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A BALKAN JOURNEY: AN OUTREACH EXPLORATION TO BULGARIA AND MACEDONIA

Roger Taylor
(President, IAML(UK))

'Je pleure pour Bulgarie.' The lament of my landlady on my final day in Sofia was no melodrama. It reflected a genuine sadness amongst many I met during that week in October 1996. A sadness not simply for personal plight – without doubt very real – but for the visible decline of their entire country over a very short period when, by cruel contrast, so much had been promised. Once encountered, it is impossible to remain unaffected. Preparatory reading alerted me to a nation sinking into international debt, infrastructural decay, annual inflation at 300%, salaries halved in value in a year. Civil strife borne of national frustration in the winter of 1996–97 was anticipated during my visit.

The crossing from Albania into Macedonia brought stark contrasts. On either side of Lake Ohrid, the topography and ethnicity is identical, suggesting a laboratory comparison of competing social systems on common ground. The drive across the border is felt instantly; smallholdings are ordered and well-maintained, vivid flashes of red peppers hung on autumn balconies to dry, indicative of a security of domestic society. This was an instant return to a Europe familiar in its order, comforts and reliabilities. The 11-hour coach journey from Tiranë to Skopje allowed time for such musings. Yet the quicker 5-hour journey across the mountains to Sofia brought contrasts greater than the sudden loss of the Roman alphabet. Bulgaria surely was the country of Black Sea resorts, skiing in the Rhodopes, *Le Mystère des Voix Bulgares*, and Boris Christoff. Few of us however have had the misfortune to live through catastrophic inflation that causes the Bulgarian Leva exchanging at L350:£1.00 in October, to be exceeding L1100 by January.

By last year [1996] the economy was in free fall. Wages and living standards were plummeting. The country had hit economic rock-bottom, trailing even Albania, long the poorest country on the continent. Antonina, a retired school-teacher aged 68, said: 'My pension is worth about \$10 a month and the cost of a single loaf of bread is 50 cents. We are dying.'

Similarly well-developed Hungary, The Czech Republic and Slovenia have prospered. By comparison, Bulgaria has struggled. Evidence remains of

¹ Askold Krushelnycky, 'Street revolt driven by prices, not principles'. *The European*, 16–22 January 1997, p. 6.

its status in the Old Order. In Balkantron it had one of the first CD processing plants in Eastern Europe. Now it is an exchange-rate bargain exploited by Western CD-Rom manufacturers. Worst of all, even the wine vintages are said to be suffering.

My journey resulted from a continuing commitment to our outreach involvement in Albania. Two years work on a proposed European Union Phare development project in Tiranë and three research visits emphasised the imperative need to undertake detailed research before any outreach activity is contemplated. The quest for contributory funding for the Albanian Phare project became an education in itself for those of us in IAML(UK) innocent of the intricacies and complexities inherent in international aid. Aid, in itself a short-term palliative, is still a valid gesture of commitment and a welcome boost to morale for recipients who cannot command the limelight of national or international attention. Self-regeneration however does not develop from gifts which all too frequently lead to aid dependency. There are many needs in many countries, but no development project can hope to take root unless there is economic stability to create a climate of self-sustainability. Huge investments in the Third World and, more recently, in the transitory societies of Eastern Europe and the former Soviet Union have taught donors a hard and expensive lesson: that it is easy to spend money without achieving any sustainable benefits. Donors' cautions nowadays may seem irksome when we, as specialists, may claim to know what is best. But our convictions cut no ice with those who do not have our commitment to the value of music in society or, still more difficult to promote, the necessity of effective music library provision. Many countries need such a range of infrastructural developments that it is difficult for music librarianship to infiltrate national programmes. A further complexity has arisen in a tendency amongst some major funders – for example by Charity Know How [CKH], and not least in our field the International Music Council of UNESCO – to prefer regional collaborative programmes to single-country projects. One might speculate about the efficacy of common-denominator programmes amongst neighbouring yet very different countries. However, there is increasing preference to plan regionally rather than nationally. With reference to Albania, one would look automatically to its immediate neighbours and to its socio-geographical role in a Balkan context. Macedonia to its immediate East, newly independent and with just 2 million inhabitants, smaller than Albania, has a sizeable Albanian minority. Bulgaria beyond, with its long cultural heritage and infrastructure, completes a link from the Adriatic to the Black Sea. To the north are the strife-torn republics of the former Yugoslavia and the still unresolved problem of Kosovo, the Albanian-dominated province of Serbia. To the south is Greece, a paradox of ostensible EU westernism, riven with chronic cultural, religious and ethnic xenophobia. Attention therefore returned to the east, but little more was known about the state of music librarianship in Macedonia or present-day Bulgaria, than in Albania three years ago.

Preliminary research commenced in 1995 with a basic professional literature search. For Macedonia, the fragmentation of the former Yugoslavia rendered much literature of little value. While Belgrade, Zagreb, Ljubljana

and Sarajevo are mentioned, there is next-to-nothing about Skopje. I knew only of an annual international music festival in the Southern lakeside city of Ohrid (whose lights can be seen clearly across the clear, still night-time waters of the lake from Albanian Pogradec), so that one assumed there to be *some* musical activity in modern-day Macedonia. The British Ambassador in Skopje advised that there was no Library Association in Macedonia. Speculative letters addressed simply to 'The National Library, Skopje' remained unanswered.

There was more background information about Bulgaria, although music remained conspicuously absent. A British Council survey appeared in the report of a 1994 EC Workshop which, as well as citing identified UK involvement, presented a valuable continental overview.² This cited a Bulgaria Book Sector Study by International Book Development (begun in 1990 with British Government Know How funding), the British Council presence and activities in Bulgaria, more Know How funding for senior Bulgarian Government representatives to visit UK (March 1993), and six identified book donations. A more up-to-date and detailed analysis of Bulgarian library provision appeared, oddly, in a British Library study of the Near East and Central Asia.³ The inclusion of Bulgaria seems to have been based editorially on an arbitrary and frankly anomalous extension of ex-Soviet Cyrillic hegemony which thereby excluded latitudinal consideration of The Baltics, Poland, Romania, Macedonia, Albania and Greece (although Cyprus *is* included presumably because of its Turkish population). Nevertheless, it did contain a valuable historical summary and evidence of early 1990s library provision. Although lacking any mention of music libraries, it indicated the existence of reconstituted professional representation.

The formation in 1990 of a Union of Library and Information Officers [ULIO], with institutional as well as personal members, and the objective of fostering the development of librarianship and information science through a variety of activities is a sign that the profession is prepared to act as a cohesive body of opinion and skills. The Union holds annual conferences and joined IFLA in 1991.⁴

In September 1995 I had the good fortune to discover that *Libtech 95* was to be attended by a Bulgarian from the Soros-funded Open Society Foundation [OSF] Sofia. My meeting at Hatfield with Boryana Savova was opportune and seminal. My idea at the time for a regional meeting of music librarians was enthusiastically received, and an offer to host such a meeting was received very quickly from the National Library (subsequently I realised that this idea was premature without any understanding of the grounds for

² Rachel Roberts, 'British support to library and information development in East and central Europe' in *Library development in Central and Eastern Europe from assistance to cooperation: an investment for the future. Proceedings of a workshop held in Strasbourg, 3 and 4 February 1994: final report*. Comp. Rachel Roberts. Luxembourg: DGXIII [Directorate-General, Telecommunications, Information Market and Exploitation of Research], 1994.

³ Simon Francis, *Libraries and information in the Near East and Central Asia*. The British Library, 1995 [Library and Information Research Report 106], p. 9–14.

⁴ Simon Francis, *Op cit*, p. 14.

a regional discussion). Boryana was the antithesis of some I had met in Albania (insular, weighed down by their own problems, suspicious of any 'foreign meddling' in their affairs) in her boundless enthusiasm and positive outlook. She was keen to facilitate sectoral contacts, would organise an itinerary for a research visit and, as Chief Coordinator of the Library Fund of OSF, was well-placed to assess the viability of any sectoral development possibilities that might emerge. It was no longer a matter of whether I would visit Bulgaria, but when. May 1996 was suggested. Very soon after the *Libtech* meeting, I was in correspondence with Vessa Magneva, Head of the Music Section of the National Library 'St. St. Cyril and Methodius' and with the Soros Arts Centre, Sofia which I understood to have taken steps already towards the formation of a Bulgarian Music Information Centre.

A further development came in January 1996. I received a telephone call from Skopje, on a perfectly clear line, from Dr. Dimitrije Buzarovski, Dean of Music at the University 'Sts. Kiril and Metodij' [UKIM] School of Music. He had been forwarded my letter of months before to the National Library. He understood I was coming to Macedonia and was keen to meet me, as was the National Librarian. It was put as an invitation that could not be refused. It seemed I was to combine visits to Bulgaria and Macedonia. The regional preference of CKH had emerged at a London meeting in Autumn 1995 involving Michael Freegard and Joan Redding of The Music Libraries Trust [MLT]. It was to MLT that I turned to process a funding application to CKH for an exploratory visit to Bulgaria and Macedonia. The application form required a statement of purpose:

It is necessary to assess the state of development of music library facilities, the organisation and representation of music librarians as part of overall librarian representation (possible establishment of specialist music librarianship section of national Library Associations, as achieved already in Albania), and the scope for cooperation both between these countries and UK and regionally between themselves and their immediate neighbour states. IAML(UK) wishes to explore the feasibility of regional development programmes. It is essential to assess whether common interests exist in order to devise appropriate development programmes to involve Bulgaria, Macedonia, and possibly other countries in the region (*eg.* Albania, Romania) . . . The National Library in Sofia is keen to host a regional meeting of Balkan music librarians. Beforehand however it is necessary to assess the viability of a regional approach in view of possibly differing needs and requirements in Bulgaria, Macedonia and Albania. An explorative visit will enable background data to be gathered, and establish personal contact with key players.⁵

Two further complications then arose. Firstly, the funding assessment by CKH was delayed, such that its positive decision was received by MLT only at the end of April 1996. This was too late for our colleagues in Skopje and Sofia to prepare for my visit. Secondly, I discovered that Bulgaria was not the easiest place in Europe to visit.

Something of a hangover from the over-bureaucratic Communist era, the *Carte Statistique* is issued to all independent travellers on arrival. This must be date-stamped

⁵ Charity Know How Application, submitted by The Music Libraries Trust, 7 March 1996.

at reception whenever you check into and out of a hotel . . . The procedure is designed to ensure that you only stay in official accommodation. Those who have gaps in their record are liable to a fine upon leaving the country.⁶

Also, entry visas are required from the Bulgarian Embassy, at a hefty £34.00 (collect your passport two weeks later) or even heftier (overnight express service) £54.00. Moreover, if I left Bulgaria to visit Macedonia and then re-entered to fly back from Sofia, I would need *two* entry visas. Since the cost of travelling by road from Tiranë to Skopje (DM30) was *less* than a Bulgarian visa, I decided to indulge myself by paying a little extra for air tickets departing Heathrow-Tiranë and returning Sofia-Heathrow. My October itinerary covered two weeks:

October 5-8	Albania
October 9	By road to Skopje
October 10-11	Macedonia
October 12	By road to Sofia
October 13-19	Bulgaria

Thus it was that, on October 9, I was one of six passengers in a coach, all of us having tip-toed through the compulsory footwear antiseptic tank at the border crossing (I do not jest), hurtling along the narrow lakeside road away from Albania, then up through densely-forested, cloud-enveloped mountains leading to the capital, Skopje.

Macedonia

Skopje became a focus of international attention in 1963 when it was hit by a huge earthquake. It was a major disaster for Yugoslavia with extensive loss of life. Much of the old city was destroyed: the ruins of the old railway station have been retained as a monument, its clockface frozen at the moment of the quake, a wall bearing a memorial inscription by Marshall Tito. It is now a thriving capital of 500,000 people, 200 km equidistant from Sofia, Thessaloniki, Tiranë and Niš. Macedonia, a landlocked independent republic of just 2 million people established only in November 1991, is not ethnically homogeneous. There are 600,000 Albanians with smaller communities of Romanians, Serbs, Turks and Vlachs. It enjoys comparative prosperity compared to its immediate neighbours, despite the direct effects of an 18-month Greek economic embargo (terminated Autumn 1995) and the indirect effects of the only recently terminated UN-imposed embargo against present-day Yugoslavia. Blue-bereted American troops still monitor the border with Serbia and are seen frequently in Skopje. Much of the city is new. Amongst the highrise apartment blocks is some impressive modern architecture including a magnificent Orthodox cathedral. An old bridge across the River Vardar leads northwards towards the only surviving part of the Old Quarter of Skopje, a network of narrow cobbled streets of cafes, shops and artisans' workshops. Nearby is a huge National Theatre and arts complex and beyond that, on Boulevard 'Goce Delčev' the National and University Library 'St.

⁶ Jonathan Bousfield and Dan Richardson *Bulgaria: the rough guide*. 1993, p. 7-8.

Kliment Ohridski'. It was here that I met the first of my correspondents, the National Librarian, Vera Kalajlievska, and her senior team of library managers.

A national library network developed in Yugoslav times remains intact. There are over 1000 libraries, including many in schools and 32 municipal library systems with satellite branches; 28 in Skopje alone. The Ministry of Culture funds the National and public libraries and there is already a national development strategy; a nationwide automated catalogue and circulation system is being planned and international tenders already invited. The National Library, founded in 1944, 'has its foundations in the rich tradition of literature and libraries on Macedonian soil'⁷ extending back 10 centuries. From 1945 it was a deposit library for Yugoslav publications, restricted to Macedonian editions since 1991. The old library was destroyed in the 1963 earthquake, moving to its present custom-built premises in 1972. It now comprises 3 million items, with a general stock of 720,000 monographs and 1,320,000 periodical copies. It functions as a central library headquarters of the Republic of Macedonia, the library of the University of Skopje, a bibliographical and referral centre, the national ISSN centre and the national ISBN agency. It maintains a conservation laboratory with staff trained in Rome and Krakow. It has a strong professional tradition with a long history of international contacts. It was the first library in Yugoslavia to translate ISBD standards. There is no college of librarianship: training was described as still in the 'old narrative tradition' with recruits expected to graduate in appropriate academic subjects. The Macedonian Library Association was only established in 1995 (at that time evidently unknown to the British Ambassador in Skopje) and there is a separate association of public libraries.

In national terms, music provision is not considerable, and it was felt that there were insufficient music librarians to justify a specialised section of the Macedonian Library Association. Important resources are held by the 'Marko Cepenkov' Institute of Folklore, the Philharmonic Orchestra of Macedonia, the Skopje Opera House, the Broadcasting Centre, and the Macedonian Academy of Sciences and Arts. At the National Library a music collection was founded in 1970. It includes material dating from the 13th century, and currently comprises 13,000 scores, 1,500 manuscripts donated by contemporary Macedonian composers, 10,000 metres of reel-to-reel tapes, over 15,000 recordings (including 9,200 LPs but only 52 CDs), plus 4,000 miscellaneous items (posters, programmes etc.). A new music librarian was to be appointed in November 1996 (a music graduate) who would be expected to oversee the automation of the current card catalogues. The nearby National Theatre building is the location of the UKIM School of Music where I met the Dean of Music, Dimitrije Buzarovski, and the Music Librarian, Gorjan Shuplevski. Here the library comprises 5,200 scores, 35 manuscripts, and 32 CDs. A week-long conference in Ohrid (December 1996) had been planned since January to celebrate the 30th anniversary of the UKIM School of Music including participants from America (Dr. Buzarovski had taught in Phoenix, Arizona), the Netherlands, Greece and Albania but no-one

⁷ *St. Climent of Ohrid National and University Library, Republic of Macedonia*: leaflet. Skopje, 1994.

from UK. With English as the conference language, its title as 'Music in the Information Superhighway Era', to be attended by many Macedonian librarians, but advertised only through international conservatoire contacts, I regretted that this had not been brought to the attention of the international music library community. Too late for this very imminent event, both the UKIM School of Music and the National Library are now IAML members (the former a donated membership by IAML). Dimitrije Buzarovsky was extremely interested to know about efforts to establish an Albanian Music Information Centre: a MIC, he said, is exactly what is needed in Macedonia, and he was keen for the UKIM School of Music to host such a development. There is a current lack of coordination or awareness regarding music provision. Some indication of this is apparent in a substantial 250-page directory of libraries (dual Macedonian-English text) published by the National and University Library (2nd edition, 1994). Listed are the publisher, the UKIM School of Music, the Institute of Folklore and the Academy of Sciences and Arts, all identified as possessing music materials. Yet there is no mention of the Philharmonic Orchestra, Opera House or Broadcasting Centre - major depositories of music, apparently not regarded as part of the Macedonian library community. As a further indication of the richness of Macedonian musical heritage, I was honoured to accept from Dr. Buzarovsky a copy of a newly-published 500-page study of the bagpipe. Dr. Buzarovsky also made a particular request for UK assistance for an annual placement (summer vacation, up to one month) of a Macedonian music student as part of a management course. At the National Library there was a similar request for a training programme to be devised for the new music librarian. There was also a desire for formal stock exchange programmes with UK music libraries. In regional terms, the National Library offered to host professional training placements for Albanian librarians, and there was a strong desire for the development of regional Balkan professional contacts.

The impression gained of Macedonia in my brief two-day visit was of a small landlocked, geographically mountainous, ethnically divided country, vulnerable on all sides, that craves international recognition. It feels, with probable justification, that there is little awareness of its independent status or its potentially pivotal role in terms of Balkan development. In its previous Federal existence, it benefited greatly by the economic and infrastructural achievements of Yugoslavia as well as by its more relaxed intellectual regime and access to Western ways and thinking. Macedonian libraries have an impressive awareness of their own needs, and they benefit by a measure of economic wealth which enables them to at least initiate the changes they deem necessary for their new emergent nationhood.

Bulgaria

A crisis of public expenditure, library budgets slashed, music library posts abolished, with huge professional frustrations and a seemingly uncaring Government - yes, we certainly have our problems in UK. In Skopje too there were concerns for national, ethnic, political and economic welfare and

stability. An Autumn Saturday drive over remote mountains, through another border crossing, past Kyustendil and Pernik to Sofia would place all these concerns into sharp relief. Personally, I was plunged into a crisis borne of my own ignorance. Other than a very few international motorway signs, Bulgaria is in all respects exclusively and unforgivingly Cyrillic. At least Macedonia retains the old Yugoslav use of parallel Cyrillic and Roman scripts, a godsend for the linguistically challenged. I had with unusually wise forethought, requested by fax a Cyrillic transcript of my hotel address which I had been unable to identify on any published streetmap of Sofia, in (correct) anticipation that I would be decanted from my coach at what my guidebook described ominously as 'a small terminus' (actually a couple of cafes on an anonymous suburban avenue). Transported manically by a crazed taxi driver across an unknown city, I found that the Hotel 'Porto Rosso' on Cenko Cernovski Street was in fact an old detached villa and home to the delightful, French-speaking Mrs. Dugmedjeva. I warmed to her instantly as she dismissed my taxi driver's efforts to charge me \$10 with a Gallic gesture: 'Ils tous les bandits!' I discovered quickly that I was six tram stops south of the city centre with easy access to all the central library venues I needed to find.

Bulgaria, with a population of 8.5 million, promised a clash of contrasts:

Bulgarians are frustrated by their country's lack of a clearly defined image abroad. Heirs to one of Europe's great civilizations, and guardians of Balkan Christian traditions, they have a keen sense of national identity distilled by centuries of turbulent history. In a constantly repeating cycle of grandeur, decline and national rebirth, successive Bulgarian states have striven to dominate the Balkan peninsula before succumbing to defeat and foreign tutelage, only to be regenerated by patriotic resistance to outside control.⁸

The previously quoted British Library report, provided invaluable preliminary information about general Bulgarian history and library provision, against which I could assess my all-too-brief introduction to its music libraries:

After almost 500 years of Turkish rule Bulgaria declared itself an independent kingdom in 1908. During both World Wars Bulgaria allied itself with Germany. After the Second World War a communist government seized power and abolished the monarchy. The Communist Party remained in power until opposition groups began to emerge in the late 1980s. Political unrest continued throughout the early 1990s as the power of the renamed Communist Party was replaced by coalitions of parties favouring, to varying degrees, the transition to democratic policies and a free-market economy.⁹

The Communists were returned to power, after free elections, in 1995, heralding the economic collapse mentioned above.

A unified library system was approved by the Government in 1970. It provides for professional guidance from the National Library and a coordinated system of central subject libraries. Regional libraries supervise library activities in their regions and control public libraries. The new system is backed by library legislation . . . A high-level committee of Bulgarian librarians based in the National

⁸ Jonathan Bousfield and Dan Richardson *Op cit.* (Introduction p. i).

⁹ Simon Francis *Op cit.* p. 9.

Library drew up a development plan for a national library automation network (National Automated Library Information Network – NALIN) and evaluated hardware and software in 1993. The chosen software was the ALEPH system from Israel . . . The National Cultural Committee of the Ministry of Culture laid down formal regulations for the use of libraries in 1987. These included the right to use public libraries free although additional services may be charged for. Readers' loans are a formal contract and must be signed for on issue and return. The library staff are personally responsible for the stock of the library and have to pay for lost items. Within this context it is clear why open access collections, first introduced in 1959, have met with considerable opposition from librarians . . . There are said to be 10,000 staff at work in Bulgarian libraries, of whom 1,000 had received professional education.¹⁰

Many regional libraries include substantial music collections. In addition to libraries in orchestral companies, opera houses and broadcasting centres, there are two music academies, three university departments, two folk music institutes and six specialist music schools. My visits were unavoidably selective; an itinerary devised by Boryana Savova of the Open Society Institute Sofia included the main music libraries in Sofia plus a day in Bulgaria's second city, Plovdiv (see Appendix). My visit commenced at the National Library 'St. St. Cyril and Methodius' Sofia, opposite the golden domes of the magnificent Aleksandâr Nevski Cathedral. Founded in 1878, the present library is a grand Soviet-style edifice opened in 1950, now showing the effects of age and lack of maintenance. Its grand entrance hall and corridors do not compensate for inadequate conditions of long-term storage and conservation. In late 1989, although by then in a climate of political change,

. . . the Director was still appointed by the Communist Party. To the surprise of many the National Library immediately and vigorously lobbied the new Government for major improvements in the situation of the Library. Despite the closure of public services and much support from the media little was done. No hard currency was made available for foreign purchases in 1991. Six months later the staff of the Library, joined by those in other libraries, joined a general strike throughout the country that brought about a complete change of government. The new Director of the Library was freely elected by the staff and submitted a Bill for financial and administrative independence for the Library to Parliament. Many former users of the Library were now prominent in political and public life including the President, the Deputy Prime Minister, Minister of Finance and Director of the National Bank. It was hoped that support and resources for a revitalisation of the Library could be made available.¹¹

Those hopes have remained unfulfilled in a rapidly worsening economic climate. The first elected Library Director, Alexandra Dipchikova, suffered the frustrations of fruitless representations, enforced economies and continued lack of investment so that, as she confided, she was eventually relieved, in 1995, to return to her professional work as Senior Researcher of the Cataloguing Department. Between 1989 and 1996, staffing has been reduced from 510 to 350. There have been no systematic stock funds since 1989.

¹⁰ Simon Francis *Op cit.* p. 10–11, 13.

¹¹ Simon Francis *Op cit.* p. 11.

The lack of hard currency is evident in terminated periodical sequences. In the Music Section, only 25 subscriptions survive out of 125 in 1989, and these include much appreciated donations. A complete run of *Fontes Artis Musicae* from 1957 ended abruptly with Vol. 40/1 (1993). During the week I saw several complete 62-volume sets of *CPM to 1980*, the blue-bound *BCM* cumulations, and complete *New Grove*, but, as at other music libraries visited, an otherwise complete National Library collection of the *New Oxford History of Music* significantly lacked Vol. 9, published in 1990. Until 1989 a music shop in Sofia imported foreign editions, and the National Library could purchase at the official exchange rate of L.1:US\$1. Now there is no music shop selling imported editions, the National Library has no hard currency allocation, and the exchange rate published in January 1997 is L.635:\$1. The complete Bärenreiter Mozart edition was donated by the Volkswagen Foundation in 'Mozart Year', and the Open Society Foundation has provided funding for equipment and stock. There can be no substitute however for appropriate State funding, which renders the current situation all the more depressing.

The National Library has benefited from Legal Deposit since 1897, but indigenous publishing has suffered in recent years. 300–400 printed music editions were published annually by the State Music Publishing House before 1989; this has now shrunk to 85. The picture is similar for books and sound recordings. Balkatron remains the main audio producer and has operated a CD plant since 1984. There are others however, working illegally which do not respect Legal Deposit and produce pirate editions. The music collection has been developed from the 1940s. The collection is primarily classical, although during my visit an elderly patron arrived with a warmly received donation of his treasured jazz LPs. A National Bibliography of music was published from 1956, initially as a separate edition but later incorporated into annual volumes of the main National Bibliography along with a National Discography. The first music librarian was Lidia Nikolaeva who had been musically trained, and established this as a professional requirement of subsequent specialist library staff. She retired in 1973 but continued working in East Berlin where she had been trained until her death in the 1980s. The National Library collection remains a focus for national culture. Its present Music Section Head, Vessa Magneva has a musical background and remains deeply involved with the local music community. The genuine warmth and respect in which she is held by that community was very apparent when I attended an evening memorial celebration for an eminent professor and musicologist Stoyan Brashovanov. Her energy and dynamism in such difficult circumstances was truly impressive.

Complementing the National Library collection in a few congested rooms in an old building down a nearby side-street, is an archive – a veritable treasure-trove – comprising the Music Department of the Art Research Institute of the Bulgarian Academy of Sciences. Established in 1948, its 25,000 volumes of art history and music include dissertations, composers' and musicologists' archives, manuscripts from the late 19th century and the music collection of the old royal family. Only *bona fide* scholars may borrow, reference facilities are cramped, lighting poor, and the librarian, Roumyana

Michilova works alone and unaided. Across part of the floor were scattered pieces of a huge 'portable' field recording unit which someone had rescued and hoped to reassemble. In an adjacent office, a researcher had been equipped with an impressive range of computer equipment to store, document and investigate ancient orthodox chants. There simply would not be room in Roumyana's office for a computer to automate her laboriously-maintained card catalogue. If ever a new National Library were to be built, this major collection should be transferred, although any amalgamation would be potentially complicated, no doubt, by differing and competing Ministerial interests.

A little way further still from the National Library is the State Academy of Music. Currently celebrating its 75th anniversary, it has 500 professors (full and part-time) offering 4–5 year courses for 1,000 students. Its Rector, Georgi Kostov had been until recently, and for less than a year, the Minister of Culture. Perhaps with good knowledge of local circumstances, he had difficulty expressing any optimism for the future. This was rather different from the attitude of his Librarian Director, Elissaveta Petkova who, having worked at the library for some time and gained a detailed knowledge of its collection and requirements, had only recently become its Head. Her substantial collection, the largest in Bulgaria, comprises 80,000 books and scores, plus 8,000 LPs but only 150 CDs and music cassettes. It includes performance sets, and it maintains a close relationship with the library of the Sofia Philharmonic Orchestra. Although working and storage conditions were relatively good, it had not been immune from economic difficulties. Funding had declined since 1989 and staffing had been halved to three since 1990. Elissaveta was strongly supported by her Rector in wishing for more opportunities for formal stock exchanges and for information regarding computer systems for catalogue and circulation. They made a specific request for a training opportunity in UK to enable Elissaveta to inspect computer systems, appropriate to conservatoire requirements. This would enable her more accurately to plan the future development of her library and assess the viability of collaboration with the nationally proposed NALIN system.

The other substantial conservatoire collection in Bulgaria is at the Academy of Music and Dance in Plovdiv. This is imposingly located on the crest of a hill overlooking on one side, the preserved old quarter of the city and on the other, a magnificent Roman amphitheatre. It has an international reputation for its courses on folk music and dance, and its Director is the eminent Plovdiv composer Ivan Spassov. Its 800 students (including foreign students from as far afield as Scandinavia) and 160 professors have a library of 38,000 scores, 34,000 books, 7,000 LPs and 200 CDs. Its librarian, Rositza Peneva, leads a team of four librarians and a sound engineer. As elsewhere, there had been no stock purchases since 1989. On the day of my visit, they had taken receipt of about 50 Henle editions of music specially requested by the teaching staff, as a donation from The Open Society Foundation Sofia. Apparently, the Ministry of Education had promised all academic libraries a stock fund for 1996 but by October this had not materialised. The sum promised had been L.160,000, at today's exchange rate about £148.00 –

scarcely enough for a dozen Henle editions. Hardly surprising therefore, that professional depression was evident.

A telling comment had come during my visit earlier in the day when I visited the Ivan Vasov National Library in Plovdiv. So profound had been the changes at the end of the 1980s that one member of staff confessed that she thought the world would end. Although political freedom did not exist and communist doctrine permeated all aspects of life, the command economy in the Old Order had brought prosperity to Bulgaria. Libraries were funded and some foreign purchases had been possible. Political revolution had however brought economic catastrophe; here was another library living from its stock, frozen as though in a seven-year-old snapshot. The Library is indeed impressive. Established 117 years ago, it is now the largest in Bulgaria, after the National Library, with a total bookstock of 2 million and 30,000 users. The present building is a modern 1970s construction with a sense of space in its large galleries and wide staircase and balconies. There was regional pride in its Arts Department having been the first Bulgarian library to allow open access and the first to lend for home use. Stock, including sound recordings, is lent, free of charge, with an annual membership fee for all except the retired of L.100 (less than 10p). The entire library budget was quoted as L.2 million (around £18,600). After staff salaries, lighting, heating and maintenance, sufficient was available in 1995 to purchase 3 LPs. The Arts Department has 22,000 scores, 33,000 LPs and 200 CDs. This is substantially larger than the stock of the Sofia City Library which had moved only a few years ago into what had previously been the Communist Party Headquarters, and therefore enjoys a noticeably superior staff canteen!

I had read in advance that 96% of Bulgarian librarians are female.¹² This was borne out during my visits. The few men I had seen were all sound engineers, it was explained, not librarians. It was a pleasant surprise to discover that I was not quite the 'token male' at a meeting of music librarians convened by ULIO at the Sofia City Library on the occasion of my visit. Stilian Tenev, a long-standing music librarian and fine musician, had come from the South-Eastern city of Haskova, midway between Plovdiv and the Turkish border. Also there was Alexander Kassabov, a student from the Sofia University Library Department. It had been anticipated that an audience of perhaps 20 would come to Sofia to hear two lectures I had promised to deliver. In the event, everyone was delighted that 36 were present travelling, sometimes overnight, from as far afield as Varna and Burgas on the Black Sea coast, Ruse (on the Romanian border nearer to Bucharest than Sofia) and Shumen in the North-East. My lectures had been billed as (1) a report about the activities of IAML, and (2) 'the aims and tasks of the IAML and IASA Joint Annual Conference in Perugia' a month before. Rarely one to stick to a script, I craved the meeting's indulgence to merge these two expositions in the first lecture, and then describe the activities, workings and achievements of the United Kingdom Branch. I began by recounting a couple of encounters in restaurants (where else?) with a banker in Skopje, and a nuclear power

consultant in Sofia. Both had betrayed astonishment that I, a music librarian, should be wandering the Balkans ('eyes like organ-stops' taxed my interpreter somewhat) before I launched upon my epistle about the value of music in society and the necessity for music libraries. It had been the nuclear power consultant from Cheshire who told me that his wife was the librarian of a local choral society (his Geiger-counter rattled appreciatively as I told him about the recently-published North West Union Vocal Sets Catalogue - 'It's big and red' I told him to tell her). Not only had we shared excellent meals (and in Skopje a glass or two of the local so-called 'black' wine), but both my new-found companions came to realise that we music librarians *are* an international community. Music is international, I had them agree, and so are the problems of its provision.

Armed with copies of *Fontes Artis Musicae*, *Brio*, the IAML(UK) 1995 Annual Report plus IAML, IAMIC and IASA leaflets, I was able to bring our Bulgarian colleagues up-to-date with latest news, current developments, and stressed that there are international communities of music librarians keen to welcome Bulgarian participation. Some remembered the 'old days' when, between 1969 and 1989, Bulgaria had been a IAML member. It had never formed a national Branch however, and delegates only occasionally attended meetings, held every two years of Eastern Bloc nations (dominated I was told by East Germany). Vessa Magneva confirmed that in 1987 Sofia had hosted the Fourth International Symposium of Music Librarians and Musical Documentation Centres with delegates from Czechoslovakia, Eastern Germany, Hungary, Poland and the USSR. For many younger librarians, there was no history of international contact or involvement. In a discussion about UK library practices, there was amazement that we charge loan fees for audio items, and incredulity that we actually sell to the public books, scores and recordings surplus to library requirements. So lively was the questioning that I was left in no doubt about our colleagues' interest in our professional lives and their own commitment to Bulgarian music library provision. Despite lack of funding and all their professional (and doubtless personal) difficulties, these are colleagues who have their own ideas for the development of services in an excellent infrastructure. More than once during my visits, I heard disapproving comments of so-called 'experts' imported from the West, imparting divine wisdom, leaving without achieving anything, but availing themselves of vast consultancy fees from supposed 'aid' organisations. I did therefore close my lectures by drawing attention to a shop-window slogan of 'Pepe Jeans of London' just a tram stop down Graf Ignatiev Street from where we were sitting. 'Stop telling me what to do' it screamed in adolescent objection. That, I suggested, was exactly what they should tell anyone from the West who arrived with off-the-peg solutions.

I have often recounted an Albanian observation that it is possible to detect those of 'old' and 'new' thinking by attitude - that a glass may be half empty or half full. I quoted earlier a travel guide introduction about Bulgarians being 'frustrated by their country's lack of a clearly defined image abroad'. There is also however frequent evidence of confusion about their internal national image borne of the profound political, economic and social changes

¹² Simon Francis *Op. cit.*, p. 13.

that have taken place over less than ten years. Remember the comment by a Plovdiv librarian that her world seemed to end with the collapse of the Old Order. There must be many throughout Eastern Europe who shared her feelings – at the time and since. There are those of us who, while not supporters of the old ways, are dismayed by the disastrous effects of implanted capitalism. How is the 'Balkan Sheriton' ('a newly refurbished Stalinist pile occupying a prime site on the city's central square'¹³) charging US\$250 per night, to appear to a Bulgarian pensioner receiving \$10 per month? Librarians like all Bulgarians were used to a regime that was omniscient. One did not argue, and with economic prosperity, why should one? The State provided everything, from stock funds that enabled purchases of Leipzig Breitkopf and Bärenreiter (DVM) editions to salaries that allowed limited foreign travel to Moscow, Budapest and Prague, if not to London, Paris and New York. Suddenly, the State provides nothing. The world collapses. Yet there are hopeful signs for the future. There are many dynamic, optimistic, forward-looking music librarians in Bulgaria. Boryana Savova of Open Society Foundation Sofia was amazed however, when during one of my visits, a librarian almost in tears confessed that she had been *waiting* for state funding for *seven* years. Assistance can be made available as donations and grants, but some have simply never appreciated the need to *ask*. This is difficult to comprehend by those of us who torment our managers (with sometimes long-term campaigns) requesting funding for special purchases. In that particular instance, a library had suffered by being, in effect, overlooked merely because the librarian had not known how to draw attention to a local need. This story could have achieved parable status in view of the most satisfying consequence of my visit to Bulgaria. The meeting in Sofia City Library had been preceded most auspiciously by a brief violin and piano recital (one of the performers – students at the State Academy – being the daughter of the Sofia City Library Music Librarian) – would that all IAML meetings started thus! The meeting continued into the afternoon, and the decision was taken that day to establish a specialist section of ULIO music librarians. This was in fact the first ever specialist section to be created by ULIO, recognition indeed of the special role and requirements of music librarians, and in time could evolve into a new national IAML Branch. Fittingly, the redoubtable and dynamic Vessa Magneva of the National Library was elected as its first Section Head. Music librarians should benefit by new corporate opportunities to meet, share experiences and problems, organise professionally and collectively represent the factors particular to the provision of music materials. I had that morning, conveyed to the meeting an offer of complimentary membership by IAML. This was accepted enthusiastically as to be best addressed to ULIO, communications and publications to be disseminated amongst the members of its new Music Section. ULIO itself, I was told, did not possess its own professional library. This could be started, I told its President, Maria Kapitanova, with a copy, donated by Malcolm Jones, of his book on music librarianship. *Brio* too is now donated to ULIO, and

¹³ Jonathan Bousfield and Dan Richardson *Op cit.* p. 42

there are hopes that there may be Bulgarian participation, funded by the Open Society Fund Sofia, at both the international IAML Conference at Geneva (September 1997) and the IAML(UK) Annual Study Weekend at Glasgow (April 1997). It is hoped therefore, that the isolation of Bulgaria from international music librarianship, a casualty of nothing but economics, may be at an end.

In addition to professional visits, I met newfound colleagues at several evening concerts, including an excellent *Il Trovatore* at the Sofia Opera House, a Beethoven concert by the Philharmonic Orchestra at the Bulgaria Hall, and a magnificent recital at the SS Cyril and Methodius Foundation by Valentina Tencheva (violin) and Julia Mirchova (piano) playing a programme of Prokofiev, Chausson, Sarasate and Christoskov. My limited knowledge of Bulgarian music has been enhanced by recordings offered as gifts during my visits, including new works recorded by the Open Society Foundation and published by its Soros Centre for the Arts. A surprise and a privilege was in store – literally – at the National Library. The widow of Boris Christoff had only recently donated to the Library his original 1964 Covent Garden costume for *Boris Godunov*. This currently hangs hidden in a strong-room awaiting an appropriate display case, but I was honoured to have it uncovered. I never saw Christoff on stage, but I have now seen the famous coronation robe. Such are the surprises in store for the outreach traveller!

Conclusions

My final morning in Bulgaria comprised a meeting with the Library Committee of the Open Society Foundation, Sofia [OSF]. I am extremely grateful to OSF for the preparatory work of its Library Fund Chief Coordinator, Boryana Savova in arranging an itinerary which ensured that my time was best spent, arranging travel to Plovdiv and interpreters as necessary during my visits. There were incidental benefits by my facilitating contacts, for example between the Soros Centre for the Arts, IAMIC and the IFLA Section of Art Libraries. Specialist technical advice and training had been requested repeatedly, as had the suggestion of stock exchanges. These were requests common with those in Macedonia, a much smaller and newer country where economics seems less of a barrier to international contact and liaison. It has in some instances been easy to respond. In Skopje a librarian required information about current editions of the International Who's Who in Music. Trendafilka Litovojska requested information about an English-language music journal appropriate for her public library (the editors of *Classical Music* and *The Musical Times* kindly supplied sample copies which have been posted to Plovdiv). Other requests cannot be met without financial provision. A sound engineer at the Bulgarian National Library pleaded for a new professional-standard compact disc player, and several libraries lacked volume 9 of the *New Oxford History of Music* (current price £70.00). It can be impossible to convince someone with nothing that financial provision in our seemingly rich society is so difficult to secure. The following conclusions perhaps reflect the limited time available to me in Macedonia

compared with the greater depth of enquiry possible in a week-long visit to Bulgaria.

Macedonia:

- Specialist computer training programme requested for a newly recruited music librarian at the National Library.
- Professional month-long summer-vacation placement requested for the study of music library management by a student from the UKIM School of Music.
- Development of formal stock exchange programmes with UK music libraries.
- Offer made by the National Library to host professional training placements for Albanian librarians.
- Desire for the development of regional Balkan professional contacts.
- Desire for involvement with international music librarianship.

Bulgaria:

- Desire for continued development of Anglo-Bulgarian professional contacts, including targeted visits to Bulgaria by UK music library specialists plus reciprocal opportunities for Bulgarian librarians to receive specialist training in UK.
- The creation of a specialist music librarians' section by ULIO is a commendably far-sighted decision in view of the numbers of music libraries in Bulgaria and their specialist needs and interests. This could lead to the entirely justifiable establishment of a Bulgarian Branch of IAML. Effective organisation is essential if needs are to be realistically and convincingly formulated, addressed and resourced by State and private funding sources.
- Need for training to enhance music librarians' awareness of library computer applications, ensuring that any system applied generally to Bulgarian libraries is appropriate for the particular requirements of printed and recorded music.
- Specialist computer training programme required for the Librarian Director of the State Academy of Music, to assess the range of software systems appropriate for a music conservatoire library.
- Urgent need for printed and recorded music stock donations in the continuing absence of state funding, requested particularly by the Academy of Music and Dance Library, Plovdiv.
- Need identified to survey periodical holdings (particularly at the National Library and the Academy of Sciences Music Library) so that donations can be researched and targeted, thereby minimising any potential waste of funds in making consignments.
- Information needed urgently regarding cost-effective methods of conveying donated materials from UK to Bulgaria
- Encouragement should be offered to the Library Committee of OSF which indicated a genuine potential and willingness for targeted

investment in music librarianship, regarding professional development and costs of conveying donations to Bulgaria.

My visits to Albania have confirmed the desirability of first-hand appraisal in order to reduce the risk of making false assumptions. Exactly the same has been demonstrated by my visits to Bulgaria and Macedonia. While there is enthusiasm in Sofia to host an international regional meeting of music librarians, I question the efficacy of those funding organisations that promote and support only collaborative development projects. Circumstances are so different in Bulgaria and Macedonia, still more so from those in Albania (conjecturally, also from those in other countries of the region such as Romania), that cross-border projects risk considerable waste of resources by failing to address circumstances particular to each country. This may be true even of collaborative training programmes that ignore different backgrounds and levels of professional development. There are indeed inherent skills that could be usefully and cost-effectively exploited for regional benefit without the need of outside (Western) involvement. An example might involve the conservation facility at the Macedonian National Library. In both Bulgaria and Macedonia, librarians have an impressive awareness of their own needs: they differ only insofar as relative economic wealth enables the Macedonians to initiate the changes they deem necessary. Those who advocate self-interested national solutions do so at the risk of wasted resources and sacrificed credibility.

The establishment of personal contacts is invaluable and affirms the genuine wish of IAML(UK) and the international community of music librarianship, that both Bulgaria and Macedonia have as much to offer us as we to them. The benefits for music library provision in both countries will come from librarians' greater awareness of the diversity of available development options, contributions to international professional research, active participation in specialist forums, and developing contact with their sectoral colleagues both regionally and world-wide.

Appendix

Itinerary of visit to Bulgaria, October 14–18 1996

Monday October 14th: National Library 'St. St. Cyril and Methodius', Sofia

Alexandra Dipchikova [Senior Researcher]
 Violeta Lijudskanova
 Vessa Magneva [Head of Music Section]
 Tanja Mladenova
 Anna Popova
 Antoaneta Totomanova

Tuesday October 15th: Open Society Foundation Information Centre, Plovdiv

Penka Tsvetkova

Ivan Vasov National Library, Plovdiv

Radka Koleva [Library Manager]
Trendafilka Litovojska [Librarian, Arts Department]

Academy of Music and Dance Library, Plovdiv

Rositza Peneva [Librarian]

Wednesday October 16th: City Library Music Department, Sofia

Rositza Dabova
Ivanka Stojanova
Irena Tomova

Lectures delivered to a meeting of Bulgarian music librarians convened by the Union of Librarians and Information Officers of Bulgaria [ULIO] at the City Library, Sofia

Maria Kapitanova [President, ULIO]
Music librarians attending

Music Department of the Art Research Institute of the Bulgarian Academy of Sciences, Sofia

Roumyana Michilova [Librarian]

National Library: Evening meeting of Friends of the Music Department of the National Library in memory of Stoyan Brashovanov, eminent musicologist and Professor at the State Academy of Music

Marin Goleminov
Alexander Raichev
Trifou Sylianovsky

Thursday October 17th: State Academy of Music Library, Sofia

Georgi Kostov [Rector]
Elissaveta Petkova [Librarian Director]

Soros Centre for the Arts, Sofia

Pavlina Velichnova [Music Programme Coordinator]
Ilyana Nedkova
[Visual Arts Programme Assistant Coordinator]

Friday October 18th: Meeting with the Library Committee of the Open Society Foundation, Sofia

Members of the Library Committee of the Open Society Fund, Sofia

Alexander Dimchev
Alexandra Dipchikova
Maria Kapitanova
Boryana Savova
Slavianka Skoptsova

BUILDING A REGIONAL MUSIC RESOURCE

Chris Muncy (Senior Librarian: Music and Drama)
Kay Chambers (Bibliographical Services Officer)
Berkshire Cultural Services

In early summer 1994, Berkshire Cultural Services drew up an application for funding from the Development Funding for Public Libraries scheme. The County's success led to the project 'Building a Regional Music Resource' which immediately became known within Berkshire as Project BARM, and on pressurised days, staff added an extra letter.

The Project was proposed by the Royal County of Berkshire with LASER¹ as partner, and support (in the form of consultation regarding standards) from the London Borough of Kensington and Chelsea and the City of Westminster. It was intended that, if successful, it would be the initial stage in the development of automated access to the printed music resources of the South East region and ultimately to national resources. The aim was the creation of a printed music database in the form of an enhanced version of that held by the Library and Information Service of Berkshire, from which a regional database could grow. The scope of the project was to deal with all printed music, not just classical, but also jazz, shows, pop and rock.

Resources for printed music in the South East are extensive but unco-ordinated; there is no union database and separate access is required to each authority's collections. Some smaller authorities have difficulty in providing a music service, relying on neighbouring authorities' assistance. The Music LIP² expressed many concerns of the wider music community in November 1993, stating in particular that 'None of the Regional union catalogues of music nor the BLDSC's Union Catalogue is yet available in machine-readable form and so cannot be searched through remote access, necessitating inefficient and speculative approaches and educated guesswork in tracking down items . . . more efficient access to bibliographical information is essential to improve the effectiveness of services to end-users'. (4.2.2 p. 20-21)

One of the aims of the project was to move away from the idea of the librarian as gatekeeper, enabling customers to access printed music, without consulting a librarian. It was hoped that the improvement, enhancement and extension of the Berkshire music database would help solve many problems, accurately identifying items, enabling access for all users (from a library, home or office) and freeing staff time. It was recognised that the expertise currently centred on the County Music and Drama library might not be

¹ London and South Eastern Regional Library Bureau

² *Library and Information Plan for Music (Written Statement)*, IAML(UK), 1993.

available in the same way after Local Government re-organisation. In summer 1994 the application was submitted and we waited. The Department of National Heritage (DNH) duly funded us and project BARM was under way. The project had a number of objectives, as agreed by the DNH:

- The production of agreed minimum bibliographical standards for printed music; MARC compatibility of the system being an essential feature.
- The upgrading of the Berkshire catalogue in line with the agreed standards.
- The use of the Berkshire data to form the kernel of a regional database.
- Investigation of suitable technology for on-line access to the database via VISCOUNT and the production of CD-ROM and other information products.

BookMARC software

Part of the funding for the project was used to purchase BookMARC software, produced by a company called Libpac. BookMARC was selected for a number of reasons, but mainly because its power and flexibility would allow:

- extraction of existing records from the Berkshire catalogue;
- use of a clean-up program developed by Libpac to deal with earlier catalogue conversion problems;
- off-line upgrading of individual records;
- additional authority controls not easily available on our computerised catalogue e.g. publisher;
- an effective means of operating global changes across the catalogue;
- a very effective and efficient means of quality control;
- a means of downloading and uploading into both our catalogue and the VISCOUNT database;
- printing of booklists in a high quality format, to promote the stock.

Once the software was obtained and installed, printed music records were downloaded from the library catalogue into BookMARC, upgraded according to the bibliographical standard, then uploaded back into the catalogue, overwriting the old records.

The bibliographical standard

The first task was to develop the bibliographical standard to be used. This was carried out in consultation with our associates in the project, LASER, West Midlands Regional Library Service (they are undertaking a parallel project, Access to vocal sets), Kensington and Chelsea, and Westminster. The British Library National Bibliographic Service was also consulted. As a result of these consultations, a draft standard was produced and circulated to our associates for comments.

At that time, the feature of the standard which produced the most comment was the fact that we had elected to use Library of Congress Subject

Headings (LCSH) as well as extended Dewey 21. This issue is probably not quite so contentious now, as it was when the standard was being devised, as the British Library has now re-introduced LCSH in preference to COMPASS. For all its problems (American terminology; gaps in coverage e.g. Asian musical terms; inconsistencies etc.), LCSH is a usable standard which is externally supported. Subject access through words rather than numbers (Dewey) is preferable to customers, though Dewey is more powerful for retrieval purposes, hence the decision to use extended Dewey, to meet the needs of all customers. As a result of the consultations, the standard was amended and upgrading of records could begin.

Re-cataloguing

For all practical intents and purposes, the first library to experience re-cataloguing under Project BARM was the Shire Hall County Reserve Stock. It is sited in a basement some way beneath the IT Unit and cataloguers, and beginning with this collection would provide experience before having to move into the field and a 'live' library.

On 18 April 1996, cataloguers and the BOOKMARC terminal arrived at the designated behind-the-scenes site at Reading Library and work began on the stock of the County Music and Drama Library. Although work began with the reserve stock the cataloguers soon moved to the shelf stock of the main library and notices informing the public of the work in progress followed them around. At the same time Chris became aware that 1) you never have enough trolleys, 2) class numbers *can* go to 17 or more digits beyond the decimal point, 3) (thankfully) how dedicated the cataloguers are, and 4) how staff of the music library regarded the re-servicing as a point of honour and nobly kept up.

On 17 June, Pam Thompson, appointed DNH Consultant, visited Shire Hall to assess and report on the Project. Inevitably, she commented on the ill fortune experienced by the Project: the Project Co-ordinator originally identified for the work found alternative employment and had to be replaced; the subsequent Project Co-ordinator, Russell Sweeney, suffered a heart attack and was unable to work for six months and in April 1996 was re-admitted to hospital with another serious illness. Russell has now, reluctantly, left the Project and all of us who worked with him miss him greatly. In the same period Kay Chambers, Berkshire's Bibliographical Services Officer was also hospitalised and away from work for four months. There were a number of technical problems. Berkshire's Dynix system was being upgraded and transferring BOOKMARC data to Dynix proved more problematic than we had expected. Pam's conclusion notes 'In terms of the incentive scheme, there can be no doubt that the project will extend and improve access to Berkshire's music collections. It will also provide a framework for a regional music database within LASER and could lead to the establishment of further co-operative music cataloguing schemes and to the development of improved union catalogues for music, both within LASER and beyond . . . It must also be hoped . . . that the establishment of a solid music database will provide

encouragement to the smaller unitary authorities which emerge under local government re-organisation to maintain and improve their music collections when so much basic work in providing access to materials will already have been achieved.'

Spin-offs from the project

Nearing the end of project BARM, we are enthusiastic to carry on with and develop further the work that has been carried out. While cataloguing has been under way, some Asian music scores have been uncovered and to give the project a truly comprehensive focus, we are planning to purchase a larger collection of these in co-operation with CILLA (LASER), catalogue them to the BARM standard, then promote them with a musical event at a local venue.

PROJECT BARM - A RATIONALE

Susi Woodhouse
(Westminster Education & Leisure Department)

This paper sets out the overall context for Project BARM and its potential contribution to co-operation within the music library sector.

What is the context for a project such as this and what imperatives have driven those involved in bringing it about? There are three principal factors: the publication of the Music LIP Written Statement in 1993, the ongoing reorganisation of local government (LGR), and internal developments in Berkshire Libraries which put them in the right place at the right time. Other research projects, which underline the need for such a project as BARM, have also come to fruition over the last three years. The ASLIB review of the Public Library Service, which does not specifically address the provision of printed music or audio materials, other than in the context of copyright; the APT review of co-operation in library and information services, commissioned by LINC; LASER's own project to assess the effects on inter-lending of LGR and the development of its Viscount (V3) online system. The sheer scale and variety of activity is breathtaking.

Close examination of these factors shows that the emergence of Project BARM was both timely and inevitable. I believe the project forms the nucleus of what will, with the support of the professional bodies involved, become a powerful regional tool with the potential to translate that regionality into a national framework. Why do I think this? Because the project will provide the means with which to build on co-operation, to explore the very real benefits that that offers in terms of access to material and effective use of resources, and at the same time, to be an immensely practical and cost-effective tool.

Why co-operate, you may ask? Printed music represents such a tiny percentage of library activity. Furthermore, what's so special about music, that it receives such attention? In a paper given in 1993 at the Library Association Umbrella Training Event, Lewis Foreman cited four basic principles for successful music provision. Firstly, music is a time-urgent activity - it must be in the correct place at a specific time; secondly, music is a repertoire-specific activity - alternatives are unacceptable; thirdly, music requires an expert provider; fourthly, music is an economically important activity at the national level. An efficient and effective tool to promote best practice in describing and locating material, and making it available will go a long way towards fulfilling these principles. A further important point to remember, is that a single loan transaction has the potential to benefit more than one person.

When a pianist borrows a piece of music to play at a concert, each member of the audience benefits, not just the performer, and the effect of that single loan multiplies accordingly, with the potential of reaching several hundred people. When this principle of added value is applied to performance sets, then the benefit is greater still.

This brings us back to co-operation. The APT review concludes that 'co-operative activity currently represents a comparatively small, but vitally important, part of total library and information activity [. . .] and that its place in terms of actual activity seems overstated.' My view is that, in the music sector, co-operation is not just vitally important, but absolutely essential in order to fulfill users' requirements, and its place is, if anything, understated and under-exploited. The shrinking availability of resources, both in terms of finance to acquire material and expertise to exploit it, the increasing expectations of users, especially in the academic sector, and the effects of LGR make co-operation imperative, even, in some cases, to deliver a basic service.

The Music LIP Written Statement is even more forthright in referring to the increasing concern felt by music librarians in recent years, over the lack of awareness of the particular problems encountered in the provision of music. These include poor bibliographic control, the inconsistent and disjointed nature of present levels of co-operation, and the difficulty of exploiting book-based library automation systems for efficient retrieval purposes. The Music LIP goes on to identify no less than 52 recommendations for action, advocating the need for a planned co-operative approach to services and the use of recognised international standards in documenting the available resources. As well as devoting considerable space to inter-library loan practices, automation, networks, and databases, the Statement also discusses the desperate need for improved access to materials:

Identifying known items and discovering their availability either for inter-library lending where locations are needed, or for research purposes, can be extremely complex and time-consuming, and specialist knowledge of publishers' output and library collections is essential [. . .] Locating copies of known items is often a time-consuming process [. . .] None of the regional union catalogues of music is yet available in machine-readable form [. . .] necessitating speculative approaches and educated guesswork in tracking down items [. . .] More efficient access to bibliographic information is essential to improve the effectiveness of services to end-users [. . .] attention must be focused on the development of productive co-operative mechanisms to achieve these aims [. . .] partnerships could be formed to investigate the enhancement of existing tools . . .'

What are the existing tools? Many of the Regional Library Systems, including LASER, have published printed union catalogues of their holdings of performance sets, and the British Library maintains a similar catalogue of orchestral sets, but there is no publicly available equivalent for single scores. Here, I should like to pay tribute to the considerable contribution that IAML(UK) has made over the years, to making life easier for its members. It has published useful guides on inter-lending practice for sets of vocal music and the availability of printed music in the UK, compiled a union catalogue

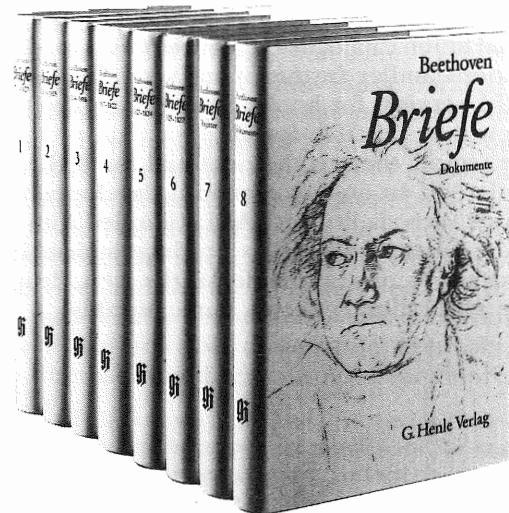
of music periodicals and been the driving force behind the development and implementation of the International Standard Music Number (ISMN), thus enabling the effective bibliographical control of music to become, at long last, a reality. It was also the particular vision of one member of IAML(UK), Pamela Thompson, who initiated the Music LIP research from which events have been able to move forward.

The way in which Project BARM fits into the picture will now be evident. LASER and Berkshire have formed a partnership to enhance existing tools, in the first instance, Berkshire's own catalogue of printed music, and in the longer term, LASER's union card catalogue of scores. Time and expertise have been devoted to identifying the most appropriate structure for bibliographic records prepared according to international standards, providing access to this material and the best means of its automated storage and dissemination. Once re-cataloguing is complete and the records published on CD-ROM, the future is very exciting. The Berkshire catalogue should form the basis of a regional union catalogue of printed music, to which other authorities can add locations and/or further items via LASER, thus bringing music into line with ILL services for books. Since the data will be published on CD-ROM, access will be possible for all.

Beyond the needs of a single region, there is the potential for BARM to become a national tool, particularly if an on-line version is developed and made available on the World Wide Web via Project EARL. Coupled with the sister project undertaken in the West Midlands to produce a machine-readable union catalogue of vocal sets now available on the web, Project BARM could benefit the whole music library sector immeasurably.

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THE MUSICAL ANTIQUARIAN SOCIETY - A FURTHER FOOTNOTE

Chris Banks

(Curator of Music Manuscripts, The British Library)

Following Richard Turbet's piece on the Musical Antiquarian Society,¹ I am taking the opportunity to expand my own comments on the Society,² and to speculate a little further on the fate of the property of the Society in the light of further documentary evidence which has come to light since my own work was published.

We do not know when or why the Musical Antiquarian Society ceased its activities. As Richard Turbet quite correctly points out, 'the final printed communication concerning the Musical Antiquarian Society was dated December 1848'.³ The volume⁴ was apparently printed either very late in 1848 or early in 1849.⁵ The preface to the volume makes no mention of the fact that it was to be the last volume issued by the Society, nor was there apparently any notice inserted elsewhere in the volume to this effect.

Vincent Novello's gifts to the Society as evidenced by the manuscript bearing an inscription from him, which can now be found in the British Library's collections,⁶ show that these presentations were made between 'August 1842'⁷ and 'Autumn 1849'.⁸ Novello was clearly under the impression that the Society was still functioning as late as 'Autumn' 1849: it appears he was sorting out his affairs prior to moving to Nice, and made donations not only

¹ R. Turbet, 'The Musical Antiquarian Society 1840-1848: a postscript concerning 1849', *Brio* 33 (1996), p. 107-8.

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

³ Turbet, *op. cit.*

⁴ Henry Purcell, *Ode, composed for the anniversary of St. Cecilia's day, A.D. 1692.*

⁵ The British Museum's copy bears a purchase stamp date of 15 March 1849. The publications were apparently not subject to the legal deposit regulations of the day although, evidently, the Society felt able to donate copies to the British Museum Library: of the 19 main volumes and 17 volumes of accompaniments published, 1 main volume was donated in each of 1841 and 1842, 6 main and 8 keyboard volumes in 1843, 6 main and 7 keyboard volumes in 1846 and 3 main volumes in 1847. The remaining two keyboard volumes both bear 1847 copyright stamps.

⁶ Banks, *op. cit.*, p. 253-254.

⁷ Add. MS 30487.

⁸ Add. MS 33238.

to the Musical Antiquarian Society, but also to the British Museum Library.⁹ By 1852 the Novellos had evidently decided that they were firmly settled in Nice for on 25 June that year, Puttick & Simpson auctioned part of Vincent's musical library (367 lots comprising *circa* 800 volumes). In September 1862, just over a year after his death, a further auction from his private collection was held, again by Puttick & Simpson. It appears that many of Vincent Novello's own working copies, together with a not insubstantial portion of the remainder of his library of autographs and manuscript copies, were at some time passed to the firm of Novello & Company even though the company itself passed from the hands of J. Alfred Novello in 1866.¹⁰ Most of the volumes which Novello had presented to the Musical Antiquarian Society, and which subsequently found themselves in the British Museum Library, are listed in the Library's records as having been 'Bequeathed by Vincent Novello, 1 March 1887'.¹¹ These volumes all contain statements of presentation from Novello to the Society. Two particular forms of statement are of interest, and probably lie behind the so-called 'bequest' made nearly 25 years after Novello's death. The first indicated that if the Musical Antiquarian Society was dissolved, the volume in question should be passed to the British Museum,¹² and the second that if the Musical Antiquarian Society was dissolved, this volume, and all others he has presented to the Society, must be transferred to the British Museum.¹³ No correspondence has been traced in the archives of the British Library to indicate who carried out this bequest on behalf of Novello.

Turbet's suggestion that the items which Novello had presented to the Musical Antiquarian Society were 'returned to his possession'¹⁴ may indeed be the case. However, there may be another explanation, one which is given further weight by the appearance of a lot included in the auction of the firm of Novello at Sotheby's in May 1996. It is possible that Novello's gifts to the Society were still in the possession of Edward Frances Rimbault, the Society's Secretary, at the time of his death in 1876. They did not appear at the auction of his library by Sotheby's (31 July - 7 August 1877) but we now know that not all Rimbault's collection appeared in that sale. Rimbault's own letterbooks appeared as lot 123 of the Novello property in the 1996 sale at Sotheby's.¹⁵ The letterbooks provide much evidence of Rimbault's

⁹ Add. MSS 17726-17731 and 17818-17861, which included the autograph compositions of the double bass virtuoso and composer, Domenico Dragonetti (Add. MSS 17821-17833) were presented in May and 'Autumn' 1849. Some of these volumes include inscriptions such as 'Presented by Vincent Novello to the Musical Library of the British Museum on his leaving England for his future residence in Italy, Autumn 1849' (Add. MS 17818, f. lv).

¹⁰ See M Hurd, *Vincent Novello - and Company* (London, 1981) pp. 64-5. In 1986 and 1987 the bulk of the portion of Novello's library remaining with Novello & Co. was presented by the firm to the British Library (Add. MSS 65382-65499 and Add. MSS 69851-69854).

¹¹ Add. MSS 33234-33240.

¹² Add. MSS 33239, 4 of the six items bound together in this volume.

¹³ Add. 33237.

¹⁴ Turbet, *op. cit.*

¹⁵ They sold to the dealer Roy Davids for a hammer price of £7,500.

activities in innumerable musical organisations in the 1840s, and contain letters from Novello. However, they also provide evidence to me that some of the property in Rimbault's possession at the time of his death may subsequently have passed to the firm of Novello and Company. If this transfer of properties included some of Novello's gifts to the Society, it is probable that on examining the items, the firm realised that some of the volumes should rightly have passed to the British Museum. That there is no correspondence relating to the 'bequest' is therefore perhaps not at all surprising.

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**MUSIC BIBLIOGRAPHIES OF 1995**

Richard Andrewes

(Head of Music, Cambridge University Library)

This is the fifth annual list of bibliographical publications for the previous year. Please note that although all the items in this list have the imprint 1995, several were actually distributed only in 1996.

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 'Cataloguing in publication' cards and publishers' 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, to which this might be regarded as an annual supplement, though with fewer annotations:

**Dictionaries**

*Biographical Dictionaries, International*

Chodkowski, Andrzej, *Encyklopedia muzyki*. Warszawa: Wydawnictwo Naukowe PWN, 1995. 1128p. ISBN 83-01-11390-1

*Internationaler biographischer Index der Musik: Komponisten, Dirigenten, Instrumentalisten und Sänger = World biographical index of music: composers, conductors, instrumentalists and singers*. München: K.G. Saur, 1995. 2v. (792p). ISBN 3-5983-3810-4

*Dictionaries of Jazz, Popular and Folk Music*

Barnard, Russell D. *The complete country music encyclopedia: from the editors of Country Music Magazine*. London: Boxtree, 1995. 449p. ISBN 0-7522-1697-X.

Carlin, Richard. *The big book of country music: a biographical encyclopedia*. New York; London: Penguin Books, 1995. 526p. ISBN 0-14-023509-4

Carr, Ian, Digby Fairweather and Brian Priestley. *Jazz: the rough guide*. London: Rough Guides, 1995. 754p. ISBN 1-85828-137-7

- Claghorn, Charles E. *Popular bands and performers*. Lanham, Md; London: Scarecrow Press, c1995. 467p. ISBN 0-8108-2976-2 (A dictionary)
- Jackson, Rick. *Encyclopedia of Canadian rock, pop & folk music*. Kingston, Ont.: Quarry Press, 1994. 319p. ISBN 1-55082-098-2
- Joynton, Vernon. *The tapestry of delights: the comprehensive guide to British music of the beat, R&B, psychedelic and progressive eras, 1963-1976*. Telford: Borderline Productions, 1995. 616p. ISBN 1-899855-00-9
- Larkin, Colin. *The Guinness encyclopedia of popular music*. 2nd ed. London: Guinness Publishing, 1995. 6 vols. ISBN 0-85112-662-6. (First published in 1992)
- Larkin, Colin. *The Guinness who's who of Blues*. 2nd ed. London: Guinness Publishing, 1995. 414p. ISBN 0-85112-673-1. (First published in 1993)
- Larkin, Colin. *The Guinness who's who of indie and new wave*. 2nd ed. London: Guinness Publishing, 1995. 416p. ISBN 0-85112-657-X. (First published in 1992)
- Larkin, Colin. *The Guinness who's who of Jazz*. 2nd ed. London: Guinness Publishing, 1995. 508p. ISBN 0-85112-674-X. (First published in 1992)
- Larkin, Colin. *The Guinness who's who of heavy metal*. 2nd ed. London: Guinness Publishing, 1995. 416p. ISBN 0-85112-656-1. (First published in 1992)

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

- Beck, John H. *Encyclopedia of percussion*. New York; London: Garland Publishing, 1995. 436p. (Garland reference library of the humanities; 947). ISBN 0-8240-4788-5. (Really a compendium rather than an alphabetical dictionary)
- Boalch, Donald H. *Makers of the harpsichord and clavichord 1440-1840*. 3rd ed. edited by Charles Mould. Oxford: Oxford U.P., 1995. 788p. ISBN 0-19-318429-X
- Pâris, Alain. *Dictionnaire des interprètes et de l'interprétation musicale au XXe siècle*. Paris: R. Laffont, c1995. 1278p. ISBN 2-221-08064-5

#### *Dictionaries of Terms*

- Baker, Theodore & Nicolas Slonimsky. *Schirmer pronouncing pocket manual of musical terms*. 5th ed. revised by Laura Kuhn. New York: Schirmer Books, c1995. 341p. ISBN 0-02-874567-1

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

#### *Dictionaries of Opera & Music Theatre*

- Anderson, James. *Dictionary of opera and operetta*. 2nd ed. London: Bloomsbury, 1995. 656p. ISBN 0-747502094-1. (First ed. published in 1989 as 'Bloomsbury dictionary of opera and operetta')
- Smith, Eric Ledell. *Blacks in opera: an encyclopedia of people and companies, 1873-1993*. Jefferson, NC; London: McFarland & Co., 1995. 236p. ISBN 0-89950-813-8

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- Switten, Margaret L. *Music and poetry in the middle ages: a guide to research on French and Occitan song, 1100-1400*. New York; London: Garland Publishing, 1995. 452p. (Garland medieval bibliographies; 19) (Garland reference library of the humanities; 1102). ISBN 0-8240-4797-4
- Popular music*. Gatten, Jeffrey N. *Rock music scholarship: an interdisciplinary bibliography*. Westport, CT; London: Greenwood Press, 1995. 294p. (Music reference collection; 50). ISBN 0-313-29455-0

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- Perone, James E. *Musical anthologies for analytical study: a bibliography*. Westport, CT: Greenwood Press, 1995. 182p. (Music reference collection; 48). ISBN 0-313-29595-6

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With an important alphabetical 'Selective repertoire'
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Shaw, Eddie. *Date about all those English seventy-eights; part 1. Commercial*. 2nd revised ed. London: Eddie Shaw, 1995. 78p. ISBN 0-9524896-0-0 (The equivalent of Otto Deutsch's handlist of German publishers plate numbers for English publishers of early recordings.)

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Elste, Martin. *Modern harpsichord music: a discography*. Westport, CT: Greenwood Press, 1995. 319p. (Discographies: 58). ISBN 0-313-29238-8 (Review by Frances Bedford in *Notes*. v. 52, 1995, p. 1185)

*Jazz Recordings*

Laird, Ross. *Tantalizing tingles: a discography of early ragtime, jazz, and novelty syncopated piano recordings, 1889-1934*. Westport, CT: Greenwood Press, 1995. 258p. (Discographies; 59). ISBN 0-313-29240-X

*Popular Music Recordings*

Blair, John. *The illustrated discography of surf music, 1961-1965*. 3rd ed. Ann Arbor, MI: Popular Culture, Ink., 1995. 166p. (Rock & roll reference series; 15.) ISBN 1-56075-021-9

Rees, Tony. *Vox: record hunter: a collector's guide to rock and pop*. London: Boxtree, 1995. 601p. ISBN 0-7522-0720-2

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Strong, M.C. *The great rock discography*. 2nd ed., fully revised and expanded. Edinburgh: Canongate Books, 1995. 939p. ISBN 086-241-5411 (1st ed. published in 1994!)

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Shadwick, Keith. *The Gramophone jazz good CD guide*. Harrow: Gramophone Publications, 1995. 586p. ISBN 0-902470-59-0 (9-902470-65-5 in USA)

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**Yearbooks and Directories**

International ISMN Agency. *Music publishers' international ISMN directory*. 1st ed. 1995/96. München: K. G. Saur; London: R. R. Bowker, 1995. 333p. ISBN 3-598-22232-7

**1994 Supplement****Dictionaries**

Fanchi, Saverio. *Le impressioni sceniche: dizionario bio-bibliografico degli editori e stampatori Romani e Laziali di testi drammatici e libretti per musica dal 1579 al 1800*. Roma: Edizioni di Storia e Letteratura, 1994. 864p. (Sussidi eruditi; 44). No ISBN

**Discographies**

Hinman, Doug. *The Kinks*. Rumford, R. I.: Doug Hinman. Part 1: You really got me: an illustrated world discography of the Kinks, 1964-1993. 1994. 559p. ISBN 0-9641005-0-9 (pbk); 0-9641005-1-7 (hbk)

Elrod, Bruce C. *Your hit parade & American top ten hits: a week-by-week guide to the nation's favorite music, 1935-1994*. 4th ed. Ann Arbor, MI: Popular Culture, Ink., 1994. 655p. ISBN 1-56075-037-5

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**Directories**

*Recursos musicales en España: directorio de la base de datos de igual nombre residente en la red informática del Centro de Documentación Musical: 1994*. Madrid: Centro de Documentación Musical, 1994. 765p. ISBN 84-97731-10-4 (Earlier editions appeared in 1985, 1987 & 1991)

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## NEWS AND VIEWS

### Library Resources Exhibition - IAML(UK) Seminar

The organisers of the Library Resources Exhibition (LRE), which takes place in June, are making meeting space available to library groups. IAML(UK) has booked a room on Wednesday 4 June, and all are invited to attend a special IAML(UK) meeting between 2.00 and 3.00 p.m. One of IAML(UK)'s current priorities is to progress the Library and Information Plane for Music, and this meeting provides the opportunity to hear the latest news and contribute additional information. The exhibition itself is well worth a visit and it is hoped that a good representation of IAML(UK) members will be able to attend on 4 June. LRE is at the National Exhibition Centre, Birmingham from 3-5 June 1997.

Anyone who has publicity material for National Libraries Week events, should bring a copy to the meeting or send it to Ruth Hellen, Audio Visual Services, Town Hall, Green Lanes, London N13 4XD.

Ruth Hellen

### Music in Print 1997 Exhibition

Musex '97, a national exhibition of organised by the printed music industry, will take place at the Ladywood Arts and Leisure Centre in Birmingham from 15-17 June. The exhibition is aimed at teachers, musicians, retailers and librarians and admission is unrestricted on 16/17 June.

### IAML International Conferences

Following the IAML Conference in Perugia in 1996, the following list of locations takes the Association into the next millenium:

1997 Switzerland (Geneva), 31 August - 5 September

1998 Spain (probably San Sebastian, dates to be announced)

1999 New Zealand (Wellington)

2000 United Kingdom (Edinburgh)

2001 France

2002 USA (San Francisco Bay area)

2003 Estonia

The programme for the Geneva meeting in August, together with additional information about the venue, is available for perusal on the World Wide Web. The URL is <http://mus.unige.ch/iaml97>

## RISM

The release in December 1996, of the RISM A/II CD-ROM, covering music manuscripts after 1600 (4th cumulative index; 2nd CD-ROM issue), contains more than 200,000 bibliographic entries, of which more than 40,000 were added since the original 1995 issue. Newly catalogued materials include holdings of libraries in Austria (Salzburg, St Peter's), Germany (Hamburg, Heidelberg), Hungary (Estergom, Szekesfehervar) and Slovakia (Nove Mesto, Jur pri Bratislave). Numerous large libraries and collections (e.g., Berlin, Brussels, Kiel, Münster, Oxford), whose holdings were partially documented in the first CD-ROM, are represented by significantly larger numbers of entries. The user interface of the CD-ROM has been re-designed and now facilitates more advanced searching. Printing or downloading of search results in a library context is permitted under the terms of the publisher's licence, provided that such reproductions are not made available for resale. Further information and the current subscription price is available from the publisher, K. G. Saur Verlag, Postfach 70 16 20, D-81316, München, Germany.

## Greenwood Press

The publisher Greenwood Press has advised that four music examples were inadvertently omitted from its recent publication *Allen Sapp: a bio-bibliography* by Alan Green. Any libraries or individuals who have purchased the book are invited to contact Greenwood for an addenda page containing the missing examples. Please send an e-mail to: [production@greenwood.com](mailto:production@greenwood.com).

On the subject line, please write 'Allen Sapp errata' and include your mailing address in the body of the message. A corrected printing of the book is in progress.

## New President for IAML(UK)

At the Annual General Meeting of the United Kingdom Branch of IAML, held in Glasgow on 6 April 1997, Ruth Hellen was elected to succeed Roger Taylor as President of the Branch when his term of office comes to an end in April 1998. Ruth is the Library Resources Unit Manager for the London Borough of Enfield and has spent her professional career in public music libraries, becoming Enfield's Audio Visual Librarian in 1989. She retains responsibility for music services within her wider management role. One of Ruth's main concerns is training and she is actively involved in the preparation and delivery of courses in music librarianship. She currently serves the Branch as Press and Public Relations Officer, and is committed to the task of persuading employers, politicians and the public to recognise the importance of music, music libraries, and the vital role played by IAML(UK). On behalf of the Branch, *Brio* extends warmest congratulations to Ruth, confident in the knowledge that IAML(UK) continues to be in good hands as it enters the new millenium.

## BOOK AND MUSIC REVIEWS

(Edited by Christopher Grogan)

Lawrence Earp *Guillaume de Machaut: a guide to research*. New York: Garland, 1995. xix, 669p. ISBN 0-8240-2323-4. (Garland composer resource manuals; 36)

When David Fallows's *Master Musicians* volume on Guillaume Dufay appeared in 1982 it marked a turning point, introducing a more rigorous, scholarly approach to a series which hitherto had provided comfortable introductions, in a 'life and works' format, to the works of the 'great' composers. With the present volume, a similar defining moment may be said to have arrived in the Garland composer resource manuals series, in that Lawrence Earp, unlike some earlier authors, is no be-anoraked drudge with a bibliographer's limited interest in, and knowledge of, his subject, but already has much experience in Machaut research, including a doctoral dissertation on the sources of Machaut's music. To an extent this is only the latest manifestation of a movement which has been going on for a while, and Garland appear to have taken the sensible step of distancing their series from the rather more amateurish compilations produced by some other publishers, by selecting authors with real scholarly credibility, rather than bibliographers with academic pretensions, to produce their books.

Earp has packed his book with useful information for the student of Machaut's life and works (there is hardly any white space in the book's nearly 700 pages) and has, in addition provided a very adequate biography of the composer-poet. As we have come to expect in works of this nature, there is a bibliography and discography, but a new feature is the amount of detail Earp has been prepared to go into to process the information he has discovered, rather than simply presenting it to the reader with the advice 'there it is - now do something with it'. Anyone with a serious interest in Machaut will want to use this resource manual, which may be a little too specialised for all but the larger public libraries, but will be required stock in the academic sector.

John Wagstaff

Michael Pilkington *Henry Purcell 1659-1695*. London: Thames Publishing, 1994. xvi, 143 p. ISBN 0-905210-74-3. (English solo song guides to the repertoire: v4)

In contrast to the three volumes of the series *English Solo Songs* guides to the repertoire already available, Volume 4 concentrates on a single composer,



Henry Purcell (A total of ten volumes is planned to cover the whole repertoire of English solo songs). Works which cannot be accompanied solely on the piano are excluded, as are those (with two exceptions) which end with duets or trios. But solo items from the operas, semi-operas, odes, birthday songs, welcome songs and incidental music are included, set out in numerical order using Zimmerman's catalogue.

The entry for each song is systematically structured, with fields (database cells) for items such as title, poet, vocal range, duration, difficulty, subject (useful for programme notes), voice (description of vocal line), and transposed versions; this should make the information easily convertible into an on-line form, which could prove even more useful than the printed copy, though comprehensive indexes of titles and first lines (page numbers), authors (by Z number), and voices (also by Z number) are provided. The Introduction explains all these fields, but sadly is let down by too many misprints and typographical errors (2690 for 1690, for example, in a quotation about pitch). To read 'Definate misprints, and the frquent discrepancies . . .' does not inspire too much confidence in the detail to follow. For most songs, the comment entry is by far the largest, and here we find much detail: misprints noticed, explanations of unusual words, discrepancies between current versions.

A great deal of work has obviously gone into compiling this guide, and, as with the other volumes in the series it will undoubtedly serve as a useful source of information for students, singers and recital planners. Dare one hope that the 'English' in the title is not taken too literally? Does it in fact mean English text or composed by English, and hence not Scottish, Irish or Welsh, composers? There is also surely a place for the songs of Samuel Barber and other American song-writers.

Neil Swindells

Alfred Mann *Handel: the orchestral music*. New York: Schirmer, 1996. xii, 182 p. ISBN 0-02-872665-0. (Monuments of western music). £27.95

Handel's orchestral music, overshadowed by his major contributions to oratorio and opera, comprises a diverse repertoire, from overtures to concerti grossi, organ concertos and the famous orchestral suites, *Water Music* and *Music for the Royal Fireworks*. Mann begins his study by tracing the development of the orchestra in Handel's time, and outlining the forms and styles of orchestral music which the composer encountered in his early travels. The following six chapters discuss groupings of Handel's works, with detailed analysis supported by copious musical examples, notwithstanding which, the reader would benefit from having a copy of the relevant score to hand.

The author goes into some detail of the compositional process of each work, particularly interesting when so many established collections such as the *Concerti Grossi* opus 3, were actually compiled by the publishers and not by the composer. Handel's well-known borrowings and reworkings are also illustrated in the analysis of various orchestral works which are effectively

orchestrations of earlier chamber music. The chapter on the *Water Music* and *Fireworks Music* again discusses in some detail the origin of all the music in these suites, and the various scorings with which they were performed in Handel's lifetime, both as indoor and outdoor music.

A chapter on Handel's technique of composition is devoted chiefly to detailed comparison of two pairs of works. In a study of a fugue from the Organ Concertos opus 7, which uses thematic material from a still unpublished work by Muffat, Mann compares the two composers' treatment of thematic material, with extensive music examples demonstrating Handel's use of contrapuntal techniques. A discussion of the *Concerti a due cori* reveals how chorus material from *Messiah* and the *Occasional Oratorio* is reworked in an instrumental setting, with alterations of structure, texture and antiphonal writing. A short, final, chapter airs problems of performance practice, concluding that artistic considerations override the quest for historical accuracy, and that in order to create a good performance, the performer must understand both how the composer performed and how he composed.

Twelve facsimiles of Handel's manuscripts, each with a short commentary, follow the text but are not directly related to it – a reference to the facsimile would have been helpful and interesting during the discussion of the relevant work in the main text. The selective bibliography, compiled by Michael R. Dodds, is divided into basic reference works, critical editions, early sources of Handel biography in modern reprints, and a summary of recent specialised studies (although this latter category includes articles published as long ago as the 1950s). The text is generally readable, although the layout is not always helpful where music examples are separated from their citation in the text. The author conveys an enthusiasm for the subject which certainly made me reach for my Handel recordings. The target audience of the series – 'scholars, students and general readers' – is a fairly good guide to the readership level, although this is not armchair reading and is probably most suited to undergraduate level study.

Katharine Hogg

Elizabeth Norman McKay *Franz Schubert: a biography*. Oxford: Clarendon Press, 1996. xiv, 362 p. ISBN 0-19-816523-4. £25

Franz Schubert's biography has been fertile ground in recent years for protagonists in the 'new'-versus-'old' musicology debate, a controversy which shows no sign of abating. The appearance of a new scholarly biography is to be welcomed as an opportunity not only to take stock of the debate's progress but, more importantly, to assess the remarkable flow of fresh documentary evidence relating to Schubert and his circle of friends that has emerged over the past decade. By focusing almost exclusively upon the 'life', Elizabeth Norman McKay avoids the necessity of re-forging the life-music connection that, according to some 'new' critical currents, is ripe for redefinition. Direct comparison with John Reed's biography, whose major strength lies in its

incisive, penetrating criticism, is therefore unjustified. But McKay's book may nevertheless be assessed by the extent to which her renewed perspectives deflect our perception and contemplation of Schubert's music.

The key decision to make in approaching Schubert's life is which standpoint to adopt with regard to the numerous personal accounts that appeared during the nineteenth century. As McKay observes in her preface, many such reminiscences were prompted by Schubert's early biographers, often decades after the composer's death, and therefore 'very much with an eye to posterity'. Sifting fact from fiction presents no problem with the more fanciful, self-consciously romanticised memoirs (such as Louis Schlösser's) which McKay justifiably ignores. But the author's intuition inevitably plays a part in assessing the ostensibly most 'reliable' texts, those written by Schubert's closest friends and/or cross referencing with others, that are fundamental to the discourse. In particular, the dichotomy between the honest, cheerful, unsophisticated Schubert and the frequent veiled references to anti-social behaviour, including alcoholic and sexual excess, poses a problem for the biographer. On the one hand, it is tempting to disregard the former as typically Viennese sentimentalisation; on the other, one may justifiably question the motives of such witnesses as Josef Kenner, a friend from Schubert's schooldays, who described (in 1858) how in later life Schubert's 'craving for pleasure dragged his soul down to the slough of moral degradation'.

McKay's objective is to strike a balance between both viewpoints, building a complex picture of a composer with 'two natures'. This motivates her narrative of Schubert's student years in Vienna, when his musical inclinations tended to isolate him from other pupils, but allowed him to find 'sufficient satisfaction for his emotional needs in music'. Later, under the influence of the dissolute Franz von Schober, in McKay's eyes definitely the villain of the piece, Schubert entered into a world of loose living and moral degradation, to the point even of affecting his artistic judgement. Their collaboration on the opera *Alfonso and Estrella* in 1821–22, for example, was doomed from the start by Schober's libretto, which the poet later described as 'a miserable, still-born, bungling piece of work'. Johann Michael Vogl, who expressed a negative opinion, was treated with 'callous conceit, even cockiness' by Schubert, who had totally submitted to Schober's influence, accepting the poet's opinions and advice 'unquestioningly'. The 'Schober period', during which many other friends were alienated, culminated for Schubert in syphilis at the end of November 1822, and for McKay in a chapter-long discussion of the 'two natures'. Here, she proposes the intriguing suggestion that Schubert suffered from cyclothymia, a mild form of manic depression which would have impelled him to alternate bouts of frantic creativity and complete apathy. This is offered as a persuasive explanation for Schubert's erratic working patterns, although McKay is on shakier ground in attempting to prove the genetic inheritance of the illness.

Overall, McKay tends to emphasise the darker side of Schubert's personality, chronicling in disturbing detail his alcoholism, promiscuity and even drug abuse. But she is refreshingly frank in her dismissal as 'far-fetched' of Maynard Solomon's theory of the composer's homosexuality, and

elsewhere displays a marked reluctance to engage in psychological conjecture. Rather, McKay relies upon deft handling of the documentary evidence to illuminate the opinions and social dynamic of Schubert's circle of friends and acquaintances. She is not always convincing. Josef Kenner, for example, 'kept in touch with Schubert only intermittently and through mutual friends', but his testimony may be accepted as reflecting 'much disquiet and distress' about Schubert among his friends and acquaintances. Spaun, on the other hand, who by contrast lived in Vienna but 'saw far less of Schubert after his marriage in April 1828', is considered suspect in his 'defensive, maybe even testy' rebuttal of Kreissle's suggestion that Schubert conducted multiple affairs with Countess Caroline Esterházy and others from 1824. But here McKay also revealingly points to the uneven hierarchy of relationships within Schubert's social milieu. Even long-time friends would not have 'viewed Schubert as socially unreservedly acceptable in their own domestic or professional surroundings', invitations being restricted to musical events.

Increasingly, however, influential people who 'were eager to encourage and help the younger composer' began privately to distance themselves from Schubert during the 1820s. McKay is in little doubt as to the cause of this neglect, citing the social manifestations of Schubert's violent mood-swings. And yet what comes across strongly in the book is the extent to which the composer was promoted in Vienna, both by individuals (notably Spaun, Vogl and Leopold Sonnleithner) and by institutions such as the *Gesellschaft der Musikfreunde*. Lack of success in the theatre is attributable to unpropitious circumstances rather than deliberate neglect. In particular, the notorious failure of Weber's *Euryanthe* in October 1823 hindered any prospect of Schubert's *Fierrabras* from being performed at the court theatre. Viennese publishers, meanwhile, are depicted as going through hard times, being forced through financial necessity to pander to Vienna's 'crisis of taste' in the mid-1820s. Interestingly, similar arguments have been put forward by scholars assessing Mozart's likely publishing income in the 1780s and it seems that music publishing was in 'permanent decline' during the late eighteenth and early nineteenth centuries. Clearly, the contradiction between Schubert's private and public reputations that McKay rightly does little to disguise would be at least partly redefined by putting the social and economic background to the publishing trade onto a more secure footing.

Overall, the book is well-referenced, although McKay neglects to give source details for two new pieces of evidence: Anselm Hüttenbrenner's memoirs of 1860, and manuscript material formerly belonging to Caroline Esterházy, which supposedly gives grounds for endorsing the claim that 'Schubert fell deeply in love with the unattainable young countess . . . and that she became the inspiration for all his greatest music'. The useful bibliography is unnecessarily divided into four sections, impeding easy access to full references of abbreviated footnotes. But these are minor quibbles in a comprehensive biography that makes a most significant contribution to the current Schubert bicentennial celebrations.

Carl B. Schmidt *The music of Francis Poulenc: a catalogue*. Oxford: Clarendon, 1995. xxiv, 608 p. ISBN 0-19-816336-3. £65

Carl Schmidt met Poulenc only once, when staying near the composer's Noizay estate in 1961. Their meeting obviously inspired the visitor, whose new catalogue has been painstakingly compiled over the intervening 30-or-so years. During that time Schmidt has determinedly mined the holdings of many a private archive, publishing house and library, to construct a chronological list teeming with data on 191 works (185 in the main text, plus two 'doubtful' items and four addenda). Clearly he could have written much more than is contained in the book's 632 pages, and workaday limitations imposed by strength of binding, and the need to confine the work to one volume, no doubt eventually forced a halt to his endeavours. Even so, the smaller than usual margins suggests that Clarendon's struggle to restrain Schmidt's enthusiasm has not been totally successful. This difference of opinion has become increasingly evident in composer catalogues of the past few years: for the compiler, comprehensiveness is all, and catalogues of a size which years ago would have been accorded only to the brightest stars of the musical firmament are nowadays given over to much more minor figures. The musician will doubtless take Schmidt's part, since the limitation to one volume has meant that the catalogue is not 'thematic'. One might, furthermore, argue that the minor figures deserve special treatment if their works are to be brought out of oblivion, and that the work done by the cataloguer encourages potential biographers to put the flesh of subjective interpretation on the objectively-excavated bibliographic skeleton. Schmidt's chronological arrangement enables the reader to place works in a temporal framework, and, in passing, demonstrates how many early works Poulenc destroyed. It does not, of course, easily permit one to assess the composer's contribution to particular genres, and Roger Nichols's generic list in *The New Grove* remains useful. Interestingly, Nichols notes a fourth opera, based on Cocteau's *La machine infernale*, which is not mentioned by Schmidt: if Nichols is correct, one wonders what happened to this work. On the credit side, Schmidt has resurrected, *inter alia*, a setting of four poems by Max Jacob which Poulenc more than once claimed had been destroyed; two extra songs, entitled 'Le serpent' and 'La colombe', from the famous *Bestiaire* for voice and piano; and an arrangement for cello and piano of the charming *Suite Française*. An otherwise thorough book is spoiled by some sloppy indexing in the 'Index of compositions and titles' (p. 601-608); it is, furthermore, a pity that titles of individual songs in collections are not given here, but in a separate listing almost 50 pages earlier. Such problems can, of course, easily be set right in time, and should not detract too much from an otherwise excellent achievement which is so obviously a labour of love. Poulenc enthusiasts will surely find much to fascinate and inform.

John Wagstaff

Eric Wetherell, *Arnold Cooke*. Upminster: British Music Society, 1996. 48 p. ISBN 1-870536-13-4. £5.00

I needed no second asking to review this booklet about Arnold Cooke, which celebrates his ninetieth birthday on 4 November 1996. Over twenty years ago I speculatively bought the Lyrita recording of his Third Symphony. It made an immediate impression, and every time I listen to it (still on LP as it, alas, has not been reissued on CD) I am enthralled again by its concise eloquence and many passages of melodic and harmonic beauty. Unfortunately very little else of Cooke's has since been recorded, and this renders Eric Wetherell's pamphlet both timely and welcome. Separate chapters deal with Cooke's life and musical idiom (Hindemith with an English accent?), while a further five discuss musical categories in which he composed. Wetherell's style is ideal for this sort of project. He is enthusiastic about Cooke's music, but does not overpraise him nor denigrate other composers in trying to raise Cooke's status. Clearly here is a composer who deserves more attention, and whose neglect is reflected in the paucity of his discography. Meanwhile I would urge every library with any musical holdings to buy this pamphlet.

Richard Turbet

Benjamin Britten *The making of Peter Grimes*, ed. Paul Banks. Woodbridge: Boydell Press for the Britten Estate, 1996. Vol. 1 *Facsimile of Benjamin Britten's composition draft*. 242 p. Vol. 2 *Notes and commentaries*, xviii, 251 p. ISBN 0-85115-632-0. £295

The first performance of *Peter Grimes* at Sadler's Wells Theatre on 7 June 1945 was an event of enormous significance in the history of British music, simultaneously establishing Britten's reputation as a composer of opera, and heralding a new era for British opera itself. To mark the fiftieth anniversary of that first production, the Britten Estate has published in these handsome volumes, a complete facsimile of Britten's composition draft and a collection of writings relating to the circumstances and events of the work's composition and its subsequent history. The draft comprises a complete short score of the opera, through composed in pencil on between four and eleven staves (each character generally has a staff to him or herself, the orchestra is usually accommodated on no more than four). Stage directions, in the composer's hand, are written in red pencil. That this document has survived at all is, to some extent, due to good fortune. Few composers can have left their manuscripts and papers in such an ordered state as did Benjamin Britten, yet even he had no control over the fate of those which had passed out of his own hands. This manuscript was given by Britten to Reginald Goodall, conductor of the first production of the opera, as a memento of the occasion, but the gift remained generally unknown until 1978 when a chance remark made by Eric Crozier, the original producer, identified its owner.

Approached by the Britten-Pears Library with a request to be allowed to microfilm the manuscript, Goodall responded by donating it to the Library. It had suffered in the intervening years, sustaining serious damage due partly to its being stored in a damp cupboard, and required careful and expert restoration. Rosamund Strode's account, in the commentary, of the score's history makes salutary reading. It is now kept, with Britten's other manuscripts, under controlled conditions at Aldeburgh and one important reason behind the publication of this facsimile is the minimisation of the future use, and potential deterioration, of the original. This is the only complete holograph owned by the Britten-Pears Library; the manuscript full score is in the Library of Congress. The published facsimile is not an exact physical reproduction of the original. As the editor writes, the conservation process has diminished the clarity of some of the notation and the possibility of making an exact colour match has been sacrificed in the attempt to ensure that as much as possible of Britten's text is visible. Much is indeed visible and, as Philip Reed points out, it is even possible in places, to make out notes which the composer subsequently erased, or at least to hazard a guess as to what they might have been. Clearly, any future scholar wishing to record every note Britten changed his mind over and rubbed out, or covered with pasted corrections, will need to examine the original; but for most study purposes, the facsimile should suffice. It is fascinating to see the composer at work in this score, to witness his experiments and changes of mind, to attempt to decipher the cancelled bars and pages (the storm interlude appears to have given particular trouble), to see (aided by Reed and Brett) how the libretto grew and changed according to the demands of the music. But I find it especially remarkable to note how, page after page, he got it right first time. The quality which is pre-eminently conveyed by this reproduction, is of a score written at white heat.

The accompanying volume of notes and commentaries contains, in addition to Miss Strode's piece, essays on the original production by Eric Crozier, the growth of the libretto by Philip Brett, the musical text by Philip Reed who has also compiled a chronological sequence of documents covering the period from the work's inception to its premiere, and a fiftieth anniversary re-assessment of the opera by Donald Mitchell. Two short introductory writings by Britten and Pears are reprinted and Paul Banks contributes a bibliographic essay, describing and annotating all the extant materials relating to the opera, including not only the manuscript and printed copies of score and libretto, but also sound recordings, radio broadcasts and filmed versions. Reed's essay is particularly important, taking into account a number of variant readings from other sources, some of which are reproduced, and deducing from a close reading of the manuscripts the course of some of Britten's compositional procedures and decisions.

It is important to realise that this publication, including the facsimile, though it constitutes an important source document for future studies of *Peter Grimes*, is not in itself a discrete or comprehensive guide to the materials relating to the opera. There are several previous publications to which the present volume makes repeated and detailed reference, the most important

of which are *Letters from a Life: the selected letters and diaries of Benjamin Britten* (Faber, 1991) and *Benjamin Britten: Peter Grimes* in the Cambridge Opera Handbook series (Cambridge University Press, 1983). The latter book was edited by Brett and his essay in the present volume assumes familiarity, and needs to be read in conjunction, with his earlier contributions. It is, I find, best to regard the commentaries as part of an ongoing process of exegesis, a view which, I suspect, would be endorsed by the editor and contributors. This raises a small point concerning accessibility. The notes and commentaries, if published separately, would constitute a book comparable with Brett's 1983 opera handbook; in effect, a second volume. Of the essays presented here, only Reed's on Britten's draft itself, and to an extent Banks's bibliography, make detailed reference to the facsimile; the other contributions can be read apart from it. Yet the earlier publication is available to the student in a cheap paperback edition, whereas the present volume is part of an expensive set. There is surely a case here for considering, at a future time, the separate publication, at a more affordable price, of the volume of essays.

The contribution of the Boydell Press to this magnificent publication must be fully acknowledged. The facsimile is printed on art paper of very high quality, showing minimal glare even when read under a bright light, and the reproduction of Britten's pencil is such that one can almost smell the carbon. The essays are printed on heavyweight paper of quite superb finish and both volumes are cased in thick clothbound boards. Whether the binding will stand up to the heavy use they deserve over future decades, only time will tell.

*The making of Peter Grimes* is a landmark publication, of paramount importance to the study both of *Peter Grimes* itself and of Britten's work in general. All future students of this opera will need to take account of it.

Paul Andrews

*Music theory in the age of Romanticism* ed. Ian Bent. Cambridge: Cambridge University Press, 1996. xvi, 239 p. ISBN 0-521-55102-1. £35.00 (hardback).

One has come to expect high standards as well as the most up-to-date, if not to say groundbreaking, research from Ian Bent's publications. In this new volume Bent has been equally successful in drawing together the talent of twelve members of a new generation of musicological researchers.

As the title suggests, the book is a critical assessment of the role and nature of musical theory in the European nineteenth century. In his preface, Bent dismisses the often tacitly held assumption that the theoretical writings of nineteenth century musicologists and composers, can be seen either as a lesser byproduct of the more important musical activity of that period, or easily subsumed under the more groundbreaking theoretical work of the surrounding centuries. This volume of essays sets out to refute the idea that nineteenth-century musical theory is somehow parasitic on other centuries,

and to demonstrate at some length the intricate ingenuity and historical importance of music theory in the Romantic age. To this effect, the authors ask provocatively: how did the Romantic era 'hear' the music of Mozart, Beethoven, Schubert or Berlioz? They attempt answers from a variety of vantage points, such as philosophical inquiry, criticism and analysis, and by utilising a variety of the most up-to-date critical tools, including gendered discourse, hermeneutics, deconstructionism, cognitive science and analytic philosophy.

The volume is divided into three sections. Part I, 'Cultural and Philosophical Frameworks', is concerned with the way in which contemporary intellectual discourse informed and conditioned the work of musical theorists during the age of Romanticism. It contains articles on the role of the 'piano-exercise', as well as on the influence of Schelling's and Hegel's aesthetics of music on the writings of contemporary musicologists such as Fetis. Part II, entitled 'Hermeneutics, analysis, criticism', analyses the critical and theoretical approach of such figures as Herder, Schleiermacher, Weber, E.T.A. Hoffman and Schumann in documents where modes of receiving contemporary music become evident. Part III, 'Rhetoric, metaphor, musical perception', endeavours to show how elements of nineteenth-century musical theory have been accredited to that of the twentieth century, such as Antoine Reicha's diagrams and terminology concerning large binary form and neoclassical dramatic theory, A. B. Marx's discussion of 'sonata form', and Gottfried Weber's and Georg Vogler's views on pitch relations.

If the contributors have not entirely succeeded in reconstructing how listeners in the early nineteenth-century might actually have received Schubert's *Doppelgänger* (and who could indeed!), then they certainly have succeeded in establishing a complex cultural and intellectual framework for placing and understanding the musical works we ascribe to the Romantic age. A beautifully presented volume, it will certainly be of immense interest to any scholar interested in the music and culture of the nineteenth century.

Lydia D. Rohmer

John and Anna Gillespie *Notable twentieth-century pianists: a bio-critical sourcebook*. Westport, CT: Greenwood Press, 1995. 2 vols. liv, 911 p. ISBN 0-313-25660-8 (set); 0-313-29695-2 (v. 1); 0-313-29696-0 (v. 2); ISSN 1069-5230. £112

Marguerite and Terry Broadbent *Great pianists of the golden age: biographies of 25 great pianists, 1900-1950*. Wilmslow: The North West Player Piano Association, 1996. xvi, 412 p. ISBN 0-9525101-0-3. £14.95

It must be well over a decade since I was asked for a biography of the Italian pianist, Maurizio Pollini. 'There must be one', my enquirer insisted, but there wasn't, and to judge by the bibliographical information in the Gillespies' well-researched book, there still isn't, at least not in English. In fact, one of the chief reasons for recommending both of these books, is that they

conveniently gather together a very large quantity of basic biographical information about a considerable number of artists of whom full-length biographies have yet to be written. Despite their coverage of a similar time-span, these publications complement, rather than compete with, each other. Indeed, the Broadbents, who have narrowed their selection to twenty-five pianists, include four, Saint-Saens, Hambourg, Landowska (better known as a harpsichordist, of course) and Leginska, not among the hundred chosen by the Gillespies. The range of the latter is wider of course, and includes representatives of the younger generation, Barenboim, Lupu and Schiff for example, who fall outside the Broadbents' cut-off date. In a way, the question of selection is a greater problem for the Gillespies. Anyone's list of the twenty-five greatest pianists is bound to agree on a number of obvious names which could not possibly be omitted, and the Broadbents' choice is reasonably safe, but in a selection of a hundred, it is more noticeable who is in and who isn't. The authors make a good case for their choice, and fully admit that, in the end, it is their personal selection. It is amongst the younger artists that the most obvious gaps occur, and we note amongst British pianists, that whereas we can read about Barry Douglas, there are no entries for Peter Donohoe or John Lill; and of the Russians, Andrei Gavrilov is in, but Nikolai Demidenko and Dmitri Alexeev are out. Busoni and Rachmaninov represent the composer-pianists in both books, but we were surprised to find no mention of Medtner in either. Readers will doubtless enjoy playing this game for themselves. In fact, both books have been to a great extent, influenced by the availability of recordings (through which, of course, readers will be able to judge their opinions), but there is a crucial difference. The Gillespies cite only recordings issued on, or transferred to, compact disc, but the Broadbents also provide an extensive list of piano-rolls issued by the older artists, and this is a feature which will make their book particularly useful and attractive to libraries.

The entries in the Gillespies' book are well documented and follow a set pattern. A biographical summary, based on the published literature is followed by an assessment of the artist drawing on concert reviews, and a survey of his or her recordings for which, again, reviews are cited. The authors' personal opinions are included where appropriate and they do not hesitate to criticise any pianistic or personal shortcomings such as Michelangeli's and Richter's unreliability, Gould's reclusiveness or Pachmann's idiosyncratic stage antics (the chapters on the last-named in both books are among the most entertaining). Selective bibliographies, review citations and discographies complete each entry and there is an extensive general bibliography. The chapters are in alphabetical order by the name of the pianist and their names are highlighted in bold type in the index, but a separate list, which would have been useful, is the book's most conspicuous omission. Lest it be thought that the series title 'bio-critical sourcebook' sounds clinical and forbidding, we should emphasise that the writing is lively and conveys real enthusiasm for the subject.

The Broadbents' book is also very much a labour of love. Their style is more informal; they clearly relish the story-telling aspect of their work and

do not provide citations to the sources of their material. Nevertheless, they have written an extremely reliable and readable guide, and we can imagine it giving a great deal of pleasure to specialists and non-specialists alike. The authors have been as diligent as the Gillespies in their research and include an extensive bibliography (the entries are arranged rather idiosyncratically, but all the information is there), a current discography of compact discs and the list of piano rolls already referred to. Both books can be confidently recommended and should prove themselves useful in any library.

Attentive readers will have noticed the use of the plural personal pronoun in this review. The editor does not have royal pretensions, neither is he indulging in a nostalgic revival of a bygone style of writing. Since both these books are written by husband and wife teams, it simply seemed appropriate to us, that they be similarly reviewed.

Paul and Judith Andrews

*British music*. Vol. 17 (1995), ed. Beryl Kington. Upminster: British Music Society, 1995. 66 p. ISSN 0958-5664. Issue ISBN 1-870536-17-7. £5.00

*British Music*. Vol. 18 (1996), ed. Beryl Kington. Upminster: British Music Society, 1996. 65 p. ISSN 0958-5664. Issue ISBN 1-870536-14-2. £5.00

Beryl Kington now has her feet comfortably under the table as editor of *British music*, and the journal is developing a strong identity with a readable mixture of scholarship, enthusiasm and occasional nostalgia. Volume 17 begins and ends with articles on Jacob and Moeran, two composers featured on a CD I have just bought. Eric Wetherell writes a succinct introduction to Jacob's music to mark the centenary of his birth. I was struck by the great beauty of his Oboe Quartet, yet I could not have identified it unerringly as being by Gordon Jacob. On the same disc, Moeran's *Fantasy quartet* is not one of his best works, but the first bar proclaims it as his. Wetherell acknowledges that Jacob's ability to play the chameleon led to his being never short of work, but also lacking the status of his more recognisable contemporaries. Thomas Pitfield's 'Dropped names: a nonagerian composer's memorabilia' is pure gossip, and none the worse for that. It is followed by two overtly scholarly articles: Peter Reynolds' 'Changing performance practice in British orchestral music' which is influenced by Robert Philip's seminal monograph *Early recordings and musical style* (Cambridge 1992) which I reviewed in *Brio* vol. 30, no. 1, 1993, p. 35, and an article by Brian Inglis on Sorabji's *Opus clavicembalisticum*. Kenneth Shenton writes about two stalwarts of that honourable but underestimated genre, light music: Frederick Joseph Ricketts (better known as Kenneth Alford), and Hubert Bath. Finally Geoffrey Self provides a postscript to his article in the previous *British music* about Moeran's manuscripts. Since all three new discoveries were found by Paul Banks in the Britten Pears Library, it is appropriate that the postscript concludes with a puff for Paul and his library!

There tends to be little about early music in this journal, but in volume 18 Tom Roast writes about 'The Beckwiths of Norwich,' the musical family that bestrode local and cathedral life there throughout much of the eighteenth and early nineteenth centuries. Of particular value is his apportioning of the works of the two John Beckwiths who were the most prolific composers so named. John Bishop surveys the growth of interest in Frank Bridge since Britten revived his works at Aldeburgh in the early 1970s, and Andrew Youdell looks at Arthur Benjamin's film music. Eric Wetherell is making a niche for himself as an advocate for neglected talent, and here he writes an immaculate little piece on Patrick Hadley. Britten reappears in an article by Stephen Batchelor on his works for guitar. Finally there are two items on *Sibelius 7*: Ray and Sara Maidstone describe the computer program, and Beryl Kington describes its practical application in publishing Thomas Dunhill's hitherto unpublished Piano Quintet op. 20.

The editor is to be congratulated on recruiting young authors to *British music* and integrating them well with those more experienced and familiar. Any library not belonging to the British Music Society should sign up at once!

Richard Turbet

Kevin Kopelson *Beethoven's Kiss: Pianism, Perversion, and the Mastery of Desire*. Stanford, Stanford University Press, 1996. 198 p. ISBN 08047-2597-7. £30.00 (hardback). ISBN 0847-2598-5. £10.95 (paperback).

*Beethoven's Kiss* is one of those books which reviewers love to hate. It presents at best a difficult, at worst an annoying task. While welcoming any study which takes an interdisciplinary approach redefining the traditional boundaries of musicology, it is annoying to find oneself led on to the thin ice of unsubstantiated argument by the tenuous association of parallel (but fashionable) issues dressed up as theory.

Kevin Kopelson's book certainly provides a wealth of historical reference. Concerned with the portrayal of (male) gender and sexuality in Romantic pianism, Kopelson marries an informed scholarly approach to his own gay perspective as an amateur pianist. This results in a sometimes bizarre format in which lucid insights into issues relating to Romantic pianism, both professional and amateur, are mingled with autobiographical navel gazing. A kinder reviewer, Lawrence Kramer, described this book as a 'memoir-meditation, rather than a piece of traditional scholarship'. Accordingly, the autobiographically anchored chapters voicing such diverse themes as amateur pianism and (male) homosexuality; the 'maiden' piano teacher; the homoerotic basis of the creation and performance of nineteenth-century piano music; the quasi-sexual myths about nineteenth-century child prodigies; the convergence of musical and sexual performance in famous pianists, both professional and amateur, culminating in a study of the phenomenon of Liberace, are all interspaced with even more autobiographical 'Intermezzi'.

This unorthodox book raises a number of interesting and important issues concerning the nature of music as a historically determined cultural activity which involves the practice of sexuality as much as the description of gender-related concepts. However, as indicated at the beginning, the relationship between these concepts and practices, although tacitly founded on a framework of historical and theoretical reference, is theoretically inexplicit, if not elusive. To an academic reader seriously interested in the issues raised, this might seem like a missed opportunity to challenge and extend the boundaries of traditional musicological study. An interested layperson might find in *Beethoven's Kiss* an articulately written, interestingly biased, anecdotal study which opens up some new and unconventional vistas on the history and performance of male Romantic pianism.

Lydia D. Rohmer

*Knowing the score: preserving collections of music*, compiled by Mark Roosa and Jane Gottlieb. Canton, MA.: Music Library Association, 1994. v, 92 p. ISBN 0-914954-48-2. (MLA technical reports; 23).

The MLA technical reports focus on specific areas of concern amongst music librarians, including cataloguing and collection development. Most of the contributions to this volume are papers presented at the American Library Association's annual conference in 1991. As the speakers were addressing a general audience, there was a need to draw attention to some of the special problems faced by music librarians, and Susan T. Sommer's paper, (reprinted in *Fontes Artis Musicae* 41(3), 1994, pp. 256-60), succinctly explains such conservation issues as legibility of notation when read at a distance, and the need for bound volumes to remain open on a music stand.

Paper deterioration is a problem for all library collections, and at the Juilliard School of Music, special grants have enabled the library to embark on several preservation programmes, including the photocopying of deteriorating scores onto acid-free paper, so that the photocopies can be used by performers. Jane Gottlieb, chief librarian at Juilliard, discusses binding problems, particularly those associated with contemporary scores in unusual formats. She also stresses the need to educate users of the library in taking care of music.

Kenneth Calkins describes a programme of deacidification by vapour at Northwestern University Music Library. This method of treatment has its drawbacks: it causes buckram bindings to blister, consequently scores need re-binding after treatment. Although the cost of treating scores was \$7 per volume in 1991, when staffing and binding costs are added the total would probably be beyond the reach of most British libraries.

Gerald Gibson (Library of Congress) contributes a paper on film and audio preservation, which stresses the importance of regular maintenance of equipment and careful handling, cleaning and storing of all media formats. But there is still much to be learned about the long-term survival of audio-visual

materials, and the cost of transferring collections from obsolete formats is prohibitive.

The volume contains 3 appendices: a selected bibliography, a list of American suppliers of sound recording preservation materials, and information from three libraries on audio re-formatting or transfer. For libraries undertaking conservation programmes, this report provides some useful guidelines. Because the papers were also designed to raise awareness of music conservation issues amongst non-music librarians, it could also be a useful publication to have at hand when arguing for a bigger slice of the binding budget.

Liz Bird

Robert D. Schick *Classical music criticism*. New York: Garland, 1996. xii, 268 p. ISBN 0-8153-1895-2. (Perspectives in music criticism and theory: v. 2)

To review a book about reviewing is a daunting assignment. Fortunately it is made easier when, as in the present case, the book is a useful addition to the library shelves. The author deals with a multitude of issues which any critic ought to have pondered, and of which all consumers of criticism should be aware. This is particularly welcome because the topics he considers are more frequently discussed (when they are discussed at all) in relation to literature than to music. The style is crisp and concise, and the matter is well organized and clearly set out. Consequently the book is easy to read, and covers a lot of ground very quickly.

The slightly ambiguous title refers to the criticism of classical music, not to models of critical excellence. 'Classical' is extended to include baroque, contemporary and non-Western music, while excluding jazz, pop and rock. This seems to be more on account of differences in the circumstances under which different kinds of music are reviewed, than of differences in the principles upon which reviews should be based. Reviewing of course merges into criticism, and the author rightly concludes that no firm distinction can be made between them. Nevertheless he is concerned mainly with reviews that run to a few hundred words and which are published shortly after performances, not with protracted technical and historical studies of music. He examines the presentation and content of reports occurring in a range of contexts, and in several media.

Criticism is practised at a variety of levels by a variety of people, who have arrived at their tasks by a variety of routes, with a variety of qualifications. The functions of a critic may include those of advocate, chronicler and teacher. The first half of the book describes different approaches to criticism and the different audiences to which a critic may address himself. It notes the effects which the critic's working conditions and other factors may have on his judgements. The latter include prejudices and positions he may lack the space to enunciate, or of which he may be unaware, but which may colour even a report intended to be purely descriptive. Although the book is

not a treatise on aesthetics, there is a neat 24-page essay on the principles behind value judgements. The history of criticism is however dealt with only incidentally, chiefly to illuminate particular points.

While the author wisely avoids prescribing rules for reviewing, he provides a helpful set of guidelines for those who write for newspapers and journals. In the second half of the book he draws many lessons from sample reviews which he subjects to critical examination. The scrutiny of reviewing practices leads to a 4-page summary of 'what critics consider', while later chapters pay special attention to problems attaching to radio and television criticism, and the reviewing of recordings and non-Western music. A short epilogue glances at the situation in the 1990s. The main text is complemented by an appendix containing a questionnaire sent to American and Canadian critics in 1980, and the replies they gave.

John Harley

Richard Taruskin *Text and act: essays on music and performance*. New York: Oxford University Press, 1995. vi, 382 p. ISBN 0-19-509437-9. £32.50

In his article on performing practice in *The New Grove*, Howard Mayer Brown asserts that 'the amount and kind of deviation from a precisely determined ideal tolerated (or even encouraged) by composers have depended partly upon convention . . . Throughout history musicians in the Western world have cherished . . . ambiguities of notation which have allowed performers some freedom and given musicians and listeners alike the impression that a piece of music is created anew each time it is heard. The principle that the performers should be allowed some scope to 'interpret' the notation subjectively has been challenged successfully for the first time in the 20th century, with the advent of recordings and electronic means of fixing a composition in its definitive form once and for all'. On first reading this, it seemed to me a reasonable statement but Taruskin demonstrates otherwise. The whole basis of Brown's summary is that the composer is the all-powerful god-like figure who 'permits' musicians to perform in a particular way, who has only one fixed ideal performance of a work in mind and that 'deviation' (with all its prejudicial overtones) by the performer is something a composer may 'tolerate'. The notion of ambiguities of notation, implies a loophole by which a performer may get away with a performance which is not strictly as the composer intended, but which cannot be proven otherwise. As for 'giving the impression that a piece of music is created anew each time it is heard', the implication is surely that the music is not actually being created anew, but only gives that impression. Even Brown's last sentence quoted above cannot stand up to scrutiny; as Taruskin observes, anyone seeking a definitive performance of Stravinsky's music will discover the variety of recordings of individual works sanctioned by the composer at different times.

Taruskin's arguments will be familiar to those who have read his articles and reviews over the past years, and this book brings together twenty essays

published between 1972 and 1994. All have been re-edited and most have postscripts, added for this volume, placing each essay in context and adding further thoughts, together with a substantial introduction, 'Last thoughts first', which, as its title suggests, summarises the author's current thinking and the history of performance practice and the quest for authenticity over the last twenty years. The essays are divided into two groups: the first 'In theory', includes among seven essays the major chapter 'The pastness of the present and the presence of the past' reprinted from Nicholas Kenyon's book *Authenticity and Early Music* (Oxford, 1988), and the second 'In practice' comprises articles on performances of Beethoven, Bach, Mozart, Josquin and Stravinsky. The essays in the second section are perhaps more accessible to the reader unfamiliar with the subject, many being articles from the *New York Times* and therefore aimed at a wider non-specialist readership. However, Taruskin's very readable style is evident throughout the volume and his effective use of examples from law and literature as parallels to the musicological debate demonstrate the breadth as well as the depth of his arguments.

Text and act – the title of the volume – reflects a major concern of the author, which should also be a major concern to musicians interested in performing practice. Whereas before the twentieth century there was no perception of conflict between the creative (composer) and the re-creative (performer), the concept of the musical text and the musical work has now become blurred, so that fidelity to the text is confused with fidelity to the musical work, and creative musicians have become curators of musical text, rather than performers of a musical act. This is particularly relevant in considering editions of early music, and again Taruskin takes issue with Howard Mayer Brown in *The New Grove*, where Brown states that 'most modern editors agree that it is better to base a new edition on one good source than to publish a conflation resembling nothing that existed at or soon after the period of the work itself'. As Taruskin quite reasonably argues, the aim of conflation is to produce a text of the music that existed at the period of the work itself, and that it is this work of selection and assimilation which defines the critical or scholarly edition. While facsimile publications of early sources are undoubtedly a useful resource for the scholar, they must not be elevated to the status of the definitive version, for they are as susceptible to scribal and editorial interpretation as the modern edition, and age cannot bestow authority in this way. In another example, Taruskin cites Christopher Hogwood's recording of the *Brandenburg concertos* which includes music from an earlier rejected draft in place of the version in the fair copy dedicated by Bach to the Margrave of Brandenburg; the selection of the draft has been justified by Hogwood because it is earlier and he does not share the composer's preference for the revised version. While it is instructive to hear the early draft, to market it as part of the *Brandenburg concertos* is to elevate the rejected draft to the status of a viable – or even preferable – alternative. So why are performers and musicologists so anxious to find the definitive source and attempt to reproduce it as precisely as possible? The author suggests that fear of making decisions has led to the current fashion for publishing and editing reproductions of early sources thereby avoiding the need for



editorial judgement. Performers also, have tended towards the transmission rather than the interpretation of a musical work. This does not admit authenticated historical practices that demand creative departures from the text; the veneration of the text *per se* creates situations where if, for example, there are no dynamic markings, the performance is given with no dynamic variation. Whether this is what the composer intended, let alone musically satisfying, is not always considered. The nature of musical performance is an act. In a comparison with law, Taruskin cites from a review of Kenyon's book that the statute and the score are both 'designed to structure other people's behavior'. His ideas are not new, and he quotes an article in a 1947 law journal 'Legislature is like a composer. It cannot help itself. It must leave interpretation to others'.

Several of these essays seem a little dated already, and the author readily admits this in the postscripts, although it is remarkable to reflect what a change has come about in the field of early music performing practice. I have deliberately omitted from this review the word 'authentic' because, as the author demonstrates, it means many different things to different readers; he argues that his preferred definition, that authenticity means being true to oneself, applies to the performer as much as to the composer. As the whole concept of historical performance is a twentieth-century phenomenon, the more 'authentic' we strive to be in our performances, the more modern we are, and in that sense truly 'authentic' in Taruskin's definition. These essays are all concerned with musical performance and the question of authenticity, yet each approaches the subject from a different angle so there is little repetition of argument. As a summary of the historical performance movement of the last twenty years it is an excellent collection. My two requests for the next edition are for a list of the articles with their original titles, so that one does not have to delve among the footnotes to see if a particular essay is included, and the addition of some more footnotes in some essays. While I appreciate that the newspaper article format of the original may have precluded these, their omission is inappropriate here and they would benefit the student reader. Although most of the original articles are readily accessible in the periodicals holdings of major libraries, this is an essential text for any undergraduate collection, and as it is also available in paperback, a good investment for any serious performer.

Katharine Hogg

Antonin Dvořák *Symphonie Nr. 9 (Aus der Neuen Welt) E-moll op. 95*, hrsg. von Christian Rudolf Riedel. Leipzig: Breitkopf und Härtel, 1995. 169 p. Score. Cat. no. PB 5229. £9.35

Anyone who knows Norman del Mar's fascinating book *Orchestral variations: confusion and error in the orchestral repertoire* (London 1981) will also know not to ask why we need another edition of one of the most popular symphonies in the repertoire. Among those works which have tended to circulate in

editions which misrepresent their composer's intentions, the *New World* has a notoriety matched by few. The initial problem lies in ascertaining just what those intentions were. Dvořák prepared an autograph fair copy of the score between February and May 1893. His assistant Josef Kovařík then spent the next four weeks making a further copy from that, after which the composer reworked the first two movements to include minor adjustments. Kovařík entrusted the autograph to Anton Seidl, who gave the first performance in December 1893 and his own copy to the copyist responsible for producing parts for the premiere. Once the symphony was in rehearsal Dvořák made further adjustments in the autograph/conducting score, many of which were suggested by Seidl himself. Just how many it has only been possible to establish with any accuracy with the rediscovery in recent years of the parts used at the first performance in Carnegie Hall. Meanwhile, printed orchestral parts were engraved from disparate sources: the as yet uncorrected Kovařík copy, from string parts used at the premiere and wind parts copied from those used on the same occasion. The first edition, published by Simrock in May 1894, was overseen, with Dvořák's approval, by Brahms. That edition is familiar to most people as the basis for the commonly available Eulenburg miniature score. The Artia score of 1955 attempted to correct some of Simrock's more obvious inconsistencies but, as Del Mar points out, Jarmil Burghauser's publication of the autograph in facsimile in 1972 revealed just how many inaccuracies remained in the Artia edition. Christian Riedel's new edition for Breitkopf claims to be the first to be based on the original manuscript parts in addition to the autograph and first edition. What emerges is still something of a compromise, although Riedel takes pains to make clear what is editorial and what isn't. The question remains however, as to how that which isn't is justified. Take, for example, the vexed question of the tuba. Dvořák uses it solely to double the bass trombone in the chords at the start of the *Largo*. The autograph shows it to be an afterthought and it's omitted when the chords return at the close of the movement. Riedel reinstates it here; his reason may be no more than the common sense assumption that the composer forgot to. There again, his authority may be the manuscript parts, but nowhere are we told. Similarly, the autograph offers numerous instances of Dvořák quite characteristically altering the rhythmic or melodic contour of a melody, or phrasing it differently, when it's repeated. The low flute melody in the first movement is a case in point, as is the passage in the trio where the clarinets repeat the melody in octaves. Riedel concurs on the first of these examples, but not on the second, and we are left contemplating the logic of his decision. The point, surely, is that any edition such as this which claims to shed new light on a hitherto misrepresented text should come with a detailed *Revisionsbericht* explaining how editorial choices are linked to source material. Until that happens, the status of Breitkopf's edition as an authoritative replacement for what has gone before can only be taken on trust.

Geoff Thomason

Herbert Howells *A Garland for de la Mare: 10 Songs for voice and piano*. Thames Publishing, [1996]. Score, 80 p.

*Two English folksongs* (arr. for medium voice and piano by Herbert Howells). Thames Publishing, [1996]. Score, 8 p.

In welcoming the appearance of all Howells' hitherto unpublished settings of Walter de la Mare's verses, I am tempted to exclaim 'and about time too!'. A trawl through the entries in the *Catalogue of printed music in the British Library* for any composer active in the field of songwriting up to the time of the Second World War, is enough to show how buoyant was the commercial market for songs and how relatively easy it was to be published in those days. That these miniature masterpieces, vintage Howells and very fine songs indeed, have languished for more than a decade since the composer's death, is a sad indicator of how small and limited the demand is today. Much gratitude must go to John Bishop and Thames Publishing for their continued dedication to the cause of English song: may their courage be rewarded with sales.

It has to be said that another reason for this music's neglect, as with so many of Howells' works, was the diffidence of the composer himself, and his tendency to rewrite and re-work his material over long time-spans. Howells identified completely with de la Mare's poetry, a dream world of things hinted at rather than expressed, of half-lights and shadows, of subtle and ambiguous harmonies, and the men were firm friends. Howells' first settings of de la Mare, *King David* and the cycle *Peacock Pie* were composed in 1919 (for de la Mare, Howells' *King David* was the only setting). A second volume of *Peacock Pie* was planned and drafted but Howells was never happy with it and worked intermittently in the mid-1930s and later, in the 1960s and 70s on what had become *A Garland for de la Mare*. One of the reasons for the collection's non-appearance was the composer's desire to include *King David*, but that was already published, and there were contractual difficulties (happily, it is reprinted by permission in the present publication). At the time of Howells' death in 1983, neither the contents nor the order of the *Garland* had been finally established; these were defined by Christopher Palmer and Julius Drake when the complete songs of Howells were recorded in 1994. Thames' editor Michael Pilkington, taking as his starting point the manuscript fair copies made for a BBC broadcast in 1982, has examined all the holograph sources in the library of the Royal College of Music to establish as far as possible, the composer's final thoughts. In two cases, *Andy Battle* and *Before Dawn*, variant versions are published as alternatives. An additional ms source for *The Old Stone House*, dated 1936, and recently deposited in the Bodleian Library, Oxford, was not examined, and differs slightly from the version published here.

These are remarkable settings; although a number of them were sketched out in 1919/20, the process of continuing revision into the composer's old age has invested them with characteristics of his later harmonic style and maturity, and they surpass the naivety of the earlier *Peacock Pie* set (which

nevertheless cries out for reissue) in emotional intensity. They are worthy of a place in any singer's recital programme.

The two folksong settings are much slighter, but nevertheless charming arrangements, made in 1931 for a pupil. I seem to recall from the 1994 recording, a third song, in French, from the same source. It is a pity that it is not included here.

These are admirable editions, beautifully presented, and are warmly recommended.

Paul Andrews

## 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.)

- Analytical strategies and musical interpretation: essays on nineteenth- and twentieth-century music* ed. Craig Ayrey and Mark Everist. Cambridge: Cambridge University Press, 1996. xii, 321 p. ISBN 0-521-46249-5. £40
- Geoffrey Block *Ives: 'Concord sonata'*. Cambridge: Cambridge University Press, 1996. xi, 114 p. ISBN 0-521-49656-x. £25 (hbk); 0-521-49821-x. £8.95 (pbk). (Cambridge music handbooks)
- David Brodbeck *Brahms: Symphony no. 1*. Cambridge: Cambridge University Press, 1996. x, 115 p. ISBN 0-521-47432-9. £22.95 (hbk); 0-521-47959-2. £7.95 (pbk). (Cambridge music handbooks)
- Rodolfo Celletti *A history of bel canto*, translated from the Italian by Frederick Fuller. Oxford: Clarendon Press, 1996. 218 p. ISBN 0-19-816641-9. £11.99
- Mervyn Cooke *Britten: War Requiem*. Cambridge: Cambridge University Press, 1996. ix, 115 p. ISBN 0-521-44089-0. £22.95 (hbk); 0-521-4633-3. £7.95 (pbk). (Cambridge music handbooks)
- William Duckworth *Talking music: conversations with John Cage, Philip Glass, Laurie Anderson, and five generations of American experimental composers*. New York: Schirmer, 1995. xii, 489 p. ISBN 0-02-870823-7. £16.99
- Leslie C. Dunn and Nancy A. Jones *Embodied voices: female vocality in Western culture*. Cambridge: Cambridge University Press, 1996. xvii, 254 p. ISBN 0-521-58583-x. £13.95 (New perspectives in music history and criticism)
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