or at least acceptable, though many existing editions may be as tools for the performer, for the analyst or historian they restrict discussion to the final version of the text. Here, for the first time, we are given all the extant versions of movements which are capable of performance. In the case of the Minuet, this is particularly interesting, for there are many variances between Schubert's first concept and the version on which he settled and which has come down to us. While the harmonic and rhythmic skeleton remained, the melody and accompaniment were extensively revised. The sketch for the second movement is similarly engaging, not least for the many small details it excludes and which in the final version, give the music so much of its character (for example, the turn in the inner part of the second bar).

Both editorially and in its presentation, this volume continues the high standards of the Neue Schubert Ausgabe. It deserves enthusiastic recommendation.

Ewan West

Hector Berlioz *Les nuits d'été*, ed. Ian Kemp with piano reduction by Douglas Woodfull-Harris. Kassel, Basel, London, New York, Prag: Bärenreiter 1994. Vocal Score (35 p.) Cat. no. BA 5784a.

*Les nuits d'été* op. 7 was composed by Berlioz in or slightly before 1840 (it is not possible to date exactly) and first published for mezzo-soprano or tenor and piano in 1841. Five of the songs were orchestrated for a different combination of voices prior to publication in 1856, while the fourth song *Absence*, was orchestrated for performance by his current mistress, Marie Récio, in 1843. The poems set in *Les nuits d'été* come from a collection by Théophile Gautier about love unfulfilled or lost, entitled *La comédie de la mort* (1838) from which Berlioz chose six, although making no attempt to form a narrative. The final order of his cycle follows that of Gautier except for the removal of *Villanelle* from last place to first.

This supplementary edition of *Les nuits d'été* for voice and piano is based on the Urtext orchestral version published in the *New edition of the complete works*, issued by the Berlioz Centenary Committee, London in association with the Calouste Gulbenkian Foundation, Lisbon vol. 13 (Kassel, Basel, Tours, London: Bärenreiter, BA 5453), edited by Ian Kemp. The songs are presented in the original keys of the orchestral version although No. 2 *Le spectre de la rose* and No. 3 *Sur les lagunes* also appear in the keys of the 1841 voice and piano version in the appendix. This is to allow the cycle to be



performed by one singer although, ideally, both the character of the songs and their wide vocal compass calls for them to be divided between different voices. There is a list of the instruments used in the orchestral version and some comments in the piano part giving a loose guide as to which instrument is playing a particular line, and in what manner eg. pizzicato, arco, consort. The page-turns for the pianist are conveniently placed. In addition to the vocal score, the full score and complete orchestral parts (BA 5784, on hire) are available.

Carol Tavares-Chen

Verdi *Pater noster*, ed. Judith Blezzard. Oxford: Oxford University Press, 1995. Vocal Score (14 p.) ISBN 0-19-338432-9. £3.95

Verdi composed the *Pater noster* and *Ave maria* for a benefit concert directed by Franco Faccio in 1880 at La Scala, Milan. Both prayers are set in the vernacular versions attributed to Dante. *The Pater noster*, for unaccompanied five-part choir and the more ecclesiastical in character of the two, particularly achieved a marked success at its première. The *Pater noster* is an act of homage to Palestrina, whom Verdi considered the father of Italian music. It is one of only three pieces composed by him for unaccompanied mixed choir and has something of the texture of a Renaissance motet, however the form is modern as is the harmony. Nearer to the Palestrina motet in form is the later *Laudi alla Vergine* — a setting for four solo female voices from the final canto of Dante's *Paradiso*.

The present edition was made from the score and separate vocal parts published in the same year by G. Ricordi and Co, Milan. A few very minor inconsistencies, mostly concerned with accentuation in the music, have been rectified. Slight adjustments have been made to some of the dynamic markings: a small number that were superfluous have been omitted, and those that have been added editorially appear in square brackets. Clefs have been modernised, and a keyboard reduction for rehearsal purposes has been added. The voice-ranges are supplied editorially at the opening and the metronome marking is from the first edition.

Two English translations are provided; the one intended for singing and interlined in the score only approximately follows the traditional English Lord's Prayer. The translator tries to maintain a similar rhyme scheme to that of the original while using archaic forms of wording familiar from the liturgy. The second translation is given along with the Italian in its original form. This literal version is a closer reflection of the meaning of the text and provides programme material for English-speaking audiences of choirs who prefer to sing the piece in Italian.

Carol Tavares-Chen

Dhora Leka *Romanse for clarinet quintet* Yeovil: Hector Publications 1995. Score and parts, £7.50

Dhora Leka *Three Albanian songs for voice and piano* Yeovil: Hector Publications 1995. £4.50

From the biographical notes prefacing each of these scores we learn that Dhora Leka is a woman with a remarkable history. Born in Albania in 1923, she was twice expelled from school (for taking part in revolutionary activities), and joined the underground movement while working as a teacher. After a period spent studying in Moscow, she returned to Tirane, and became General Secretary of the League of Artists. Criticism of the regime of Enver Hoxha, however, led to internal exile and subsequent arrest in May 1957. A death sentence was commuted to 25 years imprisonment; amnesties reduced the sentence and she was released into internal exile in 1963. Her total of 34 years of imprisonment and internal exile (which included total deprivation of a radio) came to an end only with the fall of the communist regime in 1991.

This music has been published partly with the aim of showing what could be done in Albania itself with the limited facilities which it is hoped might be created in a Music Information Centre. The editions have been prepared with SCORE computer typesetting software. They are clearly produced, and easy to read, but show occasional quirks: the odd missing stem of a note; rests covering a whole bar centred in the songs but often on the first beat in the quintet — is this a simple setting option in the software? The significance of the crotchet/quaver rests for clarinet and viola but quaver/crotchet rest for second violin and cello in the very first bar of the *Romanse* escapes me too.

Dhora Leka is also a poet, though whether she wrote the words of the songs is not clear. The songs themselves are simple and effective, with interestingly varied accompaniments. It would be nice to know how much is traditional and how much is Leka's personal style. The *Romanse*, some 141 bars long, looks to be within the scope of competent music students, the clarinet part having some of the ripples and arpeggios that suit that instrument so well. Some dynamic markings are curious: *mf* clarinet against *ff* strings might present problems of balance. Each part is printed complete on a single sheet, so no page turns are required.

Hector Publishing is to be congratulated for its commitment to this music, but I wonder if an even better service could be done. A translation of the songs is given, but no hints on pronunciation. There cannot be many people around who are prepared to take up songs in such an unfamiliar language. And an arrangement of the *Romanse* for clarinet and piano might increase the likelihood of performance.

Neil Swindells



## ITEMS RECEIVED

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

### Books

- Kofi Agawu *African Rhythm: A northern ewe perspective*. Cambridge: Cambridge University Press, 1995. xx, 217 p. ISBN 0-521-48084-1. £45
- David Brackett *Interpreting popular music*. Cambridge: Cambridge University Press, 1995. xiv, 260 p. ISBN 0-521-47337-3. £35
- Katherine Ellis *Music criticism in nineteenth-century France: la revue et Gazette musicale de Paris, 1834-80*. Cambridge: Cambridge University Press, 1995. xiii, 301 p. ISBN 0-521-45443-3. £35
- Stewart Gordon *Etudes for piano teachers, reflections on the teacher's art*. Oxford: Oxford University Press, 1995. xi, 155 p. ISBN 0-19-509322-4. £14
- Basil Howitt *Love lives of the great composers*. Toronto: Sound and Vision, 1995. xvii, 268 p. ISBN 0-920151-18-3. £9.95
- Michel Huet *Africa dances*, text by Claude Savary. Thames and Hudson, 1995. 170 p. ISBN 0-500-54195-7. £24.95
- Michael Kennedy *Richard Strauss*. Oxford: Oxford University Press, 1995. xi, 237 p. (Master Musicians) ISBN 0-19-816481-5. £35
- Richard K Lieberman *Steinway & sons*. New Haven, London: Yale University Press, 1996. ix, 374 p. ISBN 0-300-06364-4. £23.50
- David Rosen *Verdi: Requiem mass*. Cambridge: Cambridge University Press, 1995. ix, 115 p. (Cambridge music handbooks) ISBN 0-521-39767-7. £19.95
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ForumMb = *Forum Musikbibliothek*

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