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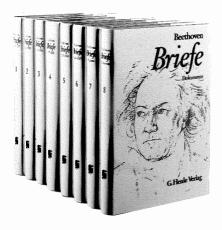
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Vol. 33 No. 2

Autumn/Winter 1996

EDITOR: Paul Andrews

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

THE PROKOFIEV ARCHIVE AND THE CENTRE FOR RUSSIAN MUSIC

Noëlle Mann

Prokofiev archivist in Goldsmiths College, University of London and project director for the Centre for Russian Music.

No-one following international concert life can have failed to notice the growing popularity of Russian music and performers alike. In Britain alone, this is shown by the increasing appearance of new ensembles, soloists, orchestras and programmes of Russian music. The 1996 Proms for example, brought to London the newly formed and exciting Russian National Orchestra under the leadership of Mikhail Pletney. The Kirov Opera, and its inspired Music Director Valery Gergiev, are widening British exposure to Russian opera beyond the few now established in the Western repertoire, such as Boris Godunov, Eugene Onegin and Prince Igor. Top vocalists and opera singers like the wonderful baritone Dmitry Hvorostovsky and the virtuoso soprano Galina Gorchakova allow us to discover the depth of the Russian song repertoire, much of it little known to the concert audience. Established festivals now include Russian works, some new to the West. This year's Brighton Festival, for example, demonstrated its interest in Russian music by inviting the Russian State Philharmonic Orchestra, and staging the British premiere of a little known opera by Tchaikovsky, The Enchantress. The 1996 Cheltenham Festival had a Russian theme with, among others, Rakhmaninov's symphonic cycle and a variety of contrasting works, some new to Britain. Russian performers included the famous Borodin Quartet, the pianist Vladimir Ovchinikov and also the Uralsky All Stars jazz ensemble. Not to mention the very successful Diaghilev exhibition which ran at the Barbican Gallery in London from the end of January to mid-April 1996. It seems therefore, that whereas until now, Russian music appealed to a relatively small circle of enthusiastic and knowledgeable followers, it now reaches a new and much wider audience. This movement is strongly supported by the record industry which is flooding the market with CDs of new releases as well as re-issues of old Soviet recordings.

At this point, an important question arises: after decades of isolation, has Russian music gained international recognition or is the popularity it is now enjoying simply the result of a general enthusiasm brought about by its novelty? The answer is not straightforward. In commercial terms, its success is most likely to grow and consolidate, due to the quality of both music and performers. On the more cultural and scholarly level, however, the future

is bleaker because Russian musical culture, little known compared to its European counterparts, is becoming available in the West at a time when massive cuts are being imposed in the domain of education and the arts. Russian music is therefore in danger of becoming a commercial success without the support and backing of sustained research and study, which would leave it to be known only superficially, and consequently considered as a peripheral culture of purely exotic attraction. This view, already too often prevalent, is based on scant and often prejudiced knowledge which can only be countered by a scholarly approach to the subject. At present, and throughout the world, only a few writers are working in the field, a sad reality which can be explained by a number of historical and political developments in Russia and the West.

First of all, Russia developed much later than the rest of Europe. Russia abolished serfdom only in 1861 and opened its first Conservatory in St. Petersburg in 1862. Concert life was practically non-existent until then, for the lack of trained Russian performers and because of the absence of an educated bourgeoisie, the social class which in Europe, encouraged and supported concert life. From the 1930s, the prolonged isolation into which Russia was thrown prevented Westerners from properly assessing developments in the Soviet Union. This ignorance was only made worse by the sort of propaganda and selective information carefully provided by the Soviet authorities. Propaganda automatically generates anti-propaganda, the latter often as prejudiced as the former. This situation progressively widened the gap between Western and Soviet societies and led the West to adopt a distorted view of things Russian, including music. In the USSR, Soviet artists - composers, performers, musicologists, writers - were subject to an inflexible ideology known as Socialist Realism until the time of Stalin's death in 1953. The slightly more relaxed years which followed were accompanied by a few emigrations and many well-publicised defections of renowned Soviet artists. While this allowed the Western World to discover some of the realities of Soviet life, it was nevertheless at second hand, exclusively through the eyes of disenchanted Soviet artists who had suffered deeply from totalitarian control of the arts.

In the West, critics and musicologists were forced to rely on Soviet published material, for lack of access to primary sources, consequently adopting a critical approach which was not supported by the usual preceding and complementary analytical phase. Thus the restrictions, made worse by propaganda and anti-propaganda, prevented the established scientific and objective approach which was applied to other musical cultures. A handful of musicians and scholars managed to study in Russia during the cold war period and were able to visit the main archives and libraries of Moscow and Leningrad, but restrictions were applied for foreigners and conditions were difficult. Others, never able to set foot in the Soviet Union, had to rely exclusively on the factual and bibliographical works published by their Soviet counterparts. Such was the case of the most prolific and pioneering writer on Russian music in Britain, Gerald Abraham. Added to this, the various waves of emigration which occurred during the twentieth century resulted

in a great amount of material, directly related to musical culture, being dispersed throughout the world, making the historian's task even more difficult. The study of Russian music and the understanding of Russian musical culture have therefore been deprived of the methodical approach which all other major European musical cultures have enjoyed this century. The result is that there are only a handful of authoritative publications - mainly about émigré composers such as Stravinsky or Rakhmaninov, and in Britain, the study of Russian music at University level suffers from a lack of new textbooks, publications and specialists.1 Yet, by its intrinsic quality, variety and influence, Russian music deserves a place of honour within the European musical legacy. For this state of affairs to change - and a change must take place now that Russia is joining the Western world - attitudes and thinking must be revised on both sides of the border. The West will be able to access a greater amount of reliable documents and Russia has no more reasons to impose a propagandist view of its culture. This, I believe, can only happen efficiently and quickly enough if it is supported by an organisation which would co-ordinate the co-operative work and efforts of scholars and librarians on an international scale. The Centre for Russian Music, (henceforth referred to as CRM), has been conceived to fulfil this function.

The Centre for Russian Music (CRM)

The Centre is still at the project stage, since I started formulating proposals for its creation less than a year ago. It is however advanced in terms of consultations with various London-based institutions from the academic and performance sectors, and a number of prestigious Russian libraries, archives and conservatories.

¹ Due to the opening of Russia, there has been in recent years a steadily growing number of noteworthy studies on Russian music, published in this country and the United States. The following list is not to be considered as exhaustive but only to reflect some of the recent fields of interest. In the States, the most scholarly and prolific writer on Russian music is Richard Taruskin, a scholar who is seriously challenging many old fashioned views on nineteenth and twentieth-century Russian music. Among his later works, see Musorgsky, Eight Essays and an Epilogue (Princeton University Press, 1993). See also the UMI Research Press publications edited by Malcolm Hamrick Brown of Indiana University, in the series of Russian Music Studies. In this country, a number of writers are engaged in studies related to the Stalinist era, offering revisionist interpretations of a period still very difficult to analyze. Worthy of recommendation is Shostakovich Studies, edited by David Fanning (Cambridge University Press, 1995), a collection of essays written by renowned scholars of Russian music from various countries. For an impressive individual contribution, see the earlier four-volume study by David Brown, Tchaikovsky (Gollancz, 1978-1991). In spite of these efforts however, there are still wide gaps in the periods and composers being studied. Our knowledge of the pre-Glinka period is still sketchy, there is no recent authoritative textbook history of Russian and Soviet music; many of the studies devoted to key nineteenth-century composers are now dated. There are however some welcome developments in this field since for example the first book on the influential Rimsky-Korsakov is being written for Oxford University Press in the Master Musicians series by Geoffrey Norris, author of an authoritative book on Rakhmaninov in the same series. An unusual and enlightening publication is the anthology edited and translated by Stuart Campbell of Glasgow University, Russians on Russian Music, 1830-1880 (Cambridge University Press, 1994). Following a two-year feasibility study, CRM is planned to open in 1998 in Goldsmiths College, University of London and be fully functional by 2000. The Centre has three aims:

- to make Russian music more broadly accessible in the West by providing a variety of documentation, practical information and musical material, most of it so far unavailable outside Russia.
- to organise studies in Russian music at undergraduate and postgraduate levels in conjunction with the Department of Music in Goldsmiths, and other academic institutions in London.
- to co-ordinate activities of Russian and other scholars working on related subjects and to act as a focal point for these studies.

The Centre will achieve its purpose by providing services in three distinct areas:

Centre of Study and Research

The Centre is committed to the multidisciplinary approach and will offer a forum where all interested in Russian music will meet, exchange ideas and build up collaborative research programmes. It will offer:

- graduate supervision
- short courses, research seminars, conferences and round table discussions
- opportunities to meet composers and performers
- publication launches

The agreed partners in this venture are:

- Goldsmiths College, University of London
- The School of Slavonic and East European Studies, University of London.
- Trinity College of Music

Library

The library's aim is to become the largest repository of Russian music outside Russia. It will be built around the Prokofiev Archive, a rich and unique collection devoted to the famous Russian composer. The library will hold scores, books, articles, recordings and a substantial collection of Russian catalogues, many unavailable outside Russia. It will support scholars, musicians and representatives of the music industry. This will be achieved in collaboration with international organisations, among which the following have already pledged their support.

- Boosey & Hawkes, main British publisher of Russian music.
- Hans Sikorski in Germany, leading publisher of music from the former Soviet Union.
- Chant du Monde, record company and leading French publisher of Russian music.
- The libraries and archives of the Central Museum for Musical Culture and the Moscow Conservatoire.

Although formal contacts will be initially restricted to institutions in Moscow

and St. Petersburg, to ensure the manageability of the project, the library's acquisitions will include music and material from other republics of the former USSR.

Information and Advisory Service

- to provide an information and advisory service for record companies, opera houses, orchestra administrators, theatre producers, scholars and performers.
- to provide expertise and contacts in support of cultural or commercial ventures.
- to bring together the commercial and academic worlds in a joint effort to cultivate a deeper and wider knowledge of Russian music.

This description is of course that of CRM's potential. The way it will develop is subject to financial factors and the level of cooperation provided by our Russian colleagues. So far, the project has met with a great amount of enthusiasm both in Russia and the West, everyone recognising its international significance and the fact that it answers a real need on both sides of the border. Those needs are of a different nature but they come together in expressing a common desire and will to preserve an extremely valuable musical legacy and promote its study.

In Russia, all people involved in the arts encounter profound difficulties, some due to the fact that the infrastructure and organisation previously provided by a centralised state have now disappeared. All artistic and cultural activities were controlled and subsidised by the Communist Party, either through the intermediary of the Ministry of Culture or, in the case of performing arts, that of the all powerful Union of Soviet Composers which has now been disbanded. Composers, performers or pedagogues had no freedom but they suffered no financial worry. A work which conformed to the official ideological requisites was accepted by the Composers' Union, and therefore printed and performed, all printing being taken on by the State Publishing House, MUZGIZ. The preservation of the cultural legacy and the mass production of new works were highly encouraged and supported by the Party because they demonstrated the didactic and ideological role of Art. From the mid-nineteenth century onwards, Art was to be for the people, a view clearly expressed by Lenin:

Art belongs to the people. It must have its deepest roots in the broad masses of workers. It must arouse and develop the artist in them. . . . So that art may come to the people, and the people to art, we must first of all raise the general level of education and culture.²

The results were mixed. On the one hand, the passion, support and excitement generated by art were without equal in the world. Artistic performances were taking place frequently and were attended by enormous audiences,

² Klara Zetkin Reminiscences of Lenin, London, 1929, p.14.

among which many were highly educated and knowledgeable in the field. On the other hand, anyone working in the music milieu was over-organised, over-controlled and restricted; hence unlikely to develop a great degree of initiative or, closer to our time, a real understanding of the infrastructure which supports a democratic process. Yet, Russia now wants and needs to integrate with Western systems. The chaos into which Russian society has been thrown in its sudden attempt at becoming a democratic state highlights the difficulties brought by too sudden a change, difficulties which are acutely felt by scholars and librarians alike.

The present situation in this paradoxical country is very difficult, and anecdotes abound to illustrate it. Many a time have I been denied a photocopy simply because the library was out of paper . . . and these were major national libraries! The great State Conservatoire of Moscow has only one fax number. It can access E-mail, but only through a central connection for the whole of Moscow University. Music publishers have to use a paper of appalling quality and regularly run out of it. They cannot offer an international subscription because transport costs are too high and services unreliable. Yet, the content of their publications is of the highest quality. Composers are buying computers simply in order to have their works printed. In brief, the musical situation in Russia is a far cry from the glossy picture offered by the international concert scene. If their culture is to progress smoothly - and this will be difficult considering the number of top artists who have emigrated – they must be supported during the transitional period. Russian musical archives, libraries and Centres would benefit considerably from a contact point in the West to help them progressively become an integral part of the international network. CRM's principal aim is to facilitate the establishment of official and co-operative contacts between the most important scholarly institutions and music repositories in Russia and the West. It can become the recognised mouthpiece of Russian musical institutions who cannot yet afford individual and personal contacts. In return, it will be in a position to facilitate information and access to material for anyone in the West involved with Russian music. Most of the activities generated by CRM will be fed by its library, the first library outside Russia to regroup invaluable material from around the world.

The CRM library: a utopic vision?

Having previously set up the Prokofiev Archive from scratch, I am aware that building an entirely new specialised collection is an advantage as regards the nature of the holdings, allowing the archivist to select the nature and quantity of the acquisitions. The setting up of the library will primarily be organised from donations and loans.

A request for donations will be addressed to two categories of people: private individuals, whose awareness has been aroused through publicity, articles and direct contact; and publishers. Individuals are more likely to donate material if they know their valued contribution is not going to be drowned among unrelated material and will be used by visitors genuinely interested in the topic. The donor is not clogging an oversaturated resource

but helping to build it selectively. Music publishers, who already provide much help to students and scholars alike, will support an institution which can be seen as an organised public window for their publications. The CRM library will have a particularly high public profile since all activities generated by the Centre – conferences, studies and concerts – will feed on its resources. In a similar context, Boosey & Hawkes in London and Chant du Monde in Paris made wonderful contributions to the building up of the Prokofiev Archive. Chant du Monde has pledged to provide the CRM library with all its available publications of Russian music and recordings issued under the Harmonia Mundi label, and Boosey & Hawkes is sponsoring the project. In time, I shall be asking for the contribution of all international publishers and record companies involved with Russian music.

Another category which I hope will participate in the setting up of the library is the international network of libraries and archives. The first, obvious, way in which libraries can help is through donation or loan. Some of their holdings, perhaps never used within their own communities, might be invaluable to the specialist. CRM will investigate the possibility of widening and co-ordinating consortium agreements between selected libraries with the aim of bringing about a more focused exchange and donation scheme for music materials. In Russia, I have discussed the potential contribution of selected archives and libraries and the response has been very encouraging. CRM's aim is to build a comprehensive picture of the most important archival holdings and to discuss a loan system with libraries. It will also encourage donations, particularly of catalogues. Because of its centralised and specialist nature, CRM will be able to tap into reliable sources of information, both in and out of Russia.

The Prokofiev Archive

Although CRM is still a project, its library's central collection, the Prokofiev Archive, is already formed.

The setting up of the archive was the decision of the Prokofiev Foundation which includes Oleg Prokofiev, the composer's younger son, and the conductor Sir Edward Downes. The foundation was established by the composer's widow, Madame Lina Prokofiev, to promote a deeper knowledge and understanding of her husband's music and life. The Archive was set up by the Foundation in 1994 to help achieve some of these aims.

Located in Goldsmiths college, London University, the Prokofiev Archive holds published works and writings by and about Prokofiev, recordings, memorabilia, and microfilms of manuscripts. Following newly established associations with Russian archives and libraries, the quantity of material from Russia is rapidly expanding. This large collection, unique outside Russia, provides a rich source of reference for research and for the study of a major composer whose life and work offer both interest and difficulties to the historian. Sergei Prokofiev embodies many of the difficulties and paradoxes characteristic of Russian culture.

The difficulties encountered in the study of his work and life stem from the fact that he was the only Russian composer of stature to have been born and educated in Imperial Russia, to have established his name in the West and then returned to the, by then, Soviet Union. His manuscripts, letters and diaries are scattered around the world, and some, in Russia, are still not made accessible. Prokofiev's life is full of enigmas and he is certainly the Russian composer who suffers most from Western prejudiced judgements stemming from a lack of understanding of the Russian/Soviet situation. After leaving Russia for a long concert tour in 1918, Prokofiev settled in the West until 1936 when, to most people's bewilderment, he decided to return to the Soviet Union where Russians had already lost their freedom of expression and were enduring Stalin's purges. The final return to the USSR was preceded by successive concert trips during which the composer was received in triumph and was seen as the prodigal son on his way home. At all times, Prokofiev was seen in Russia as one of the nation's most important composers, a position he later on shared with the younger Shostakovich. His return, although perfectly understandable to Russians, left Western critics totally puzzled.

The move was accompanied by a clear stylistic change which led the Western press to accuse Prokofiev of having lost his artistic integrity and of giving in to the Communist Party's ideologies. When he was a student in St Petersburg's Conservatoire, Prokofiev was a most promising representative of a new musical language, a composer characterised by rhythmically aggressive style and unusual harmonies. Later on in Paris together with Stravinsky, he belonged to a group of turbulent and controversial artists who, through Diaghilev and his Ballets Russes, were associated in everyone's mind with innovation and daringness. Back in Russia, he opted for a simpler style and composed large-scale works among which Romeo and Juliet and the cantata Alexander Nevsky, are well known in the West. Many more compositions of the last twenty years of his life are to this day little known outside Russia. Some of these, particularly his cantatas, have been criticised in the foreign press for being ideological propaganda and of little artistic value. Yet in reality, many of his best, if not best known, compositions belong to Russia. Out of his nine magisterial piano sonatas, only two were composed outside Russia. Most of his operas were written in Russia, and even if some of his inventive ballet scores were composed in France, they were addressed to a Russian; to Diaghilev.³ Prokofiev's output might be judged by the West in different terms according to when and where it was composed, but his music remains consistent in its unique and individual melodic shape and inventiveness, and in its irresistible rhythmic energy. Much work has to be done on Prokofiev the composer while less attention should be devoted to the man's enigmas. The Prokofiev Archive, in line with CRM's aim, has set itself the task of making more material available to encourage and support an objective study of this major Russian composer. It already facilitates access to first-hand documents and will encourage scholarly research, performance and publication.

Conclusion

While Russian music is growing in popularity, there is now a need to underpin the movement with solid and substantial research. Due to the sudden opening to the West and the internal break up of this vast country, exposure to Russian culture, and to that of other CIS republics, is growing very fast and sometimes uncontrollably. In Russia as in any other country, culture includes the good and the less good. In order to have access quickly and efficiently to the best, it would be to everyone's advantage to adopt a cooperative approach and to build a pool of reliable information which all can access. Electronic information systems have an exceptional potential but Institutions in Russia will not be in a position to make full use of them for some time. Until they can (and not just in Moscow or St. Petersburg) CRM will do it on their behalf. For all these reasons, and to fill the gap, I have conceived CRM, a project which I hope will be supported in and beyond this country by all concerned with the preservation and the continuity of Russian musical culture. I would like the Prokofiev Archive to be seen as the symbolic force behind the project since Prokofiev, through his own life and music, united what was best of both Russia and the West.

Please contact me at the address below

- to discover more about the CRM project and/or the Prokofiev Archive and receive a leaflet about either;
- to donate material related to Russian musical culture, scores, books, recordings, letters, documents or memorabilia;
- to help financially with the setting up of CRM or with the development of the Archive.

Mrs Noëlle Mann Goldsmiths College Music Department New Cross London SE14 6NW

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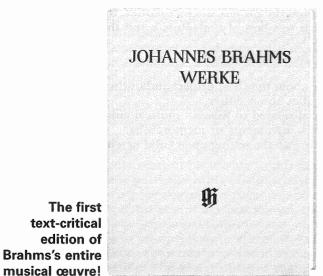
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³ Chout alias The Buffoon, 1920 (1915); Le Pas d'Acier, 1925; The Prodigal Son, 1928.

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Kenneth H. Anderson FLA

Malcolm Lewis (Past-President, IAML(UK)

Ken Anderson died on 8 December 1995, just one day before his 81st birthday. As music librarian at Liverpool City Libraries, lecturer at Loughborough Library School, Branch Committee member of IAML(UK) and latterly as editor of several major union catalogues of vocal sets, Ken made an important and substantial contribution to music bibliography and the music library

profession over many years.

Ken Anderson joined Liverpool City Libraries in May 1932 at the age of 17 on the princely wage of four shillings (20p) a day, and in many ways he could not have chosen a better place to pursue a career in music librarianship. Liverpool pioneered the lending of music scores in the United Kingdom as far back as 1859 and it was one of the leading music libraries in the country until 1941 when the Central Lending Library was bombed and its collections, including the music section and a number of important musical collections, completely destroyed. Ken Anderson, as music librarian, was involved in much of the post-war rebuilding of the music collections and by the time the William Brown Central Library was re-opened in 1953, the music collection was three times the size it had been before the war and was for the first time housed in a seperately staffed and administered library, with a large reference collection and accommodation for students and research workers. The first publication for which Ken Anderson will be remembered is Liverpool Public Libraries' Catalogue of the Music Library which was published in 1954 and was believed at the time to be the largest printed dictionary catalogue of music in English. That this catalogue is still used over forty years later is a fitting tribute to Ken's work in public music librarianship. In 1962 Ken left Liverpool to take up a post as lecturer in cataloguing and classification at Loughborough School of Librarianship. During this period Ken is remembered by colleagues and former students as an excellent teacher, enthusiastic about his subject and about life in general. While at Loughborough, Ken was able to maintain and develop his interests in music and the profession through lecturing in music librarianship at Loughborough University's Library and Information Department and being involved in the setting of the Library Association's examinations in the Bibliography and Librarianship of Music on which he worked with Brian Redfern and E. T. 'Bill' Bryant. In March 1963 Ken joined the IAML(UK) Branch Committee (the equivalent of today's Executive Committee) representing University and College Libraries initially and from 1969, Schools of Librarianship. He gave up his Branch Committee work on his retirement from Loughborough in 1977.

While lecturing at Loughborough, Ken maintained strong links with local music librarians in the East Midlands, and in 1968 he and Jean Sewry of Nottinghamshire County Library were asked by the East Midlands Circle of Music Librarians to produce a catalogue of the sets of vocal music held by six public library authorities in the region. This was published by Leicestershire County Library as Choral Music in the East Midlands; a union catalogue in 1970 and as such was the first in the series of regional union catalogues of vocal sets which have been published over the last quarter century. After his retirement, Ken was asked by the London and South Eastern Library Region (LASER) to compile and edit a union catalogue of vocal sets as a successor to the Brent List of sets of vocal scores and orchestral music. This was published in 1979, and within months of its publication he was employed by the East Midlands Regional Library System to compile and edit an updated edition of Choral Music in the East Midlands which was eventually published as Music for Choirs in 1984. Almost immediately, Ken started work on the last union catalogue for which he was responsible. This, the largest such union catalogue produced to date, was the second edition of the LASER vocal sets catalogue, published in 1989.

I was privileged to work with Ken on the preparation, production and editorial work involved with both LASER catalogues and *Music for Choirs*. It is my loss that I didn't have the pleasure of knowing him earlier in his life as the recollections of him by his former colleagues and students all speak of a man consumed by a passion for living. His interests and enthusiasms were wide. Music, (he was an accomplished pianist and organist and for several years he even conducted the Loughborough Library School choir), football, (an avid Everton, and latterly, Leicester City fan), his dogs, Aldeburgh, his surprisingly deep interest in the War of the Roses (he drew splendid maps of the battlegrounds and compiled extensive chronicles of the progress of the wars), and not least his beloved pipe, for he was seldom to be seen without a box of matches clenched in his fist, ready for use to keep the dottle glowing.

On his retirement from Loughborough, Ken and his wife Margaret went to live in Aldeburgh. This didn't quite come up to expectations and they moved back to Leicestershire where they lived for many years before settling in the Isle of Man. A deeply religious man throughout his life (he was among other things a Methodist lay preacher) it was appropriate that he became deputy organist of his local Methodist church and he held this position right up until his death.

Ken was a genial and gregarious man who made an impression on everyone he met. To the end of his days, despite illness, Ken lived life to the full. It is typical of the man that, after losing his wife some years previously, Ken got engaged at the age of 80 to a lady friend he had last known some 54 years previously! Ken used to say to his students that all librarians should have over their beds a scroll saying 'The contribution you make in your work depends on the kind of person you are'. Ken made a lasting contribution to his chosen professions of music librarian, bibliographer and teacher and lived life with a zest that some of us can only envy.

THE MUSICAL ANTIQUARIAN SOCIETY 1840–1848: A POSTSCRIPT CONCERNING 1849

Richard Turbet (Music Librarian, University of Aberdeen)

The final printed communication concerning the Musical Antiquarian Society was dated December 1848. This was the introduction to its nineteenth and final publication.\(^1\) However, the British Museum's copy was only received on 15 March 1849, and Chris Banks has found that Vincent Novello presented three items to the Society during 1849.\(^2\) A further source confirms that he continued such donations until Autumn 1849.\(^3\) Quite what sort of society Novello thought he was supporting is unclear. Of the three items presented to the Society in 1849 that eventually reached the British Museum, Handel's Ottone and Arne's Libera, presented respectively during Autumn and on 1 January, were bequeathed by Novello on 1 March 1887.\(^4\) Works in the hand of John Travers were presented during 1849 and received at the Museum through William Barclay Squire on 1 March 1895.\(^5\) Reeves' item has no further provenance.\(^6\)

Novello stipulated that in the event of the Society's dissolution, Travers' volume should be presented to the British Museum.⁷ However, since it

¹ R. Turbet. 'The Musical Antiquarian Society, 1840-1848', Brio 29 (1992), p. 13-20.

² C. Banks, 'From Purcell to Wardour Street: a brief account of music manuscripts from the library of Vincent Novello now in the British Library', *British Library Journal* 21 (1995), p. 240–58.

³ William Reeves Bookseller Ltd. *Music & books about music* (London: Reeves, 1996) (Special list 312), p. 6, item 721. This is a copy of A. Roner *Melopeia sacra*, (London: Smith, 1721), with an autograph inscription by Novello part of which reads 'presented, by me, to the Library of the Musical Antiquarian Society . . . Autumn 1849'. It is an incomplete copy with only 50 of 76 pages which may explain why Novello did not intend it for the Museum.

⁴ Banks, op. cit.

⁵ Item 1378 on p. 90 of the Catalogue of the music library of Edward Francis Rimbault sold at London 31 July-7 August 1877 . . . introduction by A. Hyatt King (Buren: Knuf, 1975) (Auction catalogues of music, 6) is 'Motets, Anthems, Canons, &c. in the autograph of John Travers; Motetts by Palestrina (?), in score large fol.' Rimbault was Secretary of the Musical Antiquarian Society. The MS was sold to J. Marshall (the collector Julian Marshall mentioned with approval by King in Some British collectors of music c.1600-1960 (Cambridge: Cambridge University Press, 1963)). The MS subsequently appears in Augustus Hughes-Hughes' Catalogue of manuscript music in the British Museum (London: British Museum, 1906, vol. 1, pp. 300-1) as Additional 34726. Arthur Searle does not mention it in 'Julian Marshall and the British Museum: music collecting in the later nineteenth century', British Library journal 11 (1985), pp. 67-87.

⁶ Telephone communication from William Reeves Booksellers, 29 February 1996.

⁷ Banks, op. cit.

reached the Museum via Rimbault, Marshall and Squire, and since the other two works reached it by being bequeathed by Novello himself, it seems that Novello had been acting in vain in supporting the Society in this way, as the latter two items were evidently returned to his possession. It therefore remains the case that the last published activity by, or on behalf of, the Musical Antiquarian Society is dated December 1848, but rightly or wrongly Vincent Novello thought the Society was still alive, or sought to keep it so, during 1849.

MUSIC BIBLIOGRAPHIES OF 1994

Compiled by Richard Andrewes (Music Librarian, Cambridge University Library)

This is the fourth in the annual list of bibliographical publications for the previous year, but because it is a little late, this actually means 1994. Please note that although all the items in this list have the imprint 1994, many were actually distributed only in 1995 – some even admit to being printed in 1995!

The list is based on the accessions of the Cambridge University Library, with additional items received or reviewed in *Notes, Fontes Artis Musicae*, and *Music and Letters* – with reviews noted. It excludes information from Library of Congress 'Cataloging in publication' cards and publisher's catalogues or fly sheets. Entries are classified in a similar manner to Vincent Duckles *Music reference and research materials*, (4th edition) by Michael Keller. (Schirmer Books, 1988) (abbreviated here to DK) to which this might be regarded as an annual supplement, though with fewer annotations!

Dictionaries

General

Glasser, Stanley. Classic FM A–Z of classical music. London: Headline, 1994. 405 p. ISBN 0-7472-7842-3

'Entertaining, informative and occasionally outrageous . . .'

Kennedy, Michael. *The Oxford dictionary of music.* New ed. Oxford: Oxford University Press, 1994. 985 p. ISBN 0-19-869162-9

First published in 1985. Review by Nicky Hind in Brio, v. 32, 1995, p. 46

Die Musik in Geschichte und Gegenwart: allgemeine Enzyklopädie der Musik. Kassel: Bärenreiter; Stuttgart: Metzler. Sachteil 1, A-Bog. - 1994.

20 volumes in 2 series. ISBN for complete set (Bärenreiter) 3-7618-1100-4 or 3-476-41022-6 (Metzler).

Pickering, David. *Brewer's twentieth-century music*. London: Cassell, 1994. 409 p. ISBN 0-304-32049-8

An adaptation of the 'Brewer's dictionary of phrase and fable' format. 'Entries are enlivened with anecdotes and quotations selected for their pithy and often biting relevance, shedding light on the humour, tragedy and downright peculiarity of much twentieth-century composition.' – Preface

Sadie, Julie Anne & Rhian Samuel. The New Grove dictionary of women composers. London: Macmillan, 1994. 548 p. ISBN 0-333-51598-6

⁸ Since Rimbault's name is attached to the final published utterance of the Society, it seems likely that he embodied it and would have received Novello's donations to its 'Library' during 1849. For whatever reason, Rimbault retained possession of the Travers MS. However, as Mrs Banks points out, Novello wished this item to be passed to the British Museum in the event of the Society's dissolution. Perhaps Marshall, having purchased the MS in the Rimbault sale, came to realise that Rimbault had retained it when he should have passed it on to the Museum. Whereupon, it is possible that Marshall arranged to pass the item himself to the Museum through Squire. Or perhaps Squire saw the inscription and persuaded Marshall. Certainly 1895 was not a year during which any of Marshall's three sales took place (see King, *Some British collectors*, pp. 139–40).

Biographical Dictionaries, International

Cowden, Robert H. Classical singers of the opera and recital stages: a bibliography of biographical materials. Westport, CT: Greenwood Press, c1994. (Music reference collection; 42). 509 p. ISBN 0-313-29332-5 While not, strictly speaking, a dictionary, it is probably most suitably placed here rather than in the bibliography section.

Biographical Dictionaries National

United Kingdom. Marcan, Peter. British professional violinists of today: A directory of achievement, current activity, and their related ensembles. London: Peter Marcan Publications, 1994. 100 p. ISBN 1-871811-090 Review by Michael Perl in Brio, v. 32, 1995, p. 54

Dictionaries of Jazz, Popular and Folk Music

Broughton, Simon, Mark Ellingham, David Muddyman and Richard Trillo. World music: the rough guide. London: Rough Guides, 1994. 697 p. ISBN 1-85828-017-6

Cackett, Alan. The new illustrated encyclopedia of country music. 3rd ed. London: Salamander Books, 1994. 208 p. ISBN 0-86101-763-3 First edition 1977, Second edition. 1986.

Kernfeld, Barry. *The New Grove dictionary of jazz*. One volume ed. London: Macmillan, 1994. 1358 p. ISBN 0-333-63231-1 Reprint of the 1988 ed. in one volume

Larkin, Colin. The Guinness who's who of rap, dance & tempo. London: Guinness Publishing, 1994. 348 p. ISBN 0-85112-788-6

Drawn from the multi-volume version of The Guinness encyclopedia of popular music

Larkin, Colin. The Guinness who's who of reggae. London: Guinness Publishing, 1994. 318 p. ISBN 0-85112-734-7

Drawn from the multi-volume version of The Guinness encyclopedia of popular music

MacLean, Hugh and Vernon Joynson. An American rock history. Telford: Borderline Productions.

Part 4. Indiana, Iowa and Missouri: hoosiers, corn and Jesse James (1960–1993). – 1994. 171 p. ISBN 0-9512875-7-5

Rees, Dafydd & Luke Crampton. *The Guinness book of rock stars.* 3rd ed. London: Guinness Publishing, c1994. 639 p. ISBN 0-85112-722-3 First published 1989, 2nd ed. 1991.

Santelli, Robert. The big book of blues: a biographical encyclopedia. London: Pavillion, 1994. 491 p. ISBN 1-85793-337-0

Dictionaries of Musical Instruments, Makers and Performers

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Larkin, Colin. The Guinness who's who of film musicals & musical films. London: Guinness Publishing, 1994. 350 p. ISBN 0-85112-787-8

Drawn from the multi-volume version of The Guinness encyclopedia of popular music

Larkin, Colin. The Guinness who's who of stage musicals. London: Guinness Publishing, 1994. 382 p. ISBN 0-85112-756-8
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Musical instruments. Griscom, Richard & David Lasocki. The recorder: a guide to writings about the instrument for players and researchers. New York: Garland Publishing, c1994. 504 p. (Music research and information guides; 19) (Garland reference library of the humanities; 1026). ISBN 0-8240-2945-3

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- Strong, M.C. *The great rock discography*. Edinburgh: Canongate Press, 1994. 829 p. ISBN 0-86241-385-0
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- Cohen, Norm. Traditional Anglo-American folk music: an annotated discography of published sound recordings. New York: Garland Publishing, 1994. 517 p. (Garland library of music ethnology; 1) (Garland reference library of the humanities; 1469) ISBN 0-8153-0377-7
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- Cash. Smith, John L. The Johnny Cash discography, 1984–1993. Westport, CT: Greenwood Press, 1994. 228 p. (Discographies; 57). ISBN 0-313-29167-5 A continuation of the first discography published in 1984
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A dictionary of the first musicians in Hispanic America, 1492–1600. Contains a dictionary of names, a bibliography, and glossary, and a list of chronologists.

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Byworth, Tony. Music Master Country music catalogue. 2nd ed. London: Waterlow, 1993. various pagings. ISBN 0-9-4520-75-7 First edition 1991

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A loose-leaf publication in ring binder: in future to be updated section by section as necessary



NEWS AND VIEWS

New Secretary for the Music Libraries Trust

The Music Libraries Trust has a new Honorary Secretary, Nancy Kenny, who comes with many years experience working with the Rhodes Trust. She has a professional background in the fields of music and education and is currently widening her work in the world of charities. The Trustees are delighted she is willing to devote her time and expertise to the concerns of music librarianship.

The new contact address for the Trust is c/o The Rhodes Trust, Rhodes House, Oxford OX1 3RG. Tel. 01865 270 902; Fax. 01865 270 914.

E. T. Bryant Prize

The annual E.T. Bryant Prize awarded for the best contribution to the literature of music librarianship by a student or professional in their first five years, has been won by Richard Bolton for his MA dissertation, An investigation into the purpose and benefit of music provision in the public library service, with attention to current issues (University of Sheffield, 1995). Brio sends warmest congratulations to Richard. A copy of his work has been deposited in the IAML(UK) library (tel. 01865 276 146, fax. 01865 276 128).

British Library News 1 - Benjamin Frankel

The British Library has recently acquired all the extant original manuscripts of the composer Benjamin Frankel (1906–73).

At the time of his death Frankel was widely regarded as Britain's leading symphonist. His output comprised eight symphonies, the opera *Marching Song* and notable film scores such as *The Night of the Iguana*: the autographs of these are included in the British Library's new acquisition and join the Frankel Manuscripts which the Library acquired some years ago, among which is his Violin Concerto of 1951, composed for the Festival of Britain and dedicated "in memory of the six million".

Chris Banks, Curator of Music Manuscripts at the British Library, said: "The British Library welcomes this rich addition to its collections, particularly at a time when Frankel's music is receiving attention both through the

availability of his music on CD, and through the forthcoming 'Composer of the Week' slot on BBC Radio 3 (week beginning 24 June). Frankel's manuscripts join an ever-growing collection of the music of 20th century composers held by the Library, including, of his own generation, Bernard Stevens and Humphrey Searle as well as the works of Elgar, Vaughan Williams, Delius, Holst, Tippett and Maxwell Davies, to name but a few. The unpublished and sketch material in the collection will be a particularly valuable research resource for those wishing to study Frankel's compositional process."

These manuscripts have been purchased from the composer's widow, Xenia. The proceeds from the sale will form the basis of a fund for the future promotion of Frankel's works.

Further information is available from Dr Bart Smith in Press and Public Relations at The British Library, telephone 0171-412-7111, fax 0171-412-7268, e-mail *Press-and-PR@bl.uk*

British Library News 2 - CADENSA

The British Library National Sound Archive [NSA] has launched its new catalogue database CADENSA, including over 900,000 catalogue entries listing items from over one hundred years of recorded sound. CADENSA will give researchers access to the unequalled riches of the National Sound Archive which includes all kinds of music, spoken word and wildlife sound on published phonograms, in radio recordings and from the NSA's own extensive unpublished holdings. CADENSA allows users who include students, teachers, actors, historians, discographers, journalists to dig deeper than ever before into the collection and at a single stroke to carry out complicated searches by subject, date of recording, artists' or composers' names, or to browse extensive indexes of key terms. The 24 gigabyte database has taken three years to complete at a cost of £800,000 and it is planned to double the number of entries on the database within the next twelve months.

Dhora Leka

Further to the excellent review of the Dhora Leka editions (*Brio*, 33/1, p. 87), Neil Swindells comments that the edition of songs by Dhora Leka would benefit by help on Albanian pronunciation. This is very true, such are the difficulties of the Albanian language. Help is available (although not mentioned in the Hector Publications edition) from myself (106 Preston Grove, Yeovil, Somerset, BA20 2DA) as a cassette of the texts spoken most expertly by Katerina Gosh (at that time Head of the Library of the Institute of Fine Arts, Tiranë). This was recorded in my lounge at home on the final Easter bank-holiday evening of Katerina's visit to U.K. in 1995. The

recording is of the three poems read at normal speed, plus a slow, syllable-by-syllable rendition. This tape was used in preparation for the first ever professional performance of these songs outside Albania, by Sandra Porter and Graeme McNaught at the Chard Festival of Women in Music, May 1996. This was in the presence of the composer who congratulated Ms. Porter on the excellence of her Albanian pronunciation albeit with slight Scottish overtones! A full report of Dhora Leka's visit to U.K. appears in the IAML(UK) Newsletter (31, August 1996). It transpired that the texts are indeed poems by Dhora Leka herself, written in exile from Tiranë in the southern city of Gjirokaster in 1956 prior to her arrest and imprisonment, and lamenting the lost love of the husband she had been forced for political reasons to divorce. In fact the love has apparently never been lost: her ex-husband stood up in Tiranë 36 years later in public testimony to the injustices Dhora had suffered. 40 years on, they remain close friends. This is the tragic subtext to these songs which reflect the suffering of so many in Albania.

Roger Taylor

Nanki Music Library

Newsletter no. 4 of the Japanese branch of IAML, published in April 1996, carried the following notice concerning the world-renowned Nanki Music Library in Tokyo. What follows is an English translation of a summary (in German) of a Japanese-language article by Mitsue Masaki of Shôwa Music College:

On the current position of the Ohki Collection Nanki Library

The Nanki Music Library is world famous because it owns the most important parts of the collection of William Hayman (W. H.) Cummings. The founder of the Nanki Music Library was the late Tokugawa Yorisada. He was a former Marquis, and, after the second World War, a member of parliament.

Following the second World War, Mr Ohki Kyûbe-i replaced Mr Tokugawa as owner of the library. The Musical and Cultural Centre was founded in Tokyo in October 1970, and the Nanki Music Library was donated to this new institution by Mr Ohki Kyûbe-i. The Japanese branch of RILM was established at the Centre in 1971, and was closed in 1977. The President of RILM, Professor Barry S. Brook, visited the branch in 1976.

In March 1977 the Centre was closed down: the Nanki Music Library was then transferred to the Yomiuri Japanese Symphony Orchestra, as the Yomiuri newspaper group was patron of the library. The more than 20,000 items in the collection were stored in two locations: that is, with the Ohki family in Odawara-shi Kanagawa-ken, and at the library of the Kunitachi Music Academy in Tachikawa-shi, Tokyo. The Cummings collection was almost exclusively stored at Mr Ohki's, in Odawara.

In February 1977, shortly before the closure of the Nanki Music Library, the Japanese RISM Committee submitted a report for inclusion in the RISM AII project. 108 items were described, under the following headings: (1) Name of composer; (2) dates of birth and death; (3) bibliography; (4) manuscript number; (5) pagination/foliation; (6) title; (7) instrumentation or other forces; (8) incipit; (9) title of the collection; (10) size; (11) contents; (12) references; (13) remarks; (14) water marks.

Although musicological investigation of the Cummings collection etc. was still not complete, the library was closed. Since then, approximately 20 years have elapsed. I hope very much that it will be possible to open it to the public again as soon as possible.

The above account supplements that by James Siddons in series C of RISM (p. 138–140), which dates from 1979; and the same author's account of the library in *The New Grove*.

John Wagstaff

New Brahms Complete Edition

On 1 July 1996, Henle Verlag, Munich, published the first volume in what is to be the first entire Complete Edition of the works of Johannes Brahms. It is the full score of the First Symphony, edited by Robert Pascall of Nottingham University. The need for a new historico-critical edition to supersede the *Sämtliche Werke* edited by Brahms' close friend, Eusebius Mandyczewski and published in 1926–7 has been made evident by extensive source studies on his music carried out since the 1960s, and discussions for this new edition began in 1981, work beginning on a pilot project in 1985.

The Sämtliche Werke examined only a quarter of the available manuscript sources, assuming that Brahms himself had adequately and critically supervised the publication of his music. Recent research has called this assumption into question and it is anticipated that many significant alterations of detail may be expected in the new edition. In addition to examining all of Brahms' surviving autographs, the editors will take significant information on the genesis, dating and publication of his compositions from his written correspondence.

The new Johannes Brahms Complete Edition will present all Brahms' compositions, including alternative versions, his unpublished works and piano arrangements. It will also include a selection of his arrangements of works by other composers. Each volume will carry an extensive introduction and full critical apparatus. The publication of the new edition is sponsored by *Vereinigung Johannes Brahms Gesamtausgabe e. V.* in Munich.

MLA Awards

The Music Library Association has announced the following awards for publications in music and music bibliography. The Vincent H Duckles award

for the best book length bibliography or research tool published in 1994 was given to Donald Burrows and Martha J Ronish for *A catalogue of Handel's musical autographs* (Oxford: Oxford University Press, 1994). The Richard S Hill Award for the best article in this field went to Barry Kernfeld and Howard Rye for 'Comprehensive discographies of jazz, blues and gospel' published in *Notes* 51/2-3 (December 1994 and March 1995). MLA has also awarded the Music Library Association Citation to Don L Roberts, head of the music library at Northwestern University, Evanston, Illinois in recognition of his distinguished service to music librarianship. In addition to having served as President of MLA, Don Roberts is well known world-wide through his work in IAML. He has been a member of the IAML Board since 1985, has been Treasurer and served as President from 1992–5.

Gypsies and Flamenco

Further to the review by Karen Abbot in *Brio* vol. 33 no. 1, of *Gypsies and Flamenco* by Bernard Leblon (Hatfield: University of Hertfordshire Press, 1995), we have been asked to point out that the price of the book is £8.75 not £12.99 as stated. The publication is also available as a package with a CD containing a selection of representative flamenco music at £17.50 (£18.25 including postage). Orders to University of Hertfordshire Press, University of Hertfordshire, College Lane, Hatfield, Herts, AL10 9AD.

News from Bowker Saur

In July 1996, Bowker Saur published two important reference works. *The Music publishers' international ISMN directory* is described as the first complete catalogue of music publishers worldwide. It includes some 7200 publishers from 63 countries, registered with the ISMN agency and is divided into an alphabetical index, a geographical breakdown by country of origin and a numerical listing in order of ISMN publishing number. Attentive readers of *Brio* will have no difficulty in identifying which of the following countries does not have an ISMN agency: Germany, France, Guadeloupe, Lithuania, Zambia, Great Britain. The directory is priced at £165 (ISBN 3-598-222327).

The thematic catalogue *RISM music manuscripts after 1600* is now available as a CD-ROM and gives access to some 160,000 works by more than 8,000 composers located in 491 libraries around the world. Criteria available for searching the CD-ROM will be composer, filing title, alternative titles and texts, work register, key names, autographs, date of manuscripts, music incipits, role register, provenance, library and key-word. A subscription costs £920 and the CD-ROM will be updated annually. Enquiries about both these publications to Bowker Saur, Maypole House, Maypole Road, East Grinstead, West Sussex, RH19 1HU.

International Index to Music Periodicals

Chadwyck-Healey have announced the *International Index to Music Periodicals* (IIMP) on CD-ROM, covering more than 400 scholarly and popular journals on music from over thirty countries. Articles are indexed by author, title, publication, publisher, country of publication, language, and article type. There are more than thirty broad subject headings and thousands of subject terms. IIMP aims to be the most comprehensive and current index to musical periodical literature and will be updated quarterly. By the end of 1997, coverage will be extended back to 1993. The subscription price is £650. IIMP will also be available on the World Wide Web from Autumn 1996 and a sample list of titles can be viewed on Chadwyck-Healey's web site at http://www.chadwyck.co.uk. More conventional enquiries may be sent to Chadwyck-Healey Ltd, The Quorum, Barnwell Road, Cambridge CB5 8SW.

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BOOK REVIEWS

(Edited by Christopher Grogan)

Donald Jay Grout and Claude V. Palisca A history of western music. 5th edition. New York: Norton, 1996. xvi, 862 p. ISBN 0-393-96904-5. £20

Every student of music will be familiar with 'Grout', that indispensable quick reference book which will, in a succinct paragraph, tell you the exact nature of a quodlibet or summarise the life and works of Satie. This fifth edition reflects developments in musicology and its presentation over the thirty-six years since the first edition in 1960. Described as the first substantially revised edition since 1980, the text has been completely revised and much of it rewritten in a clear textbook style, omitting Grout's more personal enthusiasms and reflections. There are new chapters on both European and American twentieth-century music and a greater emphasis on women in music, which together with colour illustrations and greatly improved visual presentation of the text offer a comprehensive update of this familiar textbook.

The American angle is more apparent in this edition, with a whole chapter devoted to the American twentieth century. This covers jazz, rock and roll, musical comedy and the history of art music. As a summary of developments in the United States it is a useful start, although necessarily brief, and I was a little startled by the opening sentence – 'The United States led the production of new music in the second half of the twentieth century . . .'. By contrast, the section on England in the twentieth century mentions only one living composer – Tippett – along with Holst, Walton, Vaughan Williams and Britten.

The commentaries on works in the Norton Anthology of Western Music (3rd ed., Norton, 1996, hereafter NAWM) have been omitted from this edition, although references are still given for the works in the anthology; instead, the commentaries are included in the third edition of NAWM, which therefore becomes a more independent work. In place of these commentaries the History includes more music examples, although even with these and the additional chapters the new edition still has fewer pages and a more generous layout than previous editions. I particularly welcome the reinstatement of the subheadings in the margins which facilitate quick searching. The glossary, omitted from the fourth edition, has been rewritten and restored. It does include terms not explained in the text, but at only seventeen pages for such a broad subject coverage it is limited, and an enquirer might more usefully consult a music dictionary.

The bibliographies at the end of each chapter have been updated and expanded, and (as in previous editions) include useful comments on the

works listed. The readable style and presentation make this book attractive to armchair-concertgoers and students alike, and the price of this paperback edition is not prohibitive. I recommend it to all music libraries as an essential reference tool.

Katharine Hogg

English choral practice 1400–1650 edited by John Morehen. Cambridge: Cambridge University Press, 1995. xiii, 246 p. (Cambridge studies in performance practice). ISBN 0-521-44143-9. £40

The name Peter le Huray is a synonym for excellence in musicology. His death in 1992 was all the more tragic for being premature. The book under review was to have been one of his projects. Instead it has become a memorial. Most of the essays that make up this volume are revised versions of papers presented at a series of seminars which he organized at Cambridge University, devoted to performance practice in early English choral music, the remainder were written by friends and pupils.

The nine essays cover many aspects of the subject. Pitch and choral resources continue to be the battleground in what is becoming a critical Hundred Years War between Roger Bowers and David Wulstan. For readers unfamiliar with this feud, it can be explained simply that for many decades, Wulstan has advocated the performance of Tudor music at a pitch a minor third higher than written, while in recent years Bowers has emerged as his most voluble and dogged critic. To Byrd studies, edited by Alan Brown and myself (Cambridge: Cambridge University Press, 1992) Wulstan contributed what he said at the time was his final word on the topic in a paper entitled 'Birdus tantum natus decorare magistrum' (p. 63-82) which provides valuable evidence in dating Byrd's works according to his vocal scoring under the influence of his teacher Tallis and friend Ferrabosco. Wulstan criticized Bowers by name, so it was inevitable that the tournament would produce further jousts. In the present volume the routine is different. Wulstan does not refer by name to Bowers, while it is Bowers, not a contributor to Byrd studies, who names Wulstan critically. None of this shadow boxing should conceal or undermine the value of two enthralling papers. Bowers' is entitled 'To chorus from quartet: the performing resource for English church polyphony, c.1390–1559'. Bowers was originally an historian and the value of this background cannot be overstated. Historians and musicologists seem mutually ignorant of one another's territory. For instance, the genealogy of the Byrd family, from the time of Chaucer to that of William, was available in manuscript from 1571 and in print from 1963. Incredibly nobody who had seen it realised this was the composer's family, until in 1995 it was spotted by John Harley. He is the first to admit that it was not a difficult identification (to be incorporated into his forthcoming book on the composer) yet for all this time ignorance was expressed, or fanciful theories propounded, about Byrd's family background. In the present study Bowers uses

the historian's technique to justify his conclusions about the pitch at which music was sung, the range of vocal parts, and even the age at which voices broke. Particularly salutary is his warning that a musical source apparently sanctioning the use of high pitch may itself date from several decades after the music's composition, and therefore be subject to subsequent attitudes not current when the music was written.

Wulstan's paper exploits computer analysis to compare the extents to which Byrd was influenced by Tallis and Ferrabosco. This is a development of certain aspects of his paper in Byrd studies. Some of Wulstan's other points also require comment or refutation. First, Similes illis fiant, attributed to 'Mr Byrd' in its source, is probably by William, not the otherwise silent Thomas, Byrd: I argue the case on pages 13-15 of William Byrd 1543-1623: Lincoln's greatest musician (Lincoln: Honywood, 1993). Also, pace the date of birth in the title of my booklet, John Harley's discovery of Byrd's true year of birth (again see his forthcoming book) makes this early motet a much less precocious work than hitherto thought. Secondly, Timothy Symons puts a good case for Sheppard's Second Service being one of the composer's latest works, not from the Edwardine period but from the short period between Elizabeth's accession and the composer's sudden death in 1558: see his edition (Guildford: Cantus Firmus Music, 1995). Thirdly, it is unbelievable that anyone can still be stating that Byrd joined the Chapel Royal in 1570 when it has been common knowledge for years that he did so in 1572. Finally Wulstan is rather hard on the anthem *Out of the deep* ascribed to both Gibbons and Byrd in contemporary sources. On page 4 of Annual Byrd newsletter (1, 1995) I provide support for the attribution to Byrd. Both of this anthem's appearances on disc, recorded before my observations, are on anthologies of church music by Gibbons. Nevertheless the erroneous indexing to Gibbons in one source can now be consigned to footnotes and otherwise forgotten. These points are not to deny the significance of a stimulating and thought-provoking essay and, to end on a positive note, Wulstan is right to query the authorship of the anthem Save me O God attributed to Byrd and more credibly to Thomas Coste.

Another paper to give prominence to Byrd is John Milsom's 'Sacred songs in the chamber', in which the composer is named on all but two pages. There exist several Elizabethan and Jacobean manuscript collections of works with sacred Latin texts, which could not have been performed legally in church in Protestant England, and Milsom attempts to provide provenances and purposes for these sources.

Next to Alison Wray's practical papers on pronunciation: 'The sound of Latin in England before and after the Reformation' and 'English pronunciation, c.1500–c.1625'. In the former essay, she relishes the challenge of indicating as nearly as possible the sounds of the words inside the composers' heads as they set them to music. This she achieves by outlining the history of Latin in England from the Roman invasion to date, and by focussing on contemporary evidence. Since it is the phonetics (or sound) that has changed but not the phonology (historical system), it is possible to reconstruct what the sounds may have been around 1500. Her illustration is a study,

letter by letter, of a passage from the Magnificat. Acknowledging the seminal work of Harold Copeman (Singing in Latin, Oxford: Copeman, 1990) she compares her version of this short passage with his version c.1450. There are only three notable differences, and in an admirable spirit of compromise, she once disagrees with Copeman (whose emphasis is on sung rather than spoken sound), once defers to him, and once remains on the fence. Nevertheless she is at pains to emphasize that it is precisely the systematic nature of her approach that is its weakness, since it may have been subject at the time "to various non-systematic features" that could be taught or imitated. While we cannot know for certain how Latin was pronounced in the past, people like Alison Wray try to provide something that at least makes sense. If the foregoing suggests a trundle through verbal density, this would be most unfair on Alison Wray. Although dealing with highly technical material, her style is clear and readable. This is again of value in her following chapter, on Tudor English pronunciation. Two main problems befog such a discussion. The first is the Great Vowel Shift, the upheaval of the English vowel system between about 1400 and 1700. The second involves the practicalities of singing English: is the pronunciation of the spoken word relevant to singing, and how do changes in vocal production impinge on pronunciation? Wray provides four tables to elucidate the Great Vowel Shift, and concludes that sung English resembled spoken. She exemplifies her findings in three "study" texts. Although she makes copious use of contemporary evidence, she is at pains to emphasize that it can be contradictory, and that there are many diverse varieties of English during the period in question. Nevertheless a received pronunciation has its value in reminding us today that the sung words sounded differently four centuries ago.

Latin was not, of course, the first language in Tudor England and had to be taught. The essay by Jane Flynn, 'The education of choristers in England during the sixteenth century' concludes that, like her paper, their education was primarily practical. Besides Latin, they learned English, morals and musical skills, in order to live the virtuous Christian life epitomized by the liturgy. Around 1565 a change occurred, when the effects of the new, less elaborate liturgy began to bite.

David Mateer's paper 'John Baldwin and changing concepts of text underlay' is concerned with practicalities of a different kind. On the continent, humanist ideas were making composers more intensely aware of language and the words they were setting. Although humanism permeated the English musical world, concern here was not so much with a humanistic response to the text, as with a desire for intelligibility, characteristic of the spirit of the Reformation. However, the old-fashioned style, with its love of sonority and melisma over textual clarity, survived a period of redundancy during the reign of Edward VI and enjoyed a revival under Mary I. Problems tended to arise when late Elizabethan anthologists such as Baldwin tried to apply humanistic precepts of underlaying to musical texts that by their structure and spirit were unaccommodating. Mateer therefore

endeavours to unravel Baldwin's 'more arcane scribal practices' in order to gain some insight as to how the works of the generation of Taverner, Tallis, Tye, Shepherd, Johnson and Mundy should properly be underlaid.

Two papers deal with aspects of editing early music. In 'Editing and performing musica speculativa' Roger Bray considers the problems posed by music 'conceived and presented in an esoteric format for academic presentation'. Meanwhile the volume's editor, John Morehen, looks at 'The 'burden of proof': the editor as detective'. Here he brings together an apparent miscellany of problems that achieve unity by being focussed on English sacred music from c.1550 to c.1640. This is a microcosm of the volume, and provides a fitting conclusion to an excellent whole, equal to the sum of its excellent parts, and worthy of its dedicatee.

Richard Turbet

Stewart R Craggs *Arthur Bliss: a source book.* Aldershot: Scolar Press, 1996. xvii, 366 p. ISBN 0-85967-940-3. £65

When I was a student, I interviewed Sir Arthur Bliss for my college newspaper. This generated some correspondence between us. Therefore, when the Bliss Trust put out a request for letters, I sent them photocopies of those I had received from Sir Arthur. Having noticed that the present volume contains a comprehensive list of correspondence, I was gratified to see my name in print, among the owners of letters from Sir Arthur. It took some time before it registered that my letters to him were not listed.

Three of Stewart Craggs's recent volumes were received critically with something less than enthusiasm. His John Ireland: a catalogue, discography, and bibliography (Oxford: Clarendon, 1993) was tolerantly reviewed in Brio 30 (1993), p. 109-10, but it provoked one Ireland specialist to send Oxford University Press over a page of corrections, which they undertake to incorporate into any further edition. (Surely here is a case for a corrected reprint, assuming all the revisions are themselves subjected to verification). William Walton: a source book and Edward Elgar: a source book (Aldershot: Scolar, 1993) and 1995) were also tolerantly reviewed in Brio (30 (1993), p. 34-5 and 32 (1995), p. 130-1). Nevertheless, the Walton source book was felt by some critics to consist of crumbs from the bibliographer's table (and by one, to flaunt too much blank paper). Meanwhile the Elgar source book was criticized for inaccuracies, lacunae and lack of focus that probably emanated from its having been taken over in tragic circumstances from another author. Craggs wrote his doctoral thesis about Bliss - Sir Arthur Bliss: a preliminary survey and synthesis of materials for the study of his music (University of Strathclyde, 1982) - in four volumes, of which the last three are a thematic catalogue. It was followed by his Arthur Bliss: a bio-bibliography (Westport: Greenwood, 1988). And now we have the source book. Is it crumby? Is it focused? Does it overlap with, or supersede, the bio-bibliography and Lewis Foreman's Arthur Bliss: catalogue of the complete works (Borough Green: Novello, 1980)? At all times it is important to keep in mind the book's subtitle: a source book.

The layout of the volume is clear. An alphabetical list of main compositions serves as an index. It is followed by a chronology, sensibly set out in

one column (unlike the three columns in the Walton source book mentioned above). The core of the book is the catalogue of manuscripts and first editions, which takes up nearly half the book, followed by the catalogue of letters compiled by Mathew Adkins and Richard Andrewes which runs to over a hundred pages. Thereafter follow a discography, select bibliography and general index.

The structure of the alphabetical list and chronology needs no comment, and both sections serve a useful purpose. However, the structure and content of the two core sections require some elucidation. From the title of the former, 'Manuscripts and first editions', the reader might be able to deduce that it is some sort of complete catalogue. Craggs had access to those holograph manuscripts that were in the care of Lady Bliss, after Sir Arthur's death, before they were transferred to Cambridge University Library, and has catalogued those others on which he has been able to lay hands (in fact all that survive bar a few) to exhaustive bibliographical standards. To those works that have been published he applies to their first editions the same standard of cataloguing, modified for printed material, providing two parts to many entries. This is a strictly bibliographical exercise. No timings are given, instrumentation and dedications only where transcribed from MS or t.p., and no indication of the availability of scores for hire, even for works not otherwise published.

Turning to the letters, the compilers have arranged this section in two parts: the first a list of correspondents and locations, the second a 'list of compositions referred to in the letters'. The latter includes literary works and a 'general' section. The works are ordered alphabetically and for each work the relevant letters are listed chronologically with, where appropriate, an annotation. After a discography devoted to compact discs, the select bibliography that follows is also based on an alphabetical sequence of works, in which the entries are listed alphabetically by author (a concept including Anon. and initials). There are no annotations, and this ends the 'source' aspect of the book.

This volume has much to recommend it. The listing of Bliss's surviving correspondence, both to him and, where the compilers have been able to ascertain, from him, is a true asset to scholarship. The usefulness of the chronology as a source speaks for itself, as does that of the bibliography, which is select in a very broad sense. There is also what is in effect a complete catalogue of Bliss's works. Nevertheless there are some disadvantages. This is not to criticize Craggs for not writing a book he never set out to write: rather it is a reflection of the current state of Bliss bibliography and biography. Besides Craggs's thesis, there exist already the two reference books by him and Foreman, mentioned above. There is insufficient overlap between the three to make it unnecessary for any researcher, enthusiast or responsible library to purchase this one, if they already possess its two predecessors. What is frustrating for any researcher or enthusiast starting from scratch is the reverse of that coin: the source book is an insufficiently complete bibliographical tool for the study of Bliss without at least one of the other two. There is a need for a complete discography, not only for people who

wish to own every available Bliss recording, but for researchers and performers, not to mention future discographers. Craggs's adherence to compact discs is understandable, but there is a considerable gap between the publication of his bio-bibliography and this source book. Surely a supplement could have been provided, which would have cleared up remaining LP recordings. Also understandable for reasons of space is the lack of annotations in the bibliography. But again, a supplement dating from the terminus ad quem of his bio-bibliography might have been considered. In any case, with the amount of published criticism increasing, any lack of annotations is nowadays a nuisance. Although one trusts Craggs to have selected suitable items it is their content that matters. For instance, between the appearance of Foreman's catalogue and the bio-bibliography, there emerged the names of the instrumentalists who participated in the premiere of Bliss's music to *The Tempest*. The source book lists eleven articles on *The Tempest*, a significant advance on the two in the bio-bibliography, yet it is not apparent which article, if any, carries this information. Again, earlier this year, in a source I mislaid, I read about a reference, by a man whose name I have forgotten, to an affair Bliss was supposed to be having with another man whose name I have forgotten. On the one hand, people as negligent as myself may not deserve to be bailed out by bibliographers, on the other hand, there is no biography of Bliss, his autobiography is bluff and breezy but reticent and uninformative, so there must be many admirers and inexperienced researchers, feeling their way in twentieth-century music bibliography, who would turn to a book such as this for more detailed guidance.

Throughout the source book whenever a work by Bliss is mentioned it is accompanied by a reference to its number in Craggs's thematic catalogue of Bliss's works. This is not helpful when the catalogue forms part of his not wholly accessible thesis, and its ordering does not conform to that of either list in the source book, nor to the list of works in the bio-bibliography. Either Craggs should have taken steps to publish his thematic catalogue, or he should at least have provided a checklist in the source book. But the corollary of these remarks is that under every circumstance any library disposed to stocking this item should purchase it. It adds to and supplements material in the two previous Bliss bibliographical tools, but is adequate by itself for libraries hitherto lacking such material. The standard of presentation and content is high. Scolar Press and Stewart Craggs, not forgetting Mathew Adkins and Richard Andrewes, deserve congratulations on a distinguished addition to the bibliography of twentieth-century English music.

Richard Turbet

Paul Rapoport *The compositions of Vagn Holmboe: a catalog of works and recordings with indexes of persons and titles.* Copenhagen: Wilhelm Hansen, 1996. xvi, 224 p. ISBN 87-598-0813-6.

This book revises and expands substantially Rapoport's Vagn Holmboe: A Catalogue of his Music, Discography, Bibliography, Essays (first edition, London:

Book Reviews

Triad Press, 1974; second edition, Copenhagen: Edition Wilhelm Hansen, 1979), incorporating compositions begun between July 1 1978 and January 1 1996 into the list of acknowledged compositions by arguably the most important Danish composer since Nielsen.

The four basic subdivisions of the two earlier books have become six sections, with a longer preface. This preface includes biographical facts about the composer and background information about his music, using quotations by Holmboe and others. Catalog 1: Compositions then presents chronologically by catalogue number the year(s) in which the compositions both with and without opus numbers were begun and subsequently revised. The most significant incomplete works listed by the composer are also included. The other familiar categories listed under each entry - the instrumentation (including approximate vocal ranges), whether the work was intended for amateurs, an English translation (if necessary) of the work's title, the publisher and earliest year of publication, the location, date and performers of the first performance and information about texts (expanded with English translations and Biblical references) - have been supplemented by publication numbers and approximate duration times. Catalog 2: Recordings, which now includes both commercial and some non-commercial material, lists not only the medium and catalogue number of each recording, but also its performers. The Selected Bibliography which follows is no longer confined to material in English and includes video recordings. Two new indices follow. Index 1 cross references those persons - including authors, editors, choreographers, translators and others - mentioned in the catalogues, and concludes with a short list of the compositions' Biblical sources. Index 2 is a systematic register of the compositions by genre. *Index 3* cross references the composition titles, sub-titles and song titles.

The omission of the English translations of three Holmboe essays, because of their inclusion elsewhere (see Vagn Holmboe: Experiencing Music: A Composer's Notes translated, edited and introduced by Paul Rapoport, with a foreword by Robert Simpson, London: Toccata Press, 1991, p. 133f., 112f. and 128f. respectively) reflects the pervasive expansion of reference material in this new edition. The new information, however, is integrated with a minimum of alteration to Rapoport's single-sequence cataloguing system, complemented by wide-ranging modifications to the book's format. The recordings catalogue, for example, is no longer listed alphabetically by title but chronologically, facilitating cross references with the compositions catalogue. Perhaps singularly most impressive, however, is the upgrading of the list of missing full scores from a brief general note to a separate category. This category also includes information about commissions, the nature of certain revisions, relationships with other pieces, and further remarks about instrumentation. Such alterations, combined with the thorough and focussed introductions to each catalogue and index, the logical organisation of both classifiable and unclassifiable material, several systematic and numerous stylistic improvements and the interspersion of illustrations, make for an informative and interesting reference-friendly study.

The scope, accuracy and currency of the compilation are attested by Rapoport's many acknowledgements, which include Holmboe's own list of compositions. Although Rapoport's information is by no means complete - there is no mention of how printed scores relate to their manuscripts, problems of musical presentation or the transposition of certain songs, for example - his study compares impressively with comparable information in the major indexing journals and computer databases, reinforcing the author's claim that his catalogues are the most complete available. Although Rapoport tends to omit information only when there is serious uncertainty, the relatively few inconsistencies between his information and that obtainable elsewhere result predominantly from minor revisions of the titles of earlier works. The omission of some material in English and other writings which are not exclusively concerned with Holmboe from a bibliography which already omits concert reviews does not detract from the significance of this study as an invaluable source of reference for the general musician who seeks basic, comprehensive facts about Holmboe's music and its dissemination.

Martin Ratcliffe

Peter Heyworth Otto Klemperer: his life and times. Volumes 1 and 2. Cambridge. Cambridge University Press, 1996. xxvi, 475 p. (v.1); xiv, 486 p. (v.2). ISBN 0-521-58538-4. £55

When it was initially published in 1983, the first volume of Peter Heyworth's study of the conductor Otto Klemperer aroused almost unanimous critical approval. Many regarded it as a model biography - a book that not only offered a comprehensively researched account of Klemperer's complex personality and the major events of his life, but also engaged in a highly accessible manner with wider socio-political and cultural issues. Encountering it once again in a slightly revised form, one still holds to the view that Heyworth's study remains obligatory reading for anyone wishing to gain a judicious overview of German musical developments during the first thirty years of this century. This is hardly surprising given Klemperer's capacity for holding centre stage at almost every moment throughout this period. Even before the Weimar Republic, where he emerged as one of the seminal musical figures of the era, Klemperer was associated with some very influential musicians, not least Mahler, whom he first met in 1908, and the irascible Hans Pfitzner, for whom he worked as assistant conductor in Strasbourg. Heyworth vividly brings to life these years of apprenticeship, but the major focus of this first volume is the 1920s when Klemperer first occupied the post of music director at the opera houses of Cologne and Wiesbaden, and was then lured to Berlin, where he took charge of the Kroll Opera House. It was during the Berlin years that Klemperer acquired international stature as a conductor, and was particularly noted for his espousal of contemporary works by such figures as Stravinsky, Hindemith, Weill, Janácek, Schoenberg and Ravel.

Heyworth's first volume left us at the very moment that Klemperer had become one of the first victims of Nazi proscription, having been forced to relinquish his conducting positions in Germany. Given the turbulent, if enormously rich, cultural period which he had just lived through, one naturally assumed that the promised second volume would not, indeed could not, offer anything quite as absorbing. But in fact the reverse is the case. The account of Klemperer's failure to establish a career in the United States, in stark contrast to other conducting refugees such as Bruno Walter and George Szell, is riveting, emphasising the trauma involved with having to reestablish oneself in a completely new cultural environment. It might have been sheer bad luck that Klemperer chose to base his activities on Los Angeles - a city that despite the presence of Schoenberg, Stravinsky and Gershwin, seems to have manifested a strikingly provincial musical outlook. There seems little doubt too that the estranged circumstances of Klemperer's relationship with the Los Angeles Philharmonic accelerated his bouts of manic depression (a recurring leitmotif throughout the two volumes), and ultimately resulted in a complete mental breakdown and an almost terminal illness.

It is a testimony to Klemperer's strength of will, not to mention his stature as man and musician, that he was able to overcome all these setbacks and revive his fortunes almost entirely after the Second World War. Like Mahler almost sixty years before him, Klemperer's brief sojourn at Budapest in 1947 proved to be a vital stepping stone, restoring his pre-war reputation as an outstanding conductor of opera. His real breakthrough, however, came after he returned to recording in the early 1950s, first for Vox, and then more significantly in London with the Philharmonia Orchestra for Columbia. It was during this period that Klemperer achieved his reputation for objective, if somewhat monumental, interpretations of the mainstream symphonic repertoire. Having personally experienced most of these epoch-making London performances and recording sessions in the flesh, Heyworth has an undoubted advantage in conveying the exciting immediacy of these years, but it is entirely typical of the author's approach that he never allows anecdotal material or subjective opinions to get in the way of a balanced appraisal. Fortunately, similar qualities of sobriety also abound in the final chapter, completed admirably by John Lucas after Heyworth's untimely death in 1991.

As in the first volume, Heyworth's study also includes a valuable biographical glossary and a comprehensive discography of Klemperer's recordings post-1933. Together with copiously annotated footnotes and some illuminating photographs, it more than sustains the high standards of presentation that were already established in the 1983 edition. I need hardly add that it too remains mandatory reading. Indeed, one could hardly imagine a more convincing or compelling account of Klemperer's life than the present book.

Erik Levi

ITEMS RECEIVED

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

Books

- Rethinking Dvorak: views from five countries, ed. David R. Beveridge. Oxford: Clarendon Press, 1996. xi, 305 p. ISBN 0-19-816411-4. £40
- British music: the journal of the British Music Society, vol. 17 (1995). Norwich: The British Music Society, 1995. 66 p. ISBN 1-870536-17-7; ISSN 0958-5664
- Henry Cowell *New musical resources*, with notes and an accompanying essay by David Nicholls. Cambridge: Cambridge University Press, 1996. xvii, 177 p. ISBN 0-521-49651-9. £32.50 (hbk); 0-521-49974-7. £11.95 (pbk)
- John Cowley Carnival, camboulay and calypso: traditions in the making. Cambridge: Cambridge University Press, 1998. xv, 293 p. ISBN 0-521-48138-4. £35
- Stewart R. Craggs Arthur Bliss: a source book. Aldershot: Scolar, 1996. xvii, 366 p. ISBN 0-85967-940-3. £65
- World musics in education, ed. Malcolm Floyd. Aldershot: Scolar, 1996. viii, 279 p. ISBN 1-85928-144-3. £29.50
- Donald Jay Grout and Claude V. Palisca A history of western music. 5th ed. New York: Norton, 1996. xvi, 862 p. ISBN 0-393-96904-5. £20 (pbk)
- Peter Heyworth Otto Klemperer: his life and times. 2 vols. Cambridge: Cambridge University Press, 1996. xvi, 475 p. (vol.1); xiv, 486 p. (vol.2). ISBN 0-521-56538-4. £55
- Kevin Kopelson Beethoven's kiss: pianism, perversion and the mystery of desire. Stanford: Stanford University Press, 1996. 198 p. ISBN 08047-2597-7. £30 (hbk); 08047-2598-5. £10.95 (pbk)
- Approaches to the American musical, ed. Robert Lawson-Peebles. Exeter: University of Exeter Press, 1996. vii, 167 p. ISBN 0-85989-405-3. £11.95
- Mervyn Maclean An annotated bibliography of Oceanic music and dance. Michigan: Harmonie Park Press, 1995 (Detroit studies in music bibliography no. 74). xii, 503 p. ISBN 0-89990-073-9
- Alfred Mann Handel: the orchestral music. New York: Schirmer, 1996. xii, 182 p. (Monuments of western music). ISBN 0-02-872665-0. £27.95
- Elizabeth Norman McKay Franz Schubert: a biography. Oxford, Clarendon Press, 1996. xiv, 362 p. ISBN 0-19-816523-4. £25
- English choral practice 1400–1650, ed. John Morehen. Cambridge: Cambridge University Press, 1995. xiii, 246 p. (Cambridge studies in performance practice). ISBN 0-521-44143-9. £40
- Noel O'Regan Institutional patronage in post-tridentine Rome: music at Santissima Trinita de Pellegrini 1550–1650. Royal Musical Association, 1995 (RMA monographs, 7). ix, 117 p. ISBN 0-947854-06-1. £19.50
- Max Paddison Adorno, modernism and mass culture: essays on critical theory and music. Kahn & Averill, 1996. 149 p. ISBN 1-871082-61-7. £12.95
- Michael Pilkington *Purcell*. Thames Publishing, 1994 (English solo song: guides to the repertoire no. 4). xvi, 143 p. ISBN 0-905210-74-3
- Paul Rapoport The compositions of Vagn Holmboe: a catalog of works and recordings with indexes of persons and titles. Copenhagen: Wilhelm Hansen, 1996. xvi, 224 p. ISBN 87-598-0813-6
- Sam Richards John Cage as... Charlbury: Amber Lane, 1996. xi, 194 p. ISBN 1-872868-17-7. £16.95 Knowing the score: preserving collections of music, compiled by Mark Roosa and Jane Gottlieb. Canton, MA: Music Library Association, 1994. v, 92 p. (MLA technical reports; 23). ISBN 0-914954-48-2

Heinrich Schenker *The masterwork in music: a yearbook.* Vol. II (1926), ed. William Drabkin; translated by Ian Bent, William Drabkin, John Rothgeb, Hedi Siegel. Cambridge: Cambridge University Press, 1996. xvi, 133 p. (Cambridge studies in music theory and analysis; 8) ISBN 0-521-45542-1. £50

Carl B. Schmidt *The music of Francis Poulenc: a catalogue.* Oxford: Clarendon Press, 1995. xxiv, 608 p. ISBN 0-19-816336-3. £70

Richard Taruskin Text and act: essays on music and performance. New York: Oxford University Press, 1995. vi, 382 p. ISBN 0-19-509437-9. £27.50

Music

Johannes Brahms *Ungarische Tanze Nr. 1, 3. 10: fur Orchester.* Wiesbaden: Breitkopf & Hartel, 1996. Score, 28 p. £4

Ferruccio Busoni Zweite Balletszene op. 20: fur Klavier, ed. Joachim Draheim. Wiesbaden: Breitkopf & Hartel, 1996. Score, 15 p; £7.55

Antonin Dvorak Slawische Tanze op. 46: fur Orchester, ed. Klaus Doge. Wiesbaden: Breitkopf & Hartel, 1996. Score, 285 p. (Breitkopf & Hartels Partitur-Bibliothek). £84.45

Antonin Dvorak Symphonie Nr.9 (Aus der neuen Welt) E-moll op. 95, ed. Christian Rudolf Riedel. Wiesbaden: Breitkopf & Hartel, 1995. Score, 169 p. £9.35

Joseph Joachim *Drei Stucke op. 2: fur Violine und Klavier*, ed. Ulrich Mahlert. Wiesbaden: Breitkopf & Hartel, 1996. Score (32 p.) + part. £11.55

Johann Philipp Kirnberger Airs de Danse: fur ein Tasteninstrument (Klavier, Cembalo, Hammerklavier). Wiesbaden: Breitkopf & Hartel, 1995. Score, 36 p. £9.35

Robert Schumann Konzert fur Violoncello und Orchester a-moll op. 129, ed. Joachim Draheim. Wiesbaden: Breitkopf & Hartel, 1995. Piano score (35 p.) + part. £12

Antonio Vivaldi Sonate fur Oboe (Sopranblockflote) und Basso continuo c-moll RV 53, ed. Martin Nitz. Wiesbaden: Breitkopf & Hartel, 1995. Score (16 p) + 2 parts. £5.35

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

All the items listed here are available in the IAML(UK) Library, with the exception of those marked with an asterisk, for which data has been drawn from *Library and Information Science Abstracts* and *Information Science Abstracts*.

Abbreviations: $FAM = Fontes \ artis \ musicae$

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