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EDITOR: Paul Andrews
Music Library, Central Library, Harpur Street,
Bedford MK40 1PG

CONTENTS

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EDITORIAL

'Change and decay in all around I see'. Thus wrote H. F. Lyte in the well-known hymn, 'Abide with me', and given the choice, as a priest friend remarked recently, people prefer decay to change every time. I fancy that the same is true of the music library community as of church congregations or many other walks of life. After all, our services can gently decay, year by year, eroded by cuts in funding, staff and whatever else without anyone really noticing and without our personal positions being undermined *too* much. Change, on the other hand, implies the unknown, the adoption of new responsibilities and attitudes, and depending on the extent to which we can influence it, perhaps a loss of control over our own destinies. Those of us who work in public music libraries have become experts on the subject of change over the last two or three years; local government reorganisation (LGR) in straitened economic times and the enterprise culture, has given those who control the purse strings and devise management structures unprecedented power to shift the ground from under the feet of music librarians who have traditionally occupied lowly positions in the heirarchy, relying on their reputations as specialists to make up for their lack of executive power. To be sure, there is truth in the management textbook cliché that a problem is an opportunity in disguise, but part of the current problem in public libraries is that the split between the operational and professional roles in library management which has been introduced over the last few years, has led senior managers to question the need for retaining professional librarians at all, and librarians across the board are now forced to justify their positions in structures where all but the day to day running of services is fair game for contracting out. A problem can only become an opportunity if there is someone still around to grasp it. Where colleagues are being made redundant, the service subjected to a process of de-professionalisation and those who are left being required to do more, it is hard to argue that a special case should be made for music, and against the imposition of additional duties. The extent to which the status of the music library has always been dependent on the support of sympathetic chief officers becomes apparent when these benign figures are replaced by today's breed of library managers who see specialists as an expensive luxury, and regard music as a subject no different to any other. In the case of one reorganised authority, the music librarian has been required to accept so many additional subject responsibilities, that music barely occupies a quarter of the available time, and the

music library is left in the hands of unqualified staff. If we accept Lewis Foreman's third basic principle for successful music provision – that music requires an expert provider – then this cannot but be detrimental to the service concerned. We hear a good deal of the necessity of providing a 'standard' service; unfortunately this all too often means in practice, that the music library must be *downgraded* to meet the required standard. This is not only a tragedy for the services, users and staff concerned; in the last issue of this journal we read of the important work being undertaken in Berkshire, leading to the possibility of establishing a regional, or even national, union catalogue of printed music.[1] Under LGR, Berkshire is about to be split into six authorities; at the present time, no one is able to say for certain which, if any, will 'own' the work already done, or commit resources to the continuation of the project.

There has been change at governmental level too, and the library community has broadly welcomed the positive statements of support from the new ministers, Chris Smith and Mark Fisher. The government has made it plain however, that there is to be no new public money, and both Dr Smith and Mr Fisher are indicating that other sources of funding must be sought for the maintenance and development of library services. Under the previous administration the invaluable work done so enthusiastically under the auspices of IAML(UK) on the music Library and Information Plan (LIP), was allowed to gather dust by the largely ineffectual Library and Information Commission. Yet there can scarcely be any need to look further in search of constructive, well thought out and realistic proposals for the enhancement of the musical and cultural life of the communities served by this country's music libraries, and it would be a welcome indication indeed of the new government's commitment to the importance of the library service if the LIP's recommendations were to be looked at afresh with a new seriousness. If public music libraries are to come through the rigours of LGR unscathed, this had better be done sooner rather than later.

A time of change is a time of uncertainty. What is absolutely certain, however, is that public music librarians are going to have to fight even harder in the short to medium term future to ensure that a 'premium' music service remains the objective in these standardised times.

[1] Chris Muncy and Kay Chambers, 'Building a regional music resource', *Brio* 34 No. 1 (1997), 19–22.

Brio Volume 34, Number 2. pp. 73–80.

THE LIBRARY OF THE ROYAL COLLEGE OF ORGANISTS: ITS HISTORY AND DEVELOPMENT

Robin Langley
(Librarian, The Royal College of Organists)

(This is a slightly edited version of an article which first appeared in *RCO Journal* No. 2, (1994), 58–70, and is reprinted here by kind permission)

The library of any academic institution will reflect both the history of that institution and its well-being, or otherwise, both intellectually and financially. Thus the RCO Library has had its periods of expansion and neglect – of fortuitous acquisition and deliberate pillage – and these may be traced, alongside the daily history of the College itself, in the sequence of, progressively, Records, Calendars, and Year Books which rest on its shelves.

From the short history of the College which appears in the Calendar for 1928–9 we learn that:

> The early activities of the College were in the first instance directed towards the encouragement of the composition of church and organ music, by the institution of prize competitions, and also by arranging for the delivery of lectures, the first series of such taking place between October 1864 and March 1865. Indeed, by the time of the first Conversazione on 17 February 1865, the College had nearly 150 Members.

Unfortunately, many of them seem to have entered the composition competitions, achieved publication, and placed the results in the College Library, and if these form some of the least distinguished items in the catalogue, the breadth of some of the lectures was immensely more impressive. In 1865, Hopkins spoke on 'The progress of organ building from the time of Smith and Harris down to the time of the Great Exhibition of 1851', Rimbault on 'The early English organ builders and their works, from the 15th century to the period of the Great Rebellion', and John Hullah on 'The history of musical notation'. The Library acquired all the editions of Hopkins' and Rimbault's *The Organ* from the first appearance of that celebrated book in 1855. A full programme of groups of annual lectures reached a high point in 1910–11, when Walter Alcock spoke on 'Extemporization', Alfred Hollins on 'The modern concert organ and concert organ music', Charles Pearce on 'Plainsong; its use and influence in modern composition', and Frederick Shinn on 'The chorale prelude from Samuel Scheidt to Max Reger'. The whole series of these lectures is preserved in the Records and Calendars,

and a proportion of them retain their value today, but hitherto, although the College had been building up its own collection of theoretical writing by internal gestation, no overall planned expansion of the Library, nor of the areas it should properly cover, had been contemplated, and, as the Calendar for 1927–8 admitted:

> The College Library has been formed entirely by gifts from those interested in the College . . . the fact that the Library has been accumulated solely in this manner, and not by purchase, will explain the presence of many odd volumes and incomplete sets of books and music . . .

It goes on to list some of the sudden influx of bequests in the first 25 years of this century. The most important and extensive of these came on the death of John Belcher in 1911. He had been responsible for renovating the façade of the Kensington building and for making a number of structural alterations when the College first moved there in 1904. As the executor of John Ella (1802–82), he had himself inherited a part of the huge collection of important manuscripts, letters, and printed books and music that Ella had accumulated during his long and influential life as impresario, violinist, and founder of the Musical Union chamber concerts. The College rather unwillingly accepted part of this material which, looking at what lists of it survive, was of immense value and interest. Of its fate we shall learn more later. Also from this time came the estate of John Norbury – a long-serving College Treasurer – whose collection of drawings of organs across the breadth of Europe is, along with the three volumes of notebooks and similar drawings by Sperling, the most celebrated and valuable of the organographical items owned by the College. In 1917 came the manuscript volume of early to mid-18th century English organ music from T. L. Southgate – to remain locked away until rediscovered and studied by Dr Diack Johnstone in the last twenty years. Much of the best of its contents has now been included in published anthologies, but this handsome-looking and eminently readable volume could well be issued complete in facsimile.

The unexpected nature of the sources of some of the College's acquisitions is illustrated by a letter from a Miss E. A. Wright who wrote, on 18 September 1922 from St Helens, Isle of Wight:

> Enclosed are some letters dated 1840 relating to a "Memorial" apparently concerned with Cathedral Services . . . It appeared to me that they were of interest to musicians but I suppose of no value otherwise.

Certainly of interest, but also of considerable value, for, along with letters from distinguished figures of the time, we find a long tirade by Samuel Sebastian Wesley on the same subject as his famous pamphlet *A few words on Cathedral Music . . . with a Plan of Reform*, and pre-dating it by nine years. This letter, which vividly depicts the life and trials of a cathedral musician of the time, ends characteristically:

> I am very sorry to perceive that you instead of applying to first rate Musicians for their signature and them only have obtained the names of persons who can have no influence in such a matter – names I never heard of and whose only influence will be to prevent others from subscribing at all. I am sure you will not think worse of me for speaking my mind thus.

One wonders . . . but to return to that important Calendar entry for 1927–8, which states:

> For some time past the Council have felt that more use would be made of the College Library if Members were acquainted with its contents. Hitherto the only list of these is in the form of three large typed volumes kept at the College. It has now been decided to publish a list of the books and music in the Library, and a study of this will show that the Library possesses many books of a character interesting to those engaged in historical research. The list of books and music will be published under three headings:-
> List A will comprise textbooks on Music, Historical, Biographical and Critical works, and works on Music generally.
> List B. Orchestral and Chamber Music, Full Scores and Parts.
> List C. Church and Organ Music, Oratorios, Operas, &c.

These three headings were later altered and expanded to five: List A, the Textbooks, covered as much as 30 pages; List B, now only orchestral scores and parts, covered 11 pages; List C became chamber music scores and parts, at 16 pages; List D was a 3-page 'short selection of works of historical interest'; and List E 'Sacred and secular vocal music for solo voices or chorus' covered 31 pages. Curiously, the organ music was not listed, and the library was clearly still envisaged as a general one by the completion of the publication of these lists in 1930. It was primarily for reference only, though the extensive holdings of both orchestral and chamber music instrumental parts could be borrowed on payment of 10/6d security. The third edition of Grove's *Dictionary of Music and Musicians* was acquired by 1932–3, along with Cobbett's *Cyclopaedia of Chamber Music*, and for want of further evidence the Library now entered a phase of quiet inactivity for thirty years, with one important exception, the arrival of the Sir Walter Parratt papers in 1948.

Besides containing programmes of Parratt's often highly individual concerts during his time as Master of the Music to Queen Victoria, Edward VII, and George V, and interesting ephemera such as the signed supper menu of 1911 at the Athenaeum for a distinguished gathering of those born – like Parratt himself – in 1841, there is a bulk of correspondence dealing with the coronation of Edward VII, including ten letters from Elgar, of which this is typical:

> 20 April 1902; My dear Parratt, With this I send a copy (proof not fully corrected) of the 'Coronation Ode' for performance at Covent Garden. I am anxious to have the honour to be allowed to dedicate it to the King and shall be very much obliged if you would very hurriedly bring the matter forward for me. In the multitude of so-called coronation music, this is the only piece commissioned. If the matter comes before the King, I should like it to be understood that the work is not a "stiff" conventional setting, and I have introduced the theme of the Trio of the March in D which H. M. liked at the Royal Amateur Orchestral Society's concert. It will be scarcely possible, I suppose, to have H. M.'s opinion on this, but I hope he will be pleased when he hears the work. I feel rather reluctant to trouble you,

but your former kindness makes it somewhat easy. Trusting you are all well, and with our kindest regards, Believe me, Yours very sincerely, Edward Elgar. I hope you will like the work. I need not say what extreme gratification it will give me to hear that the dedication is accepted.

These papers, and Parratt's attendant manuscripts, came into their own only at the end of 1992, when plans were carried out to record the organ Parratt designed in Windsor Castle. In reciprocation for the College's assistance, copies were presented from the Windsor archives of the detailed and forthright correspondence between Parratt and Willis during the building of the instrument, which perished in the disastrous fire at the end of that year (but for the recording made in the nick of time).

The period of slumber which had begun in 1933 was to be shattered on 25 March 1964 by a meeting of the Library Sub-committee, chaired by Sir Jack Westrup, at which it was decided to appoint – for the first time – a Librarian, responsible for:

The compilation, in the first instance, of a list of books and music for purchase, together with details of publishers and prices. The list to be submitted to Council for the necessary funds.
In subsequent years the purchase of further books and music and any other necessary expenditure, from an annual grant to be determined by Council.
The compilation of a card catalogue.

These further aims were also determined:

That the Library should become a fully comprehensive collection of
a) books in all languages dealing with the history and construction of the organ, with organ music and its composers, and with church music and its related subjects, together with a certain number of reference books and histories dealing with music in general:
b) organ music of all periods, and important collections of church music (such as 'Early English Church Music') and the appropriate volumes of other collections (such as 'Musica Britannica');
c) gramophone records of organ music and any records of church music that may be presented to the Library.
That a record-player fitted with earphones should be purchased to enable Members visiting the Library to listen to records without disturbing other users of the building, and that steps should be taken to ascertain the cost of such equipment.

Less than a month later 'it was reported that the Library consists at present of 450 books, 50 volumes of bound organ music, 90 full scores, 8 lengthy runs of musical periodicals, 2000 copies of sheet organ music and 1000 pamphlets relating to organ and choral work. It was decided to aim at building up the collection systematically by making suitable purchases . . . Complete bound sets of the organ works of standard organ composers should be acquired as well as choral works. Several sets of the examination pieces will be kept readily available for reference. A collection of organ and church music recordings should be built up and a single form of player provided . . . The compilation of a Library Catalogue, with cross references, was considered, beginning with new accessions.'

The modern revival of the library had begun, but at a cost. Westrup, now President of the College, proceeded like a surgeon before the days of anaesthetic. To finance the sweeping advance of activity, he sold at auction the major part of the magnificent Ella Bequest (for only £800) and secured a grant of £2000 from the Pilgrim Trust, in their words, 'to pay the salary of an expert to catalogue the Library, and to purchase the necessary books and music to increase its usefulness'. Fortunate in Unity Sherrington as their expert, she had barely finished the comprehensive card catalogue still in use today, when, at the death of J. Albert Sowerbutts in 1970, the College found itself in receipt of not only the largest, but certainly the most important, bequest in the history of the library. A contemporary of Herbert Howells, Sowerbutts had been Honorary Secretary of the College 1950–63, and alongside a long teaching career, he also found the time to compose (not very interestingly) and the resources to collect not only a truly comprehensive body of international contemporary music for organ, but also a clearly directed corpus of antiquarian books and music. Unlike Ella's, Sowerbutts' collection is directly germane to the College's academic domain, and it replaced within a mere four years the loss of the historical element so essential to an academic library. The importance of its quantity as well as its quality to the overall character of the library holdings may be grasped from an inventory of 1973: here the main library occupied 189ft of shelf space, to which the Sowerbutts collection added another 151ft. It is not possible here, by listing composers' names and titles, to give a meaningful picture of its value. Suffice it to say that, for the performer, there is a particularly comprehensive corpus of first editions of English and German organ music from the 18th and 19th centuries (including a number of titles of which the RCO copies are the only ones known), of now mainly out-of-print editions of the more esoteric areas of the French Symphonic School 1890–1960, and of the British repertoire from the same period (including almost the complete works of Lemare, both original and arrangements), besides the anthologies of Best, Diebold, and Joubert which provide a handy perspective of generally unexplored, but by no means uninteresting, aspects of the European scene 1860–1914. For the scholar, there is an enviable collection of antiquarian books from the 17th–19th centuries covering both history and theory, comprehensive runs of many 19th–20th century periodicals, first and collected editions in full score of sacred music from the Tudors to Walmisley, an important collection in the realm of hymnody, and in the secular field, volumes (both manuscript and printed) of catches, glees, and Pleasure Garden songs from Greene and Boyce to Attwood and Goss.

For the College exhibition in aid of the Queen's Jubilee Appeal in 1977, the richest amalgam of items from all the important bequests was assembled – letters and manuscripts by Beethoven, Mendelssohn, Mozart, Rossini and Wagner, printed early editions of Tomkins and Purcell – for, as it turned out, the last time. The pressures of today on security and insurance dictated that the greatest items in the College's collection should go for safe-keeping, and ease of access for the general scholar, on permanent loan to the British Library, where they may be seen today. At the time of this transfer, in 1982, the last of the 'irrelevant' items from the Ella Bequest were sold, and the

proceeds formed a limited acquisitions and conservation budget in the last years of the College's life in the Kensington building. By 1989 James Dalton had become interested in the welfare of the library, had commissioned a report from the Faculty of Music Librarian at Oxford, and had settled an acquisitions income on the library, henceforward to be known as the Dalton Bequest, with the avowed intention of rounding out and updating the holdings of both books and music.

In April 1990 a new Librarian was appointed, to be faced immediately with one pressing problem, and a number of smaller ones. The former was to have the library moved from four rooms in Kensington to one room at St Andrew's Church, Holborn within seven months. The latter included the pruning of duplicate runs of periodicals, and unpacking and placing alphabetically, in specially ordered boxes, the sizeable bequests which had lain unattended since their arrival. In all, besides the designing of custom-built shelves on which to put them, there were 34,000 catalogued titles of books and music to move and 91 shelf feet (49ft of sheet music, 42ft of books) to catalogue on arrival, besides 1600 33 rpm and 150 78rpm recordings. The largest books were the two volumes published in 1883 and 1891 of A. G. Hill's *The Organ Cases and Organs in the Middle Ages and Renaissance*, which measure 1ft 6ins high, 13ins wide, and 1 ¾ ins thick. They are closely followed by a lectern-sized Book of Common Prayer of 1875 for St Mary Magdalen, Old Fish Street, while the famous *L'Art du Facteur d'Orgues* by Dom Bedos de Celles, first published in 1776 – and a monument to the engraver's art – is only slightly smaller. The smallest book in the library is – if you have the eyesight to read it – a beautifully printed nineteenth century word-book 'The Psalmist; or, Select Versions of the Psalms, from various authors' measuring just 2 ¾ ins high, 2 ½ ins wide, and ¾ in thick.

> 'With the move to St Andrews's', the Librarian wrote, 'the opportunity has been taken to institute some useful improvements in the services that the Library can provide for Members. It is anticipated that, once the cataloguing of a number of sizeable bequests is complete, offprints of the Library Catalogue will be made available for the first time so that Members who are at present unable to visit the Library in person may become more aware of the considerable riches it contains and extend their use of it. There will be annual supplements reflecting current acquisitions until such time as the whole catalogue can be computerized. The Library has this year acquired a copy of those sections of the BBC Catalogue most relevant to Members' needs and the possibility is being explored of on-line access to the British Library Music Catalogue to broaden the information base immediately available to Members in search of source material. Further, new equipment to provide high-quality electrostatic reproduction of non-copyright material in a wide variety of formats has just been purchased.
>
> 'Side by side with the process of conservation and an ordered programme of rebinding, the daily up-dating and improvement of the stocks of solo organ music is made possible by the Dalton Bequest, with particular emphasis on the filling of gaps in all historical periods, the acquisition of the most reliable editions of earlier music, and a vigilant appraisal of the contemporary scene. Other areas of expansion are an increase in the number of works for concertante organ together with their orchestral parts available for hire to Members, and similar facilities for a quantity of festal hymn settings. An increase in the number of new textbooks reflecting changes in the examination syllabus is also in hand. The periodicals have been reorganized to improve access and Members should know that, apart from complete "runs" of, for example, *The Musical Times* (from 1844) and (in the present century) *The Organ* (together with their indices), substantial holdings of such rarer journals as *The Harmonicon* and a full range of contemporary issues relevant to the organ are available.
>
> 'Advantage has been taken, in the last few months, of a single grant to augment the College's archive of sound recordings by the purchase of 584 compact discs and tapes (together with a custom-built cabinet to house them), covering not only solo organ performance but relevant concerto and choral repertoire particularly in those areas beyond the main stream, both to enrich awareness of it, and to stimulate, it is to be hoped, even the most enquiring of Members.'

It was clear from the outset at Holborn that the improvement of library services to members outside London, easy borrowing of holdings by post, provision of electrostatic copies, and information by telephone were of prime importance, and, alongside the cataloguing and integration of the bequests into a printed format general catalogue, essential. Concurrent with this, a flexible and positive approach to personal callers to study, to listen, or to borrow, needed to be communicated to break down both the newness of the Holborn location and any remnant of the necessarily stricter approach to borrowing dictated by the disposition of the library rooms in Kensington. On all these points there may be recorded a measure of success. A complete catalogue of the organ music acquired to the end of 1992 in page rather than card format is available, and thereafter a supplement of new accessions is to be produced annually – that for 1993 is now on sale. The incidence of borrowing is up: for the three years before 1990, entries in the old ledger totalled 11 pages; they run to 42 pages for the three-year period from 1990, the rising trend being maintained today. The deliberate acquisition of compact discs has, for the first time, allowed members to take sound recordings out of the library on loan – of considerable popularity in some quarters. With the demise of the old loan ledger and its replacement at the beginning of the academic year 1993–4 by standard library procedures, borrowing is quicker and more efficient, as will be the reminders to those whose returns are overdue.

During the first two years at Holborn, the position of the most valuable holdings was reviewed, and the material already on permanent loan to the British Library in 1982 was joined first by the Norbury Drawings and the Sperling Notebooks. A set of transparencies of the former made through the generosity of Susi Jeans, and a microfilm of the latter, remain in the library for reference, and arrangements have been made with the Students Room, Department of Manuscripts, at the British Library, to allow easy access to members who do not hold a regular Reader's Pass there. From the Sowerbutts bequest, two collections of letters (one in loose leaves needing a new specialist conservation binding) were also transferred, together with a recent gift from Sir Thomas Armstrong of a fascinating sequence of S. S. Wesley letters. We read earlier of Wesley sharpening his verbal claws in

cathedral surroundings; in a letter from the Sowerbutts collection, he is doing battle with the Great Western Railway over a delayed parcel, to which the hapless clerk replies in exquisite copperplate hand. Yet another letter, from the Armstrong volume, shows him mellower in old age, but still in difficulties on the railway – this time the GWR's great rival, the London and South Western:

> Dear Dr Ash, On getting into the train at Oakhampton, I found, when too late, the Coachman had not given my Coat to the Railway porter. I sent for it by the Guard, who returned to Oakhampton by [the] next train, & said he would send it to Exeter before my train left, which was not done. I guess the Coachman had taken it away to where the Coach stops, & if you could see him tomorrow afternoon & rescue it I should feel thankful. The truth is the poor lad had been exasperated by the Proprietor of the Coach . . . & was longing to "knock his head off" "knock him down" &. &c. all thro' the journey & at the Station I heard him telling the Station Master of his Wrongs. Hence, he paid not much attention to my Luggage & the Coat was not seen & I forgot to ask . . . I am quite knocked up with the 12 hours journey. Faithfully yours, S. S. Wesley.

But, to leave the past and look to the future, the academic year 1993–4 was the first to produce in any quantity the real 'new' treasures of the library. By deliberate policy a full programme of acquisitions was held back while the new structures and old loose ends fell into place and income from the Dalton Bequest built up. Now, with the resources ready, a massive but carefully reasoned trawl of publishers' current catalogues has been embarked upon in logical progression. Here will be the 'new' treasures – the latest (and often very expensive) textbooks, editions of early music, new editions of the central repertoire, a wide range of contemporary compositions, source material in fascimile, instrumental parts for concertos and selected vocal works, with the avowed aim that the academic parameters of the College's activities will be complemented by as comprehensive a library in its subject as any to be found outside the public sector.

[Since this article was written, the development of the RCO Library has been rapid both in terms of acquisitions and technical equipment. There are now two Librarians and the catalogue is being computerised.]

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THE PRAYER BOOK IN PRACTICE: TEXTUAL ANOMALIES AND THEIR IMPLICATIONS IN TUDOR MUSICAL SETTINGS OF THE FIRST BOOK OF COMMON PRAYER

Stefan Scot

(This is a revised version of a paper on work in progress, given at the conference of the Society for Liturgical Study, Plater College, Oxford on 29 August 1996)

In this article, I hope to address two related issues: firstly, to determine the nature of those texts in the first Book of Common Prayer (1549) normally set by musicians[1] and to examine textual variants between the different editions of that Book; secondly, to show how various first prayer book texts continued to be set by musicians until (and even beyond) the Commonwealth, and to suggest that this may reveal hitherto unsuspected attitudes to authorised liturgies on the part of ecclesiastical foundations (and of the musicians and scribes employed by them).

We need therefore, to determine what we mean by first prayer book texts and how they may be distinguished from those of subsequent books. This may seem an obvious point with an obvious answer; it is necessary merely to consult one of the easily available modern editions.[2] However, these editions reproduce the text of only one Edwardine publication (usually that of Whitchurch, 7 March) with in some cases, notes of variants in greater or lesser degrees of accuracy. The impression is given that one prayer book was authorised, with minor and unimportant variants between publishing houses. It is only when the original publications are compared that a different picture emerges.

I have to date consulted the following editions of the first prayer book (listed in order of STC numbers).[3]

[1] The morning canticles *Venite, Te Deum, Benedictus*; the evening canticles *Magnificat, Nunc Dimittis*; the communion items *Kyrie/Responses to the Commandments, Credo, Gloria, Sanctus, Benedictus and Agnus Dei*. It will be shown that from the reign of Elizabeth only the first two Communion items were normally set.

[2] Such editions include: (retaining original spelling) Brightman, F. E. (ed.) *The English Rite*, London: Rivingtons 2nd edn. rev. 1921, reprinted Farnborough: Gregg International, 1970 (2 vols); Ratcliffe, E. C. (ed.) *The First and Second Prayer Books of Edward VI*, Everyman Library vol. 448, London: Dent & Sons, 1910; *The First Prayer-Book of King Edward VI*, the Ancient and Modern Library of Theological Literature, London: Griffith Farren Okeden and Walsh, N.D.; (with modernised spelling) Ketley, J. (ed.) *The Two Liturgies . . . set forth by authority in the reign of King Edward VI*, Cambridge: The Parker Society, 1844; *The First Prayer Book of Edward VI, compared with the successive revisions*, Oxford: Parker and Co, 1877.

[3] *A Short-title catalogue of books printed in England, Scotland & Ireland*, 2nd ed. London: 1976. 16275 Grafton March/June has been consulted too recently for incorporation.

16267	Whitchurch	London	7 March	
16268	Grafton[4]	London	8 March	without canticles
16269	Grafton	London	March	without canticles
16269.5	Grafton	London	March	canticles bound at end
16270	Whitchurch	London	4 May	
16271	Oswen	Worcester	24 May	canticles bound at end
16272	Whitchurch	London	16 June	
16273	Whitchurch	London	16 June[5]	
16274	Grafton	London	March/June[6]	
16276	Oswen	Worcester	30 July	
16277	Powell	Dublin	1551	interleaved

It will be seen that there was a flurry of publication shortly after the first Act of Uniformity (January 1549); only one edition was issued complete, and the two London printers apparently shared material. The overwhelming impression is of a hasty and ill-prepared response, possibly making texts available for study and consultation rather than for liturgical use. As Whit Sunday 1549 (the day on which the new liturgy was to come into force) approached and went, further editions appeared. Only one of these, published in Worcester by Oswen, was incomplete. Finally, some two years later, an edition for use in Ireland appeared. Every one of these editions is unique.[7] Even where they may be related by publisher, date or typography, no two are textually identical, and neither do all agree on those variants which are traditionally used to distinguish the first prayer book from subsequent versions. It is to the types and patterns of such variants that I now wish to turn.

As a means of distinguishing between the texts of the first and subsequent prayer books, textual variants may be placed pragmatically into one of three groups. Insignificant variants[8] are those in which minor differences in spelling could as easily reflect scribal or typesetting error as deliberate intent, and are therefore unreliable as evidence in the first instance. Significant variants are those on which greater reliance may be placed, but upon which

[4] A composite volume. Up to fol. Cxxxiii (the end of the Communion Office) is from Grafton's March 8 edition; the concluding section is from 16267. I am grateful to Dr. Mervyn Jannetta of the British Library for his clarification of this matter.

[5] The copy consulted (Cambridge, Trinity College c.2.13) bears on the title page in a mid 16th-century hand 'This booke belongeth to ye Church of St mary Magdalene in milk Strete'.

[6] The first month is that of the title page, the second that of the colophon.

[7] It must be emphasised that my examination has been limited to those portions of the prayer books which were normally included in a musical 'service'. From cursory examination I believe that editions lacking canticles were otherwise substantially complete but cannot attest to this; nor can I say whether other parts of the books have the textual variety of the canticles and communion ordinary. This is a matter for the liturgist.

[8] By which I do not mean *unimportant*! Examples include 'rose/arose', 'an high/on high', 'hath/have', 'rejoice/rejoiceth', 'knowledge/acknowledge' etc.

all editions are not agreed. Defining variants are those upon which all editions are agreed. The significant variants seem haphazard when viewed as a whole; when the morning and evening canticles are examined discretely, patterns emerge which lead to two hypotheses. The first concerns reworkings of the first book during the months after its first appearance, and possible plans even at this time to issue the second book. In the morning canticles, significant variants are largely confined to the *Te Deum* (although an example from the *Venite* will be considered below):[9]

Heaven and earth are	*replenished* / *full*	*with* / *of* the majesty
The Holy Ghost *also being*		the Comforter
The Holy Ghost		the Comforter

In each case, the second variant is unique to the Grafton editions 16269.5 and 16274; it is, furthermore, the variant which was adopted in the second prayer book of 1552. I have elsewhere wondered whether this is evidence that the second book was already under consideration if not active preparation by 1549, and that Grafton had knowledge of this. I am on balance inclined to think not, particularly since it is unlikely that a printer would have been given access to such sensitive material. It is more likely that the variants represent literary (but clearly not doctrinal) reworkings of the first book undertaken by Cranmer and made available piecemeal to publishers throughout the first six months of 1549. This hypothesis is supported by two further pieces of evidence. Had the text of a second book been under formulation in 1549, it would surely have been clearly incorporated into Powell's edition some two years later. Despite the inclusion of new text (an extra collect to the Litany, painting a most uncomplimentary picture of the Irish), this edition is textually no closer to the second book than its predecessors.[10] Secondly, a significant variant in the *Venite*[11] 'the sea is his and he *hath* made it' is again unique to two Grafton editions (16269, 16269.5); yet the 1552 text 'and he made it' is found on this occasion in the remaining editions.

If the significant variants in the evening canticles are examined, a second hypothesis may be put forward which links the publishing houses of Whitchurch and Oswen. In each of the following, the first variant is unique to the three editions Whitchurch 16267 and Oswen 16271/16276, whilst the second is found in the remaining editions and is also that adopted by the second book:

[9] Here, as elsewhere in this paper, spelling has been modernised (a process of which I do not normally approve) so that emphasis may be given to textual rather than merely orthographical variants.

[10] It should be noted, however, that the edition consulted (Cambridge, Emmanuel College S1.2.43) is interleaved, which may indicate that changes were anticipated by 1551.

[11] This text, being a psalm rather than a canticle, was included in every edition of the first book.

The rich he hath sent *away empty*
The rich he hath sent *empty away*

As it was in the beginning *and* is now and ever shall be (*Magnificat* only)
beginning is

Before the face of *all thy* people
of thy (Grafton (16269.5 only)
of all

The glory of thy people *of* Israel
people Israel

Elsewhere, variants shared by the Whitchurch and Oswen editions are less consistent, but have significance in the present context. In the *Benedictus*, Whitchurch 16272 and Oswen 16276 alone give 'which *have* been since the world began' (the variant also incorporated into the second book); the remaining editions give '*hath* been'. In the *Magnificat* all the Whitchurch editions and both of Oswen's (as well as Grafton 16269.5) give 'my spirit *rejoiced* in God my saviour' where Grafton 16274 and Powell (as well as the second Book) give '*hath* rejoiced'.

It seems on this evidence that Oswen and Whitchurch (in the evening canticles at least) shared source material which Whitchurch did not use in his later editions. This is not to say that Oswen necessarily used Whitchurch's edition itself as his source, since the similarity seems confined to the evening canticles. Rather, I suggest that both publishers had access to a common source. Two intriguing *Magnificat* variants in the Oswen editions suggest that this was a manuscript, and give some weight to the hypothesis set out above that several drafts and revisions of the canticle texts were in circulation at any time. Oswen 16271 gives 'for he hath *rewarded* the lowliness of his handmaiden', and Oswen 16276 'from henceforth all *nations* shall call me blessed'. These variants have the hallmarks of a printer struggling to make some sense of a manuscript which is difficult to read, either because it is in a poor hand or, more probably (since the words must have been physically close together in the original), because the source had been damaged in some way. The result is syntactically accurate and does not stray too far from the sense of the original; indeed, under other circumstances, either variant might well have become an acceptable and authorised text.[12]

[12] It is no argument against this latter observation to say that a glance at the Latin original would have shown up the error. Printers of missals blithely went on copying the palpable error of placing the *Ave Maria* as well as the *Pater Noster* at the beginning of Mass; the clause 'whose kingdom shall have no end' (I stand to be corrected in my supposition that it has no doctrinal significance for reformers) was omitted from every edition of the first prayer book despite being perfectly well known in the Latin original and being re-introduced into the second book: to this day, choirs unconcernedly sing 'one day in thy courts is better than a thousand' (Psalm 84:10) although the elision found here (and in the Vulgate) sets out a sentiment which is – or should be – the exact opposite of that clearly intended by both writer and singer.

It remains to discuss the defining variants between the first and subsequent Books of Common Prayer, and to see whether the insignificant variants have anything valuable to contribute at this stage of the investigation. We have seen that, contrary to received wisdom, there are few variants indeed which may reliably be used for textual (or by extension musical) dating since the various editions of the first book do not agree among themselves and some textually anticipate the second book. In the canticles, there are in fact only two variants upon which all editions of the books do agree and which may therefore be termed *defining*.

In the *Benedictus* the first of the following phrases belongs to all editions of the book of 1549, the second to that of 1552:

And hath *lifted* up *an horn of* salvation *to* us
And hath *raised* up *a mighty* salvation *for* us

whilst in both *Benedictus* and *Magnificat* the word *father(s)* of the first Book was replaced by *forefather(s)* in the second:

To perform the mercy promised to our *fathers*
To perform the oath which be sware to our *father* Abraham
As he promised to our *fathers*, Abraham and his seed

Substantial and defining alterations were also made to the communion ordinary items. The threefold *Kyrie* of the first book was replaced in the second by the Responses to the Commandments, an extra petition 'thou that takest away the sins of the world, have mercy upon us' was inserted into the *Gloria* (which was also moved to the end of the service), the phrase 'whose kingdom shall have no end' was added to the *Credo* after 'the quick and the dead', and both *Benedictus* and *Agnus Dei* were entirely deleted. It should be noted, however, that there is again some evidence that such variants were under consideration at an earlier date. The *Credo* set by Merbecke in *The booke of Common Praier noted* (1550) included the clause *whose kingdom shall have none (sic) end*, but before rather than after *the quick and the dead*; in the *Clerk's Book* (1549, ed. Legg, 1903) the *Credo* ends abruptly in the course of a line after *the quick and the dead* as if additional material was to have been included but was then overlooked along with the remainder of the text. Neither of these sources was a prayer book, but both had some official status, being printed by Grafton.

A framework therefore exists by which a prayer book text may be identified as belonging to the first or to subsequent books. I cannot say whether editions of the subsequent books show the same variety as the first; I can show, however, that when Elizabethan, early Stuart and even post-Restoration musical sources are examined, anomalies already implicit in Edwardine sources proliferate.[13] I do not intend at this stage to weary the reader with

[13] I have to date textually examined the following sources of Edwardine service music:
individual music Mss. in the British and Bodleian Libraries dating from c.1548 to the post-Restoration;
sets of part-books including late Elizabethan and early Stuart sources at the British Library (Add. Mss. 30480–30484), Durham, Cambridge Peterhouse and the Royal College of Music (Barnard Mss);

further detailed evidence, but merely to summarise my findings concerning the treatment of liturgical texts by composers and their scribes, and to suggest avenues of enquiry into official attitudes towards the setting of those texts.

It has been shown that only the defining variants between prayer books are reliable indicators of their provenance (and by implication that of a derived text such as a musical setting), although they should still be treated with some caution. It is at this stage that the insignificant variants become important as evidence of the validity or otherwise of the initial determination. I have argued elsewhere[14] that in musical settings, textual variants from the 'authorised' text should be taken seriously even if found in only one source out of many, since they almost certainly represent a transmission of the composer's intent (scribal interference naturally tending towards correction of, rather than creation of, such variants).

Musical settings of the communion ordinary (other than those in Edwardine sources themselves) rarely contain more than the Responses to the Commandments and the *Credo*; later composers generally did not set, nor scribes copy, the remaining items. It seems clear that the Ante- rather than full communion service was the norm during Elizabeth's reign and at least until the Commonwealth; yet the communion service appears to have retained something of its importance as the central act of worship in symbolic if not in practical terms. Anomalies in settings of the *Credo* are relatively few and confined to insignificant variants.[15] Where Edwardine services continued in use, the communion items were updated where necessary by new settings of the Responses to the Commandments from the composer himself (Tallis' *Short Service*) or another composer (Mr. Brimley his kerie to Mr Shepherds Creede), and the provision of the additional phrase to the

post-Restoration collections in the British Library (the Tudway Mss. and the Chapel Royal Books). Awaiting further detailed examination are the York part-books, and the Ms. or printed part-books in the Lumley, Wanley, Day and Barnard collections, all available in modern editions or facsimile. (There is also a plethora of sources which I shall not examine since I have no reason to believe they contain Edwardine service music and thus fall outside my present research.) I do not doubt that these so far unexamined sources will confirm my present observations and add further evidence to support them.

[14] My review of service music by Parsons and Sheppard (*Early Music*, Vol. 24 No. 3, August 1996, pp. 511–513). Church and liturgical historians might also like to notice there how musical evidence may prove relevant to seemingly unrelated debate (in this case, the Elizabethan liturgical settlement).

[15] Eg. 'God of Gods, light of lights' (Ramsey and Palmer services), 'Ponce' for 'Pontius' (Giles 1st & 2nd, Amner 3rd), 'the remission of *their* sins' (Batten *short*); in rare settings of other Communion items, variants are similarly insignificant. Eg. in the *Sanctus*, Batten's *Short Service* gives 'full of *the* glory' (RCM 1045). This does not, however, take account of Communion settings of the Apostles' rather than the Nicene Creed by Adrian Batten (c.1590–1637) John Farrant of Salisbury (Sr. fl. 1567–1593 or Jr. 1575–1618), John Holmes (d. 1629?) and Edmund Hooper (c.1553–1621); I am able to show that one of Batten's settings (the *Short Service for Men*) is almost certainly the misattributed work of an earlier man, but am at a loss to explain the remaining occurrences. Nor can I explain other considerable departures from any orthodox prayer book text: 'Holy, holy, holy Lord God of *Sabaoth*' (Childe in F. Harl. 7338), 'heaven and earth are full of thy *majesty* (Tallis *Short Service* Peterhouse 485); the Offertory 'Lay not up for yourselves' by William Mundy (*1st Service*, Peterhouse 485).

Credo.[16] Despite isolated anomalies in settings of the Communion service, it remains generally true to say that composers and scribes after Elizabeth's accession seem to have made some effort at textual conformity. The same cannot be said of canticle settings. In the case of one defining variant alone, the replacement of *father(s)* by *forefather(s)*, I have identified some eighteen composers (most of whom could not have known the first prayer book) who consistently set the earlier variant,[17] and a further eight who did so inconsistently.[18] In another case, eleven composers consistently set 'in the beginning *and* is now'[19] (a literal translation of the Latin doxology found, it will be remembered, only in Whitchurch 16267 and Oswen) and a further nineteen[20] did so inconsistently. It should be noted that the defining *Benedictus* variant 'and hath *lifted* up *an horn of* salvation to us' is less frequently found; being identical to the version of the second prayer book in the number of its syllables and their stresses, it was easily (and consistently) substituted scribally, whatever else might be left to stand.

Other, mainly insignificant, variants reflecting the continued use of first prayer book texts are scattered throughout the sources examined, but tend to be isolated rather than consistent'.[21] A further class of variants in settings of the *Magnificat* gives words found in no prayer book whatsoever: 'my spirit *rejoiceth* in God my saviour', 'in the *Imaginations* of their hearts'[22] (the capital is intended) and less consistently 'the lowliness of his *handmaid*'.[23]

Of considerable interest to liturgists will be variants which look not back to earlier prayer books, but forward to the book of 1662. In the *Te Deum*, 'we *knowledge* thee to be the Lord' and 'the holy church throughout all the world doth *knowledge* thee' became in 1662 'acknowledge'; similarly '*thy* honourable, true and only Son' became 'thine'. However, the later form of both is found in several pre-Commonwealth sources.[24] This may give weight

[16] This might be done by repeating an earlier musical section with the extra phrase underlaid (perhaps even by the scribe rather than the composer). See, eg. Tallis' *Short Service* and Mundy's *1st service in D sol re*. Examples of the *Credo* unusually surviving without the additional phrase in an otherwise updated setting are those of Heath (in Day's *Certaine notes*) and Sheppard (the *Second Service*); of a similar example in the *Gloria* I am at present only able to cite Tallis' *Short Service*.

[17] Barcroft, Batten, Bevin, Thomas Boyce, Coste, Derrick, John Farrant, Foster, Gibbons, Hooper, Hughes, Loosemore, Marson, Morley, Portman, Strogers, Tomkins, West.

[18] Amner, Blancks, Byrd, Childe, Richard Farrant, Giles, Patrick, Weelkes, Wilkinson.

[19] Batten, Bevin, Blancks, Coste, Foster, John Heath II, Holmes, Merricock, Molle, Ramsey, Wilkinson.

[20] Amner, Byrd, Thomas Boyce, Childe, Derrick, John Farrant, Gibbons, Giles, Hilton, Hooper, Hughes, Loosemore, Marson, Morley, Patrick, Stevenson, Strogers, Tomkins, Weelkes.

[21] The most common variants of this nature are in the *Benedictus*: 'from *an* high' (Amner, Batten, Boyce, Foster, Morley, Tomkins, Wilkinson) and 'which *hath* been since the world began' (Amner, Boyce, Morley, Parsons, John Smith)

[22] Amner, Batten, Blancks, Boyce, Byrd (rejoiceth scribally? altered in the *Great Service*, Peterhouse 479, to 'hath rejoiced'), Childe, East, Richard Farrant, Gibbons, Giles, John Heath II, Hooper, Hughes, Merricock, Molle, Morley, Patrick, Ramsey, Strogers, Tomkins, Weelkes.

[23] Amner, Batten, Childe, Hilton, Hooper, Mason Weelkes.

[24] 'Acknowledge' is attributed in the RCM Barnard Mss. to Bevin, Byrd, Morley and to Tallis; 'thine honourable' in the Peterhouse Mss. to Childe, Farrant, Giles, Mundy and John Smith. (It should be noted, however, that the extra consonant in this form makes the phrase more euphonious and it may have been employed simply on pragmatic grounds.)

to the argument that the various prayer books often codified earlier practice; the interpretation is here strengthened since both these 1662 variants had already been incorporated into the Scottish Prayerbook of 1637, and 'thine honourable' also into a 1596 reprint of the Elizabethan Book.

It may be objected that the same limited number of composers appears in the footnotes, and that they may not be representative. However, I have examined mainly later sources containing Edwardine service music (and those sources not in their entirety) and in them composers setting variants are probably in the majority. If other sources were also to be examined in the same way, it is likely that the pattern would be repeated.[25] It is difficult to understand how the phenomenon should have come about, and seemingly have been perpetuated long after the uncertainties of Edward's reign or the Elizabethan settlement. It has been argued to me[26] that composers largely set texts from memory or by reference to other settings rather than by consulting authorised books. This goes some way towards a solution when a variant is found with some consistency, but does not explain isolated references back to the first Book after an interval of fifty years or more;[27] nor does it explain variants with their roots in the Latin, but never the reformed, liturgy.[28] More interesting is what light this phenomenon may shed on official attitudes towards textual conformity. Musicians are used to settings as late as the Victorian and Edwardian periods which painstakingly reproduce in minute detail anachronistic spellings from the Authorised Version of the Bible (eg. 'bason') or the punctuation of the prayer book of 1662 (even where this conflicts with musical phrasing). It can therefore surprise them to find in early reformed music a seemingly cavalier disregard of authorised texts. The English liturgical reformation was textually driven. It was disseminated in writings ranging from closely argued doctrinal debate, to crude polemic, and its practice set out in authorised prayer books, primers and homilies. In Catholic Europe[29] texts were subjected to minute examination lest they deviate from authorised versions, although the counter-Reformation merely codified and simplified existing texts rather than created new ones. It might be expected that in England strict adherence to the current prayer book would be the more demanded. However, the conclusion to be drawn from much of the evidence here presented is that this was simply not the case. Although orthodoxy seems to have been expected of Communion settings, it would appear that neither legal authority nor ecclesiastical foundations were concerned to police the doctrinally neutral canticles.[30] Particularly in the struggle to re-establish a satisfying

[25] For example, the variant to the doxology is also observed in settings of the Preces contained in the Durham part-books. Of the six composers represented only two consistently give one variant or the other: Palmer (*is now*) and Batten (*and is now*).

[26] By Professor David Wulstan.

[27] Eg. in the *Nunc Dimittis*: 'a light *for* to lighten the gentiles' (Weelkes *Service for Trebles*, Peterhouse 475, 479); 'before the face of *all thy* people' (Blancks, Peterhouse 480).

[28] In the *Sanctus*: 'Holy, holy, holy, Lord God of *Sabaoth*' (Child in F, Harl. 7338).

[29] I am grateful to Dr. Owen Rees for his information regarding Iberian practice.

[30] Indeed, the textual independence of composers and scribes may in some measure reflect the jealously guarded independence of pre-Reformation foundations in their various uses and rites.

liturgy in the years immediately after the Elizabethan privations, music of the highest standard (even though it might be fifty or more years old) was respected and brought back into use; its aesthetic role was understood in terms of a wider spirituality, and valued above textual orthodoxy. Would that this were always so in our own days.

This paper has not sought to provide definitive answers to any of the questions raised. Rather, it has sought to suggest that there is a valuable interrelationship between the disciplines of liturgiology and musicology upon which researchers in both fields can call, and to draw attention to avenues of enquiry which in my experience have been neglected. These avenues may sometimes turn out to be *culs de sac* – but the signposts to them should not be forgotten.

I record here with gratitude, the guidance given to me by Dr. Owen Rees and the Revd. David Selwyn, and the generosity of Roger Bowers, Richard Buxton, Jack Ryding and David Wulstan who have, at different times, discussed various aspects of this paper. Their expertise and insight have proved invaluable in helping me to formulate my own thoughts and in steering me away from fruitless lines of enquiry.

NOTES

Brio Volume 34, Number 2. pp. 91–94.

NEWS AND VIEWS

More contributions needed for *Brio*: a message from the editor

The term of office for the editorship of this journal is five years, and it seems that all too soon there comes a time in the editor's life when he realises with a jolt that he isn't the new boy he thought he was any more and, moreover, perhaps it is time for a mid-term crisis before it is too late. I have now passed the half-way point, and have fewer issues left to edit than I have behind me. I hope that those who have read *Brio* over the last three years have found it to be as interesting and stimulating as it always has been in the past, and I am determined that this will continue to be so. But I am ever mindful that the journal should reflect the concerns and interests of the membership of IAML(UK) and its wider readership outside the Association as closely as possible, and not just be the vehicle for one individual's preferences and prejudices. To that end I am issuing this open invitation to all readers to write in with their comments and criticisms, and more importantly, their suggestions for areas of interest to the music library profession which may have been neglected in the last six issues, but which merit serious attention in this journal. If anyone reading this is stimulated sufficiently actually to sit down and write the article they have been waiting impatiently to see in these pages, that would be an added bonus, but the disinclination (or lack of time) to put fingers to keyboard should not prevent anyone from sending in suggestions for subjects to be covered by someone else at a future time: the more the better (the editor can always dragoon suitable authors). There must be plenty of potential ideas; I look forward to hearing from you.

Paul Andrews

IAML(UK) Library

The IAML(UK) Library exists to provide professional literature on music libraries and librarianship to members of the UK branch.

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For information about sponsoring a book for the library, contact Nancy Kenny, Secretary, The Music Libraries Trust, Rhodes House, Oxford, OX1 3RG; telephone: 01865 270902; fax: 01865 270914.

Distance Learning Course in Music Librarianship

The Music Libraries Trust (MLT) and the Open Learning Unit (OLU) of the University of Wales, Aberystwyth, have announced an agreement to produce a module in Music Librarianship for inclusion in the University's Open Learning Degree in Information and Library Studies. Initially the module will be available as an option in the B.Sc. course. It is also intended to make it available as an enhancement to existing professional qualifications.

This will be the only accredited course in music librarianship in the UK. Formal education in the skills relevant to music librarianship has not been available for several years. The MLT supported by IAML(UK), has lobbied for the restoration of such training for some time. The flexible nature of an Open Learning package and the willingness to provide this module on an individual basis will provide an attractive option for intending and existing information professionals. Those seeking a career within the music library sector will be attracted to Aberystwyth's full B.Sc. course. Those who find their duties expanded into the area of music will now have the opportunity to gain appropriate skills to enhance their professional profile.

The module will be written and designed under the guidance of the OLU, by Ian Ledsham of the Music Information Consultancy, who holds degrees in music and librarianship and had almost 20 years practical experience as a music librarian in both the public and university sectors, and who now works as an independent consultant. He is a previous editor of this journal and was for many years a member of the executive committee of IAML(UK). (An article by Ian Ledsham, on the module, will appear in a future issue of *Brio*.)

The development of the module has been made possible by generous funding from the Britten-Pears Foundation. Further information about the programme is available from Nancy Kenny, Secretary, The Music Libraries Trust, Rhodes House, Oxford, OX1 3RG; tel. 01865–270902; fax: 01865–270914.

Letter to the editor

I am seeking information about a music publisher named James Smith, active in Liverpool during the early nineteenth century. In volume 100 of our

Stationer's Hall music collection we have *The priory quadrilles* opus 8 of M. Foster, published by Jas. Smith at 64 Lord Street. This is not listed in the *Catalogue of Printed Music in the British Library to 1980.*

The 32 other items in this volume of miscellaneous piano music can all be dated to 1834 or 1835. Aberdeen's copyright privilege, under which the music in this collection was deposited in King's College Library, was bought up by Parliament in 1836. Charles Humphries and William C. Smith in *Music publishing in the British Isles*, 2nd ed. (Oxford: Blackwell, 1970) give Smith's occupancy of these premises as c.1838–40, while John A. Parkinson in *Victorian music publishers* (Warren: Harmonie Park Press, 1990) unequivocally gives 1838–40 and the preceding premises, 58 Lord Street, as occupied 1834–38 (Humphries and Smith merely state that 1834 was when Smith began to operate from no. 58, with no indication of when the firm left.) Can anyone verify that Jas. Smith occupied 64 Lord Street, Liverpool later during 1834 or by 1835? If not, I would still suggest that the evidence of Aberdeen's collection requires an appropriate adjustment to the relevant reference tools.

Richard Turbet
Music Librarian
Queen Mother Library
University of Aberdeen
Meston Walk
Aberdeen AB24 3UE

Prizes and awards

The C. B. Oldman prize is awarded annually by IAML(UK) for the best book by a British (or British resident) writer in the fields of music reference, bibliography or librarianship. Since the award is always made two years in arrears, the prize committee in 1996/97 was briefed to consider books published in 1995. This year, the members of the committee were of the opinion that no eligible book achieved a sufficiently high standard; consequently, it was decided not to award the prize in 1997.

The American Music Library Association was, on the other hand, able to find worthy candidates for its own awards, announced earlier this year. Amongst these, the Vincent Duckles Award went to Lawrence M. Earp for *Guillaume de Machaut: a guide to research* (reviewed by John Wagstaff in *Brio*, vol. 34 no. 1 (1997), 43), and the Richard S. Hill Award was won by Michael Burden for the article 'The independent masque 1700–1800: a catalogue' *RMA Research Chronicle* 28, p. 59–159. The MLA Citation, awarded in recognition of long and distinguished service to music librarianship has been given to Ida Reed, Music Librarian and Adjunct Professor in the School of Information and Library Science at the University of North Carolina, Chapel Hill. Ida Reed has served the MLA in many capacities over the years, and is the editor of the 5th edition of Vincent Duckles' *Music reference and research materials.*

MLA has also announced that its quarterly journal *Notes*, is to have a new editor. Richard Griscom is Head of the Dwight Anderson Music Library at the University of Louisville in Kentucky and from 1992–96 was Executive Secretary of MLA.

What's in an acronym?

A few years ago, a friend of mine who worked for the British Hydraulic Research Association (BHRA) told me with some amusement of the quantity of mail his office received, addressed to the British Horse Riding Association and the British Hoteliers and Restaurateurs Association, both also of course, abbreviated to BHRA. Those who are habitual browsers of the ever burgeoning contents of the world wide web, may have noticed that the acronym IAML is no longer the exclusive property of our own venerable association and, just in case music librarians start receiving some rather more intimate enquiries than they are used to, *Brio* is pleased to alert its readers to the existence of the alternative IAML. The *International Academy of Matrimonial Lawyers* is an American-based '. . . peer group selected organization of the finest Matrimonial Lawyers [their capitals] in the world with the membership having international aspects to their practice.' It is, apparently (and I am in no position to argue), '. . . the world's best network of international Matrimonial Lawyers who cooperate for the highest in quality and benefit to their clients.' I wonder if they earn more than music librarians. Should members of the real IAML need to refer their own clients on, or even, heaven forbid, require their services personally, then details of the organization can be found on the web at http://www.iaml-usa.com/. They held their annual meeting in Florence in September; *Brio* hopes that they didn't employ the same administrative organisation as our own IAML did in Perugia!

Brio Volume 34, Number 2. pp. 95–119.

BOOK AND MUSIC REVIEWS

(Edited by Christopher Grogan)

George R. Hill, Norris L. Stephens, *Collected editions, historial series and sets, and monuments of music*. Berkeley, CA: Fallen Leaf Press, 1997. xliv, 1349 p. (Fallen Leaf reference books in music; 14). ISBN 0-914913-22-0. $250

My wife and I have two tabby cats. On meeting them for the first time, strangers usually make appreciative noises about the female, Demelza, probably partly out of genuine interest, and partly in the hope of ingratiating themselves with her 'parents'. But on being confronted with Boris, the male cat, their first reaction is invariably 'isn't he *big*!'. I suspect that a similar reaction will greet this latest book from Fallen Leaf Press, which totals just under 1,400 pages, and is going to demand strong arm muscles of its users. As with many a big book, there is an awful lot to be said about it.

The volume is, in large part, the long-awaited successor to the third edition of Anna Harriet Heyer's *Historical sets, collected editions, and monuments of music* (Chicago: American Library Association, 1980), a fact acknowledged by its two compilers, though we should straightaway salute their own, considerable, achievement in assembling this new book. Earlier editions of Heyer appeared in 1969 and 1957, and comparisons between Hill and Stephens's new volume and its predecessors will of necessity, form a significant part of this review. George Hill has a long-standing interest in collected editions, *Denkmäler*, and in music publishing in general, and has much experience in the field, having himself written reviews of both the second and third editions of Heyer (hereafter Heyer2 and Heyer3) in *Music Review* 31 (1970), p. 167–169 and in *Notes* 38 (1981/82), p. 593–594. Both he and Norris L. Stephens, Music Librarian at the University of Pittsburgh, served on a Music Library Association working party from 1983 which had as its brief the compilation of a list of editions 'edited according to sound musicological principles', for use in a successor to Heyer3. This statement of intent echoed Heyer's own aims, as set forth in the preface to her second and third editions, to list 'collections, anthologies, or monumental sets of music considered by the author to have historical value, musical worth, reliable editing, or significance to music research'. Unfortunately, with hindsight one can see that such criteria were loose enough to cover pretty much anything, but were written in sufficiently high-falutin language to suggest that qualitative, not merely quantitative, judgments were not only possible, but were in fact being brought to bear on the material being inventoried. Such an attempt was interesting, given that compilers of earlier lists, such as Robert Eitner in his *Verzeichniss*

neuer Ausgaben alter Musik (Berlin: Trautwein, 1871), made no such claims for their own work. Heyer's qualitative boasts were, in fact, always going to be intellectually bogus, given that she was not, in the event, able to examine all the volumes listed in her bibliography, and so would have been unable to assess the reliability of their editing, or, indeed, their significance to music research: and since she herself, unlike Eitner, was a music librarian rather than a musicologist, it seems unlikely that she would in any case have been in a position to make authoritative musicological judgments, notwithstanding that the help of Otto Kinkeldey and Oliver Strunk was acknowledged in the preface to her first edition.

In the specific case of that first edition, such problems probably did not matter very much, to the extent that within certain limits it was just about possible to list and index the vast majority of collected works, *Denkmäler*, and other sets which were then in existence (the first edition contained 550 such sets). But when the second edition, with 900 entries, and the third, with over 1,300, and at the hefty price of $175, appeared, reviewers such as Hill himself, Nick Chadwick in *Brio* 18 (1981), p. 29–30, and Peter Ward Jones (*Music and Letters* 66 (1985), p. 254–256) began to question the principles of inclusion and exclusion, and implicitly to ask what Heyer's listings were actually *for*. This is a very important point, and is as relevant to Hill and Stephens's new work as to Heyer1, 2 and 3. Because it has been around for 40 years, Heyer has moved from being 'useful' to being 'established', to being held in something like reverence by music librarians. But what exactly do we require of it?

At this juncture, having read an awful lot about Heyer and very little about the book supposedly under review, the reader might be tempted to go no further, to stroke a real or imaginary feline companion, groan disgruntledly, and pass quickly on to a shorter review of a work which strikes the eye as more appealing. In defence of my own verbosity up to this point I can plead only that it is essential to understand Heyer before moving on to a critical evaluation of her volumes' successor – and to be critical is, unfortunately, necessary in what follows, in spite of all my admiration for the years of work which Hill and Stephens have put into their new book. For it seems to me that they have lost sight of why librarians, at least, will use their work, and have allowed the detail thrown up by the type of material they are dealing with to become an end in itself. Surely the two fundamental questions best answered by a book of this sort should be (i) in which volume of the collected works of X, or in which *Denkmäler* volume will I find a particular work?; and (ii) is there a collected edition of the works of Y, or any of his/her works in any sort of scholarly edition? (No printed catalogue of this sort will ever, unfortunately, answer the most exasperating question of all, i.e. 'when is the volume containing [insert name of work] in the collected edition of the works of [insert composer] going to appear?', and the failure to help on this question can hardly be used as a cudgel with which to strike our two worthy compilers.) Those who, like me, were hoping to accommodate the new bibliography by consigning Heyer3 to oblivion will be disappointed to find that Hill and Stephens themselves point out that their catalogue does not

totally replace that edition, and so extra shelf space will have to be found. Worse still, librarians will find that, enthralled or appalled as they may be by its size, the current volume is only a first step, with an accompanying catalogue and index volume, compiled largely by Ruth Hilton, promised 'in the near future' (many readers will remember that Heyer3 similarly appeared in two volumes, though simultaneously). Worse again, although users might expect the new bibliography to include *all* those 'editions edited according to sound musicological principles' which the MLA's aforementioned working party listed in the 1980s, it in fact includes only the 'most significant sets and series', accounting for about half the items on the list. The reason for this seems to be that, echoing Heyer's preface to her first edition, someone, either publisher or compiler, felt it better to publish what was already finished than to wait any longer, an idea which would appear to accord better with sound publishing, rather than musicological, principles – Lenore Coral's reference, in her *JAMS* review of Heyer's second eition (vol. 24 (1971), p. 308–309), to 'four years of tantalizing advertisements' will strike a chord with all those who ordered their copy of Hill and Stephens several years ago.

Turning, at last, to the text of the new volume, the most noticeable, and most annoying feature, and one which distinguishes it from the well laid-out double columns of Heyer's later editions, is the arrangement of the entries by Cutter number. For those librarians who may not have come across these, it should be explained that they were devised by Charles Ammi Cutter, whose singular talent seems to have been to see every surname not as an agglomeration of letters whose comprehension depended on the successful execution of fairly straightforward rules relating letter shapes to phonetic interpretations of those shapes, but as a mixed notation of numbers and letters. Thus J. S. Bach, I seem to remember, was always B12 (thus in Library of Congress classification, M219.B12 would refer to a Bach violin sonata). This is all very well in the context of library shelf arrangement, but is not at all a successful way to organise a book, because the numbers are not successive (thus p. 41 has A6685, A6687, A6689, all Arcadelt; plus A6726 and A6733). The reasoning behind this is that the numbers will be essential when the index volume appears. That may be so, and it is only fair to reserve judgment until we see that volume: but could we not simply have had A1, A2, A3, and so on, with lower-case letters distinguishing different editions of the same work, as in C3a, C3b, C3c? Some of the Cutter numbers used are 10 characters long, and the knock-on effect is the wastage of an enormous amount of page space. Not only that, but the Cutter numbers prevent one from ascertaining exactly how many entries are in the volume. The blurb advises 'This bibliography inventories over 8,000 historically important collected editions of music'. I am prepared to accept that there are over 8,000 entries in the entire book, but a deeply unscientific check of my own, ignoring entries containing text in round brackets on the basis that such 4xx data in US MARC merely signifies a cross-reference to a series whose main entry should appear elsewhere in the volume, I arrived at a grand total of 1,094 separate sets, which is over 200 fewer than Heyer 3. The compilers have obviously heeded well some specific advice from previous reviewers about those titles which should have

been left out of a new edition – Peter Ward-Jones suggested deleting anything edited by the hapless Alfred Moffat, while others questioned the inclusion of Lea Pocket Scores in Heyer3 – but they have, in effect, fallen into much the same trap as Heyer, in using 'sound musicological principles' and 'historical importance' as their rather woolly criteria. Thus librarians and musicologists will continue to argue long over why a certain edition is in, and another out. Is Samuel Arnold's late 18th century edition, *Cathedral music*, no longer 'historically significant'? Is the Henle Urtext series not edited using 'sound musicological principles'? Neither is in the new bibliography. And, given Eulenburg's recent efforts to make their miniature scores more scholarly in scope, might their latest products not deserve a place? Are the collected works of Prince Albert well edited, historically significant, both, or neither? Everyone will have their own favourites and *bêtes noires*, so the point need be laboured no longer.

There are other problems too, the first of which could have been solved typographically. One good thing about Heyer2 and 3 was that main entries were distinguished from cross-references by the use of upper-case letters for the former. In Hill and Stephens's work this has been replaced by italic type for cross references to editors and variant forms of name, with everything else confined to upper- and lower-case roman typeface. This is a matter of personal preference, but I prefer Heyer's method. Next, the cross-referencing is not always good: all the entries for editions of British Library manuscripts are at 'London. British Library', except for the manuscript Egerton 3307, which is at 'British Library'. There is, similarly, an entry for 'Oxford, Bodleian Library', which does not cross-refer to the series *Early Bodleian music*, which appears at letter E (or, to be precise, at entry E1221), *Das Kopenhagener Chansonnier* is not cross-referenced under 'Copenhagen', and so on, and so on. The compilers are up-front about a third problem, i.e. that if a volume in a series contains two or more works, each by a different composer, no reference to the composer of the second (third, etc.) work will be found in the bibliography volume, although it will appear in the promised catalogue/index. As a final example, p. 3 contains a cross-reference from 'Ablesimov, Aleksandr Onisimovich, 1742–1783' to entry S6835, which doesn't mention Ablesimov at all, depriving the user of information on the place of this individual in the history both of Western music and of the collected edition. I fear there may be much other indexing debris to be swept from the volume. Finally, pages xxviii-xliv contain a practically incomprehensible list of those 'Catalogues and sigla' used in the volume. This data will, it seems, again be appropriate more to the catalogue and index volume, and really is quite baffling without it. The reader will wonder at 'O' numbers for J. C. Bach, and be mystified by the instruction '(A1397) means overture'; while his symphonies, provided with 'S' numbers, carry the equally cryptic '(A1397) means symphony'. Boccherini's works are, apparently, going to bear both 'G' and 'Gérard' prefixes, the works of Torelli both 'G' and 'Giegling' numbers. No need to go on. It's confusing to anyone but characters from a spy novel, or maybe Charles Ammi Cutter.

To sum up, we have here a work with very worthy aims, but whose compilers have not quite succeeded in delivering what the user might reasonably have expected, or indeed what they themselves might have hoped to provide. They have made heroic efforts to grapple with awfully complex material, and have in many cases succeeded in bringing off a marvellous achievement. But the book as it stands, and without the accompanying catalogue and index, is more an interim draft than a finished product, and I find it hard to recommend: this is doubly painful, given my usual appreciation of the products of Ann Basart's Fallen Leaf Press. Future editions are promised in CD-ROM format. I suggest that librarians, unless they have compelling reasons for obtaining this print edition, wait for the CD-ROM, as the present volume, though commendable, is seriously flawed.

John Wagstaff

Elizabeth Aubrey *The music of the troubadours*. Bloomington: Indiana University Press, 1996. xiii, 326 p. ISBN 0-253-33207-9. £41.95

This book is a comprehensive critical study of the 315 extant melodies of the troubadours of Occitania dating from the twelfth and thirteenth centuries. It begins with an overview of the social and political background, with brief biographies of the 42 troubadours whose music survives. There follows a chapter on the sources of the music, with a description of the four manuscripts through which the melodies have been transmitted (disappointingly, there are no facsimile reproductions of these sources) and a lengthy discussion of concordances and what they reveal. Further chapters cover poetics and music, genre, form and style. The author demonstrates the need for familiarity with non-musical sources in her discussion of genre, which includes a detailed analysis of text structure and word setting, while the chapter on style is notable for the attempt to establish a chronology of style in the melodies, whilst acknowledging the inevitable uncertainties of their haphazard transmission. Finally comes a consideration of aspects of performance practice, including rhythm, use of instruments, ornamentation and chromatic inflections.

There is a useful glossary, a general index and also a song index, which is apparently arranged in numerical order using the system estblished by Pillet and Carsten in *Bibliographie des Troubadours* (Halle: Niemeyer, 1933), although this is not actually stated in the text. The long bibliography is helpfully divided into reference works, music editions of the melodies, text editions of the poems, and studies. This last category demonstrates the recent interest of scholars in this subject, with a large proportion of the entries published in the last 20 years and thus absent from the *New Grove* bibliographies. The scholarly aspect of the book is reflected in 24 pages of footnotes, and numerous music examples and translations of the literary texts are also included. A certain familiarity with the genre is assumed, and it would assist the reader to have to hand a modern edition of the troubadour

melodies, as well as the *Bibliographie der Troubadours*. The text is well written, and I would recommend it to academic music libraries, in particular those supporting postgraduate studies, as well as to performers of the troubadour repertory.

Katherine Hogg

Luis Gasser *Luis Milan on sixteenth-century performance practice*. Bloomington: Indiana University Press, 1996. ix, 222 p. ISBN 0-253-21018-6. £20.99 (pbk)

This latest volume in the series 'Publications of the Early Music Institute' introduces to a wider readership yet another treatise which has lain until now in relative obscurity. Luis de Milan was a sixteenth-century Spanish musician and writer, whose collection of vilhuela music, *El maestro*, was both the first published collection of instrumental music known to have been printed in Spain, and the first published collection of vilhuela music. Four complete transcriptions of Milan's works have been published previously, but this book includes a study of Milan's novel *El Cortesano*, which contains descriptions of musical life at the Valencian court and can thus shed new light on performance practices at the court in the sixteenth century.

Although published as an anthology of vilhuela music, *El maestro* includes numerous instructions and admonitions relating to performance practice; aspects surveyed by Gasser include ornamentation, modality, tempo indications, metre, tactus and time signatures, text-setting, tuning and temperament. Of particular interest are Milan's tempo indications which, uniquely in vilhuela music, include comments regarding tempo changes within a composition as a response to the changing textures and moods of the music. The book also includes a detailed analysis of the style and structure of the fantasias, and Milan's publications are placed in their historical and cultural setting.

The text is interspersed with many musical examples, mostly transcriptions, and an appendix gives the incipits of all the compositions in *El maestro*. Unfortunately no explanation is given of the abbreviations used in the appendix (except a partial list in a text footnote on page 66), which leaves the reader the task of discovering that 'V.P.1a', for example, is to be understood as 'Villancicos in Portugese, no. 1, first version'. A reference from the appendix back to the table of contents in the text would have enhanced the usefulness to the reader of the incipits.

The author, like his subject, is a composer, writer and performer on guitar and lute. His English does not always read easily, and the book would have benefited from more rigorous editing. The ten-page bibliography is up-to-date and comprehensive, including sixteenth-century sources and recent scholarship, and there is a detailed index. I would recommend this book both to performers on the lute and vilhuela and to libraries supporting advanced performance studies.

Katharine Hogg

John Harley *William Byrd: gentleman of the Chapel Royal.* Aldershot: Scolar Press, 1997. xvi, 480 p. ISBN 1-85928-165-6. £45

This is the first book dealing with the life and works of William Byrd since Edmund Fellowes's *William Byrd* (London: Oxford University Press, 1936, 2nd ed., 1948). Of course, the periodical literature is extensive, as the excellent bibliography of this book demonstrates, but even the three-volume study of *The Music of William Byrd*, launched by Faber and Faber in 1978 with Oliver Neighbour's *The Consort and Keyboard Music*, followed by Joseph Kerman's *The Masses and Motets* in 1981, remains incomplete. Perhaps no one book, and no one scholar, can now be expected to do Byrd justice, for the quantity and quality of his music is remarkable. On the strength of his Latin and English church music, keyboard music, secular vocal music and consort music for viols, he has every right to be regarded as the leading composer of the 'Golden Age' (he beats Dowland on the score of versatility, if no other) and up with Purcell, Elgar and Britten among England's greatest composers.

John Harley's book begins with five excellent biographical chapters tracing Byrd's life from his birth about 1539 or 1540 (a few years earlier than usually stated, but convincingly argued) to his death in 1623. The main events are well known and need not be repeated here, but the meticulous detail with which Harley supports his account deserves special commendation. Byrd's catholicism and his relations with the catholic nobility and gentry are explored, and one can only be amazed that though he was frequently fined for recusancy, somehow he managed to retain Queen Elizabeth's favour. He was even able to publish his masses in the 1590s, and two books of *Gradualia* setting the *proprium missae* of the church's major feasts the following decade, despite the gunpowder plot.

The author turns to the music in chapter six, and takes us through 'early', 'middle' and 'late' works genre by genre, chapter by chapter. The early period comes to an end when Byrd moves from Lincoln Cathedral to become a Gentleman of the Chapel Royal in 1572; the middle period ends with his 'retirement' (virtual if not official) from the Chapel in the early 1590s and his move to Stondon Massey in Essex. These chapters are clearly written, highly compressed, and take full account of the relevant literature. Sometimes one senses that the author is not quite sure of his ground (on technical matters such as modality/tonality, for example), and that he does not know the music – or indeed Music – as intimately as, say, Kerman or Neighbour. Nevertheless, the book certainly fills a need, and is a thoroughly praiseworthy achievement, not only on the biographical side, but as a guide to the music. Numerous tables, appendices, some useful plates and helpful music examples (well-chosen but not always accurate) enhance its value.

Ian Spink

Virginia Brookes *British Keyboard Music to c.1660: sources and thematic index.* Oxford: Clarendon Press, 1996. xvii, 413 p. ISBN 0-19-816425-4. £80

This is not a stylistic study of British keyboard music but a remarkable bibliographic tool without which one cannot imagine any such study being undertaken in the future. The first part contains an inventory of all relevant sources (well over 100 of them) arranged alphabetically by *RISM* sigla in the case of manuscripts, and chronologically in the case of printed collections. (There are only three of the latter – *Parthenia*, *Parthenia Inviolata* and Playford's *Musicks Hand-maid*). Each entry is headed by a brief description of the source in question, a citation of relevant literature, followed by a contents list giving titles, page or folio numbers, and attribution. Works by a few foreign musicians occurring in native sources are included, but 'groups of continental compositions in British sources are noted but not catalogued'. Keyboard reductions of consort music are excluded, though not arrangements of consort songs. The cut-off date has been flexibly applied.

The thematic index which constitutes the second part has 2398 entries, arranged alphabetically under composer ('anonymous' [nos. 14–1095] being the most prolific). Each entry includes title, thematic incipit, a list of sources (with page/folio no.), modern editions if known, and, again, a citation of relevant literature where appropriate. At the end of the book all the musical incipits are turned into a computerized code to enable any theme to be identified, taking the first eight notes (discounting rests and accidentals) and transposed so that they start on C. Thus Byrd's 'Walsingham' is CDEDCAEC. There is, however, no title index covering the whole volume; thus an unattributed or misattributed fantasia cannot be quickly traced.

From this description it is obvious how useful such a work must be, and Dr. Brookes is to be congratulated on a remarkable, and virtually single-handed, achievement. Short acquaintance and an extremely demanding test – checking the contents of John Caldwell's edition of *Tudor Keyboard Music, c.1520–1580* (*Musica Britannica*, lxvi, 1995) against the manuscript inventories and the composer/thematic index – revealed both comprehensiveness and a high level of accuracy, though such things are never perfect. (One might note that at this late stage it is surprising 'Mr. Blitheman' is still William, rather than John.) Nevertheless, the book will be invaluable to specialist scholars and students working in the field.

Ian Spink

Performing the music of Henry Purcell ed. Michael Burden. Oxford: Clarendon Press, 1996. xvii, 302 p. ISBN 0-19-816442-4. £48

The collection of papers flatters to deceive. Until halfway through the proceedings it promises to become the best such volume to celebrate Purcell's tercentenary, but thereafter it runs aground. Of fifteen papers the last seven are devoted to 'Staging the operas' and these unbalance the contents.

Indeed it would have been better to have a further single operatic volume rather than have this topic ambushing what started out as a broad and generous study of Purcellian performance. This having been said, it is the case that this volume contains the finest piece of research to emerge from the tercentenary.

The papers had their origins in a conference at Oxford held during 1993. Nicholas Kenyon provides a worthwhile introduction, asking some probing questions about the relationship between authenticity and research. The first section of the proceedings begins with a paper in which the ubiquitous Peter Holman responds to precisely this point. Using as evidence a 'collection of performing material formed during Purcell's lifetime . . . compiled under the direction of successive Oxford music professors', Holman offers some conclusions about scoring and continuo in what are mainly odes for chorus and instrumental ensemble. A preliminary catalogue of the original sets of parts at Oxford is provided among the four concluding appendices.

The next three papers look at aspects of instruments – respectively organ, violin and trumpet – in Purcellian times. There follows the outstanding piece of research which I mentioned above. Ever since Purcell's *Funeral music for Queen Mary* was revived its provenance and purpose have been misunderstood. Bruce Wood provides circumstantial but convincing evidence that only one of the movements was used at the queen's funeral in 1695. The remaining sentences seem to have been provided from the Burial Service of Thomas Morley, born a hundred years before Purcell. Wood seems also to have identified which marches were played during the procession to the funeral, and he offers convincing suggestions as to which instruments were played at the various stages of the proceedings. Intuition, intelligence and hard graft combine to make this the single most significant finding of the Purcell tercentenary, with the rather trivial bonus that it provoked a bout of bilious hostility between Wood and Robert King, whose recording of Purcell's funeral music was issued during the tercentenary. In *Musical Times* 133 (1992) p. 460, I reviewed *Thomas Morley: I* (London: Stainer and Bell, 1991) which included his Burial Service. Here and elsewhere the editor, John Morehen, queried the attribution to Morley. I disagreed in my review, and hearing the recording of Wood's edition made by The Sixteen (Collins Classics 14252) stiffens my conviction that Morley deserves the credit for this music that achieves sublimity through its very austerity.

Critical disagreement surfaces in the following paper, in which H. Diack Johnstone disposes of many of the influential opinions of Howard Ferguson concerning 'Ornamentation in the keyboard music of Henry Purcell and his contemporaries'. There remain two further papers before the operatic onslaught takes over, and both relate to vocal music. Olive Baldwin and Thelma Wilson provide a comprehensive survey of the singers known to have performed Purcell's music on the stage, while Timothy Morris presents all the evidence he can for 'Voice ranges, voice types, and pitch in Purcell's concerted works' but declines to make 'any attempt to derive a conclusive theory from them'. Nevertheless the impression remains that certain musicologists

should be less dogmatic about denying or even querying the existence in Purcell's day of the male alto.

After such a breadth of topics, the section devoted to staging the operas seems more limited in scope. There are items on dance, costume and etiquette, as well as the obligatory rumination on the increasingly tedious subject of political allegory, but the most interesting essay is Michael Burden's 'Purcell debauch'd: the dramatick operas in performance', the title of which does nothing to inform the reader that it is about revivals of Purcell's operas from 1842 to 1987. Fascinating details emerge about meddlings with Purcell's texts both verbal and musical, and Burden lists the individual pieces used in certain significant (though not necessarily satisfactory or successful) productions.

One appendix has already been mentioned and there are three others: English viol and violin makers working in London 1650–1700, a documentary list of Purcell's stage singers, and dances in Purcell's operas for which music is known. These all relate to individual papers, and are valuable.

What is good in this book touches the heights of Purcell's scholarship. It is an uneven and unbalanced collection but in this it probably reflects honestly the ebb and flow of a real conference. Its merits so far outweigh its inadequacies that it can warmly be recommended to any library and to all individuals disposed to buy books about Purcell.

Richard Turbet

Rosemary Williamson *William Sterndale Bennett: a descriptive thematic catalogue.* Oxford: Clarendon Press, 1996. xxv, 567 p. ISBN 0-19-816438-6. £75

There seems to be no shortage of composer catalogues being published at the moment; at times it seems as if the reviews section of *Brio* could be filled with notices of lists, guides to research and bio-bibliographies alone. Nothing wrong with this of course; it's good to see not only that such valuable work is being done, but also that publishers consider it worthwhile and commercially viable to print the results. Such a plethora of productions however raises the issue of quality control, and as John Wagstaff implied in reviewing a particularly good example in the last *Brio* (vol. 34 no. 1, p. 43), there is a need to distinguish between a basic list, more or less accurately compiled from secondary sources, and the more valuable, because much rarer, work of real scholarship, the result of long study and research by an expert in the field, in which data is not only presented but interpreted in a meaningful way. There can be absolutely no doubt into which category Rosemary Williamson's catalogue of Sterndale Bennett falls, and I have no hesitation in saying at the outset that her book is one of the most outstanding examples of its kind that I have yet come across; is certainly destined to be the standard work on its composer for the foreseeable future; and constitutes a major contribution to English musical scholarship. That its author is also a music

librarian, an active member of IAML(UK) and a distinguished sometime contributor to this journal is simply a joyful bonus.

The scope of the book is succinctly laid out in the author's preface:

> The catalogue aims to provide detailed, definitive information on the sources for all Bennett's music, and fundamental facts about its history. Each work has an entry which begins with an incipit or incipits which identify it uniquely, followed by concise information on performing forces, source of text, self-borrowings, date of composition, place and date of first performance and dedication, and a summary of the work's history. This is followed by detailed information on all the known authentic sources for the work: autograph manuscripts, manuscript copies, proof copies, and printed editions, then a list of performances during the composer's lifetime, references from diaries and correspondence, and a bibliography [p. xxv].

I quote this in full both to show the extent of the task that Williamson has set herself, and to report that in checking her entries, I have yet to find one that fails to come up to expectations. Statements of purpose similar to the above might be found in the preface to many such catalogues, though relatively few achieve the realisation of those aims that is to be found here (or avoid a dry-as-dust recitation of facts and figures), but in the next line we find a further objective, equally successfully attained: 'It has been a priority to produce a catalogue that is readable and easy to use.' So it proves to be, and one of the uses to which this book might be put, one perhaps unforeseen by its author but valuable nevertheless, is as a textbook for students and would be musical bibliographers, who could do little better than study the order, sense and clarity with which the great wealth of detail contained in its pages has been laid out. For it is the ability to organise and synthesise material, rather than merely to collect and present it, that marks out the real work of the scholarly bibliographer.

Rosemary Williamson has had access to the major, mainly private, collections of Bennett's autograph manuscripts and papers, and has been assiduous in tracking down, or accounting for, other traceable autographs. Whilst such manuscripts and all contemporary printed editions are described in full detail in the main entries, lists and analyses of paper types and publishers' plate numbers, necessarily of rather more specialised interest, are placed in appendices at the end of the book. There is an interesting account of the composer's relationships with his publishers which, incidentally, gives us a glimpse of the state of English music publishing in mid-nineteenth century. The author has eschewed the writing of a biographical chapter (Bennett's *Life* was undertaken by his son in 1907). Nevertheless, the summaries of each work's history and the quotations from letters which she does provide in abundance, build up a fascinating picture of his composing career and are what gives this book its appeal to the non-specialist reader. Williamson has been an advocate of thematic catalogues for many years and the brief incipits she provides here serve to validate her arguments. Quite apart from the way in which they uniquely identify each work or movement, the presence of actual music in a catalogue such as this enhances its appearance, its aesthetic value, its *musicality* if you like (not unimportant in a book about music), and

gives the reader with scant knowledge of Bennett's works, both a flavour of his style and an impression of his musical worth.

The production of the book, enhanced by a number of plates, reproducing extracts from some of Bennett's autograph manuscripts, is exemplary, as one would expect from this source. This is without question one of the most important works on nineteenth century English music to have come my way and I recommend it without hesitation or reserve. It should gain the widest possible circulation.

Paul Andrews

A. E. F. Dickinson *Holst's music: a guide*. Thames Publishing, 1996. xv, 219 p. ISBN 0-905210-86-7. £19.95

A few years before his death in 1978, the critic and author A. E. F. Dickinson completed a full-length critical study of the music of Gustav Holst (1874–1934) – then, as now, too litle-known and under-valued. Various problems prevented the publication of Dickinson's work, and now his pupil Alan Gibbs has edited and updated the original text, adding commentary on music which has come into publication more recently, and providing an excellent preface, bibliography, and list of Holst's works.

At first, this may appear a somewhat dreary, pedantic and analytical book, eschewing (as it deliberately does) almost all biographical details and connections between Holst's life and compositions, and providing over 150 music examples as well as various tables and schemes. On closer acquaintance, however, it proves to be fascinating and eminently readable, owing chiefly to the author's singular and fluently colourful use of the English language. His descriptive powers and evocative, imaginative writing carry his deep knowledge and understanding of Holst's output far beyond the average textbook idiom. Time after time, one comes upon some apt adjective, some striking simile, which brings the music more vividly to life.

In the eighteen chapters (some of which are given over to individual works, others to generic topics) Dickinson is by no means entirely uncritical of his subject. He has a few hard things to say about even the best-known of Holst's pieces (e.g. *The Planets* and the *St. Paul's Suite*). One feels, however, that these things are not said (as modern critics would) out of spite, but rather out of a genuine and profound *care* for his subject, trying at every turn to establish what the composer really meant.

One may turn to this book for authoritative, in-depth, sensitive and illuminating notes on the remarkable output of one of England's most significant and intriguing composers. There are twelve plates (many of which have never been published previously) including photographs of some of Holst's colleagues and their musical handwriting – a particularly welcome idea. In comparison with some other recent Thames books (such as those on Hadley and

Howells) the price may seem on the high side, but Dickinson on Holst is certainly well worth a place on the shelf of any musician's library.

Paul Edwards

Michael Kennedy *A catalogue of the works of Ralph Vaughan Williams*. 2nd edition. Oxford: Oxford University Press, 1996. ISBN 0-19-816584-6. £25

This catalogue, one way and another, has been with us for more than thirty years and anyone with more than a passing interest in Vaughan Williams is likely to have come across it in one of its previous manifestations. It first appeared as an appendix to Kennedy's seminal *The Works of Ralph Vaughan Williams* (Oxford: Oxford University Press, 1964), but it parted company from the main body of the text in the mid-1970s (not 1980 as the preface to this new edition implies; I remember buying a paperback copy of the text *sans* catalogue when I was a student), and reappeared in revised form as an independent publication. For the present edition, a number of corrections and additions have been made.

There is no doubt that this catalogue has proved to be an immensely valuable resource over the years, and Michael Kennedy's credentials as an authority on Vaughan Williams are unassailable. It was the first publication to reveal how incredibly fecund the composer was, and to list numerous works, mainly short and occasional pieces, that even his most devoted admirers had hardly heard of, let alone actually heard. Nevertheless, I feel uneasy about wholeheartedly recommending this revised edition, which in all matters essential, retains the basic structure of its 1964 original. Notwithstanding Kennedy's first-hand knowledge and enthusiasm, this catalogue is not the work of an expert in musical bibliography and I am afraid that it shows. Coverage is uneven and there is an immediately obvious lack of consistency in the depth of information provided; some works receiving very full treatment, others only a few lines. Kennedy acknowledges his debt to Peter Starbuck's FLA thesis (1967) and includes Starbuck's list of Vaughan Williams' writings, but the opportunity to reprint and update the bibliography of writings about the composer has been missed (ostensibly for reasons of 'space and the need for financial economy'). This is a great pity.

To see how far the standards of musical bibliography have moved on since this work was first published, one has only to compare it with Rosemary Williamson's catalogue of the works of William Sterndale Bennett (reviewed in this issue) with which it shares an imprint. Without entering into a debate about the relative merits of the two composers, it should be reasonably obvious that the stature of Vaughan Williams and his place in the history of English music qualifies him for similar treatment and more than amply justifies the need for a full descriptive and (preferably) thematic catalogue.

The two principal obstacles to this, I suspect, are that firstly, no one is currently undertaking the, admittedly daunting, task of compiling such a catalogue, and secondly, the sheer volume of his music would result in a book

considerably larger and more costly than the title under review. That is as maybe, and until that work is done, we still have Kennedy; but his book should now perhaps be regarded more as a stop-gap, rather than the definitive work we are waiting for.

Paul Andrews

John C. Dressler *Gerald Finzi: a bio-bibliography*. Westport: Greenwood Press, 1997. xiii, 200 p. [Bio-Bibliographies in music; no. 64] ISBN 0-313-28693-0. £55.50

Forty-one years after his death, Gerald Finzi remains perhaps the only significant English composer of the first half of the twentieth century not to have achieved the recognition afforded by an extended life and works study, a sorry state of affairs which is at last about to be remedied with the announcement for November release of Stephen Banfield's *Gerald Finzi – life and work* (Faber). A similar project was in fact undertaken very soon after Finzi's death, and with the active co-operation of his widow, by Diana McVeagh. Although this book was destined never to appear, recurrent references over the years to its impending publication, coupled perhaps with a scholarly courtesy and reluctance to plough another's furrow, did much to deter other writers from pursuing Finzi as a subject, especially at a time when revived interest in the composers of the 'English Musical Renaissance' opened up many equally worthwhile areas of exploration, resulting in substantial monographs dedicated to figures such as Grainger, Warlock, Balfour Gardiner, Moeran, Milford and Ferguson (the latter two close friends of Finzi). More recently, however, renewed interest in Finzi, deriving in part from the appearance of a spate of new recordings of his music, has encouraged a number of scholars to embark upon the much-delayed task of evaluating the composer's life and achievements. In this context, John C. Dressler's new bio-bibliography comes at an auspicious time, neatly drawing together previous research whilst playing the role of John the Baptist in heralding the impending release of Banfield's much awaited study.

The absence until now of such a study in itself provides ample justification for Dressler's attempt to collate the scattered writings on Finzi into a single bibliography. The composer's life in particular is very sketchily surveyed in the literature, with isolated incidents recorded in the biographies of other composers acquiring a disproportionate significance, as it is only through the synthesis of these anecdotes that it has been possible to build up a picture, however selective and inadequate, of Finzi the man. Dressler has been tireless in seeking out such references, although the absence of an illuminating passage from Stephen Lloyd's excellent *H. Balfour Gardiner* (Cambridge: Cambridge University Press, 1984) is a regrettable omission. Finzi's music has been discussed at greater length over the years, usually favourably but rarely with much critical rigour, and the present bibliography, in spite of the occurrence of a good many American university dissertations,

serves only to emphasise how much needs to be done in this field also. Inevitably a few quibbles arise; these include the absence of Hans Redlich's old *MGG* entry, with its unlikely but intriguing comparison between Finzi and Pfitzner, and of Gerald Moore's discussion from the accompanist's point of view of two songs from *Let us garlands bring* in *Singer and accompanist* (London: Methuen, 1953), and the omission of some significant British dissertations (such as D. F. Renouf's *Thomas Hardy and the English Musical Renaissance* (Nottingham: Trent Polytechnic, 1986). Dressler's coverage of some of Finzi's other pursuits, especially as a collector and champion of other composers whom he felt were becoming neglected, is also a little patchy; articles such as Margaret C. Crum's 'Working papers of twentieth-century British composers' (*Bodleian Library Record* 8 (1968), p. 101–103) might usefully have been included in this context.

Dressler's work is laid out with admirable clarity and simplicity. A biographical section is followed by a worklist, a discography, a bibliography and numerous helpful appendices, with effective cross-referencing being guaranteed by a straightforward system of allotting to each entry a number prefaced by a 'W' for work, 'D' for recording, and so on. But if the book presents few problems of navigation, this advantage serves also to draw attention to a major drawback in its content. Quite simply, the book is too large for its subject. A worthwhile assemblage of sources relating to Finzi does not amount to a volume of this size and in attempting to inflate the collation to its 200 pages, Dressler has been led to include great quantities of padding and ephemera which undermine the value of his book as a research tool. Thus the work list provides details not only of the premiere of each work, but also of other 'selected performances', frequently emanating from provincial America, while the bibliography in particular is weighed down with extended quotations from innumerable hastily written record reviews and passing notices in magazines.

The development of on-line databases and keyword searching have made it increasingly easy to produce comprehensive bibliographies of this type. In this new environment the responsibility of the information manager (whether a bibliographer as here, or a librarian helping to decipher *Music Index* for a student) is to evaluate and select material from the reams of computer print-out into a valuable synthesis. Dressler has worked hard to be comprehensive and his achievement certainly commands some admiration in this respect, but a more rigorously collated list of half the size would, I feel, in the end have made a more valuable contribution to the current sustenance and future growth of Finzi studies.

Christopher Grogan

Christopher Palmer *Herbert Howells: a celebration.* 2nd ed. Thames Publishing, 1996. 536 p. ISBN 0-905210-86-7. £20

The first edition of this remarkable book, published in 1992 to mark the centenary of the composer's birth, rightly received great acclaim, and it is

a measure not only of the excitement generated by the book but also of the enthusiasm and admiration for Howells' music that, a mere four years on, a second edition has now appeared. The joy and pleasure at all this is, however, overshadowed by the tragic and untimely death of the author, Christopher Palmer, in January 1995, whose passing in his 49th year robbed British music of one of its greatest champions, most sympathetic commentators, and most influential and sensitive benefactors. Paul Andrews, who provided the appendices (works-list, bibliography, and discography) for the first edition, has added a personal memoir by way of an obituary for Christopher Palmer, which must rank as one of the most beautifully written and moving of its sort to be found anywhere. Equally excellent is Andrews' essay 'The celebration continues' which is another compelling reason to acquire the second edition of this volume. *Herbert Howells – a celebration* is not a conventional biography, nor is it in any sense a dull work of academic musicology. The rather breathless enthusiasm and endearing *untidiness*, almost, of much of the book, conveys the impression of Christopher Palmer actually talking to you. There are numerous diary entries, quotations from letters, fascinating footnotes, transcribed conversations, music reviews (both by Howells and others), short articles, and so on, as well as no less than 48 pages of plates – all of exceptional interest: a veritable patchwork quilt, building up a vivid and wonderfully detailed picture of Howells, his life and his times.

The benefit of such a book as this, combining as it does what Palmer called a 'biographical conspectus' with a revised and updated works list is that it will appeal to enthusiast and scholar alike. (It would be good to think that many readers will be both). It could not be claimed that Palmer's prose in this volume is always up to the standard of his exquisite writing in his earlier, smaller book on Howells (Novello, 1978). Nonetheless, the haste with which one imagines the 'Celebration' was put together has not in any way lessened the quantity or quality of material included. There can be few, if any, of this species of compendium which make such compelling, absorbing reading. It is as if everything to do with Howells and what he wrote has been sought out, assembled, and lovingly presented to make up this treasure-house of a book, which by any standards must be accounted a bargain at £20 for not far short of six hundred well-filled and well-printed pages. The final result is, of course, what both composer and authors must have wished for most: to increase interest in Howells' music, and to send more and more readers in search of recordings and performances. The 20th Century has produced numerous English composers whose immense gifts are only starting to be generally appreciated. It is evident that Howells was one of the most gifted; and his enormous output, in many different forms, fully deserves the widest acclaim and admiration – just as this new book does.

Paul Edwards

[Those whose libraries invested in a copy of the first edition of this book (entitled *Herbert Howells: a centenary celebration*) should note that although the new edition contains a significant amount of new material and corrects a

number of errors in the earlier publication, it has been issued with the same ISBN. This needs to be taken into account, since computerised ordering systems may not be able to distinguish between the two editions – *ed.*]

Jeremy Tambling *Opera and the culture of fascism.* Oxford: Clarendon Press, 1996. 274 p. ISBN 0-19-816566-8. £30

In contrast to the almost inexhaustible supply of books which examine the proto-fascist elements in the music dramas of Richard Wagner, this welcome study attempts a much broader critique of late nineteenth and early twentieth century German and Italian opera within the context of the rise of fascism in both countries. While Wagner remains a central figure, Jeremy Tambling allots equal, if not greater status to Verdi and his successor, Puccini. Given the conventional interpretation of Verdi as a great humanist and libertarian, his inclusion may appear controversial. But in his examination of the libretto of *Otello*, particularly the interpretation of the central characters, Tambling offers convincing evidence of incipient fascist traits in the work, although I am less persuaded by the links which he attempts to draw between the light-hearted comedy of *Falstaff* and the growth of authoritarianism in Italian politics in the 1890s.

One of the most fascinating sections of the book concerns Richard Strauss. In his analysis of *Salome*, Tambling demonstrates how far the composer's conception of gender politics led him to stray from Wilde's original and far more radically orientated drama. This issue is developed further in the discussion of *Elektra*, where the author draws interesting connections between Hofmannsthal's attitude towards women and the reactionary and quasi-fascist writings of Otto Weininger. Although both these operas were at one time regarded as aggressively modernist in outlook, Tambling's interpretation suggests otherwise, implying that the composer's so-called retreat into the escapist world of *Der Rosenkavalier* was far from being a stylistic *volte face*. Moreover, given Strauss's increasing nihilism (in particular his inability to distinguish between art and kitsch) in the years following the First World War, his decision to throw in his lot with the Nazis appears far less surprising than the composer's apologists would have us believe.

Tambling's desire to break away from the discussion of opera as a hermetically sealed art form, not to mention his ability to draw upon an impressively wide range of literary, political and psychological writings, deserves considerable praise, although it leads him at times to place insufficient emphasis on the music itself, a weakness which somewhat undermines the effectiveness of his analysis of the Brecht/Weill collaboration on *The rise and fall of the city of Mahagonny*. Yet despite the efforts of Britten and a few other composers, it is difficult to disagree with Tambling's contention that this work effectively signalled the death knell of opera as an expression of 'high art'.

Erik Levi

Philip Stuart *The London Philharmonic discography.* Westport: Greenwood, 1997. viii, 531 p. ISBN 0-313-29136-5. £79.50

From the very first years of its existence in the early 1930s, the London Philharmonic has been extraordinarily active in the recording studio, and up to the present day can boast a tally of commercial releases numbering well over a thousand. Cataloguing such a volume of work is a mammoth enterprise by any standards, and Philip Stuart deserves special praise for his efforts. Under normal circumstances, a page by page reading of a catalogue of this nature would be a rather tedious undertaking, but such is the thoroughness and enthusiasm of Stuart's writing that this is never the case. Part of the strength and fascination of the book lies in the inclusion of comprehensive details relating to record labels, sessions, recording producers, conductors and performers, often as a preface to the information about the recordings themselves. As one might expect, Stuart provides exemplary indexes of repertory, conductors and personnel, and the layout of the book is particularly user-friendly.

Given the vast amount of reissued material that is now available on CD, it is fascinating to discover a number of interesting recordings that have not as yet resurfaced in this medium, including performances from the late 1940s featuring such conductors as Munch, Enescu, Celibidache and Bloch. Equally interesting is the range of repertoire which the orchestra has covered. Given the preponderance of recordings featuring Sir Adrian Boult, it is hardly surprising that British composers have a wide representation, with as many as ten recordings of Elgar's 'Enigma' Variations, and eight of his two symphonies. Elsewhere, however, there are some unexpected gaps. While Mahler features prominently, for example, Bruckner receives comparatively short shrift, with no recordings at all of the Third and Ninth symphonies. As far as the twentieth century is concerned, notable absentees include Prokoviev's Fifth symphony, the Third and Seventh of Sibelius, Ravel's *Daphnis et Chloe*, Stravinsky's Symphony in C and Schoenberg's Orchestral Variations.

Given the rather specialist requirements of commercial recording, it would be dangerous to draw too many conclusions from such analysis. Nevertheless, the opportunity to indulge in any sort of speculation about repertoire is much to be valued, particularly in a book which offers plain facts rather than interpretation. In every respect, therefore, Stuart's work is mandatory reading and provides an essential research tool for those interested in the historical development of one of London's principal orchestras.

Erik Levi

Laurence Elvin *Pipes and actions: some organ builders in the Midlands and beyond.* Lincoln: Laurence Elvin, 1995. xix, 408 p. ISBN 0-950049-8-7. £29.95

There can be few books on a specialist musical topic which have the ability to fire up the enthusiasm of the general reader, but this is definitely one

of them. Even someone with only a minimal interest in organ-building and its history would find a great deal in this superbly produced book to fascinate and enrich them. Drawing upon a lifetime of involvement with his subject – Laurence Elvin was 82 when he published this book – the author covers the life and work of a considerable number of organ builders, some famous, some obscure. Specifications are provided, but this handsome volume is very much more than a catalogue of stop-lists. In a most readable and yet well-researched style, Mr Elvin sets out social, architectural, musical, literary and family histories with unflagging zeal and in compelling detail. There are numerous photographs, well reproduced. Roy Massey, of Hereford Cathedral, contributes a Foreword, and there is even a message from the Prince of Wales.

A better-presented book, or a more illuminating one, on the world of church organs would be very hard to imagine. As a source of reference, it will surely become the standard work on its subject; as an absorbing and endlessly interesting read, it would come high on any enthusiast's list.

Paul Edwards

The Liber Usualis, ed. Moines de l'Abbaye S. Pierre-de-Solesmes. Great Falls, Montana: St. Bonaventure Publications, 1997. Score (1, 1881 p.). $107

What a surprise; this is like greeting an old friend. An old friend moreover, whom one hardly expected to see again until, on reaching the heavenly gates, one found it to be still in regular use by the *chorus angelorum* (together with the *English Hymnal* of course). Having believed for years that this book was completely unobtainable (and I speak from experience; second-hand copies are *extremely* hard to find and have you ever tried to get an inter-library loan copy? with English rubrics?), here is a brand new reprint, readily available again. St Bonaventure Publications, an American house specialising in reprints of traditional Catholic books and pamphlets, is to be heartily congratulated. Their intentions in bringing a classic work of music and liturgy to new generations of the faithful are also to the benefit of libraries which now have a fresh opportunity to acquire the most extensive and inclusive single-volume compendium of liturgical plainsong in existence. This is a more-or-less straight reprint of the 1953 edition (Tournai, Belgium: Desclée) with introduction and rubrics in English, to which has been added a small supplement of music for Saints' and other feast days, of interest largely to the American audience at which this re-publication is aimed, and not included in the original book. The calendar of moveable feasts has been updated and is now good until December 2028. Production values are commendably high, and in most respects follow the style of the original publication; it's a sturdy black hardback with the title blocked in gold on cover and spine; the binding is properly sewn, and there are six coloured marker ribbons. I presume that the text is photographically reproduced; it is certainly very clear and consistent.

So what is the *Liber usualis* and how does it differ from (for example) the *Graduale Romanum*, *Graduel triplex*, *Antiphonale monasticum* and other anthologies of chant that have been readily available for many years? As I have written here before, to understand the chant is to understand the nature of the liturgy which it serves. Others will argue that so-called 'Gregorian' chant can be listened to profitably in isolation; as 'pure' music in a non-religious context, without even any knowledge of the texts being sung. At worst it is ubiquitously promoted as a form of relaxation therapy, yet to treat the chant in this manner is as false and meaningless an aesthetic experience as to listen to a disc made up exclusively of slow movements from symphonies taken out of context; mere musical wallpaper. To appreciate Mozart, to listen rather than merely hear, one needs to understand his context; the context of plainsong is the liturgy and, irrespective of personal beliefs or lack thereof, a grasp of its essentials is necessary to the understanding of the chant. The division of the liturgy into Office and Mass is reflected in the books to which these categories were assigned. Thus chants for the Mass appear in the *Gradual* and those for the Office in the *Antiphonal*, and there are corresponding books containing the liturgical texts (both spoken and sung): the *Missal* and the *Breviary*. This proliferation of service books, to be used in conjunction with each other, identified a need for a single book for everyday use, which would not only contain all the spoken and musical items for Sundays, major feast days, and certain weekdays, but would arrange them in calendar order. Thus one could follow the structure of the liturgical day on, for example, Easter Sunday starting with Matins, continuing with Lauds, the minor hour of Terce, the Mass, Sext, None, Vespers and finishing with Compline. It was for this reason that the *Liber usualis* ('book for general use') was first published in 1896 with subsequent revisions in 1903, 1934 and 1952. It was not intended to provide fully comprehensive coverage of the monastic rite, for which it would be supplemented by the *Gradual* and *Antiphonal*, but it contains most of the services which would have been celebrated in the parishes and cathedrals for whom it was intended. In one very important respect it restores to circulation, material not to be easily found elsewhere, specifically the liturgy and music for the night Office of Matins of certain of the highest feasts (this Office is not covered by the *Antiphonal*) and includes two significant types of chant not encountered elsewhere; the Invitatories and the Great Responsories. The responsories in particular are substantial and sophisticated compositions, worthy of close study and it is good to see them back in circulation.

The Second Vatican Council in the early 1960s was responsible for throwing out such a quantity of bathwater, it is hardly surprising that a few babies were lost along the way. The abandonment of the Latin rite in favour of the vernacular, made many old service books redundant, and plainsong for a while all but died out, starved of its function in the context of a new 'accessible' liturgy. But as anyone who has sung the chant in whatever context in Catholic countries and witnessed its effect on people will confirm, this policy left a considerable void, spiritual as well as musical, and it was, I suppose, inevitable that nine hundred years of musical tradition would

eventually reassert itself. That the climate is now sufficiently favourable to make the re-issue of this book a viable proposition is of course an indication of the extent of the modern plainsong revival, but also points to a revived interest in deeper spiritual values.

There are a few specific notes of caution to be sounded for potential users of this compilation. The book contains 50 pages of prefatory material by way of instructions on how to interpret the notation, psalm and other common tones, and the interpretation of the various rhythmic signs employed by the monks of Solesmes in producing their performing editions. Much of this is still relevant and useful, particularly for the beginner, but the tone is magisterial and gives the impression that the rules were handed down from on high fully formulated, rather than, as we now know, representing an interim stage in an evolving tradition. It should be borne in mind that research into the performance of this music, much of it undertaken at Solesmes, has advanced since this book was last revised (c.1952), and knowledge gleaned from the study of early notations, together with some of the notation itself, is now incorporated into modern editions such as the *Graduel Triplex*. (Compare recordings made at Solesmes in the 1930s and 1950s with some of the more recent offerings.). Secondly, emphasis has shifted from the promulgation of a fixed, officially sanctioned, repertory of chants, to take account of the many variant readings in what was originally an oral tradition. Nominally identical musical and verbal texts differ, sometimes markedly, from manuscript to manuscript and monastery to monastery, and the very act of printing a version in a big book of this sort, diverts attention away from this notion of fluidity. The serious student will now go to the original manuscripts, of which facsimiles are becoming widely available; users of this book should beware of regarding the examples printed here as being absolutely definitive. Lastly, the calendar of feasts does not take into account some of the post-Vatican II revisions. This means, to pick a significant example, that the feast of the legendary begetter of this music, 'S. Gregorius Magnus, papa et Eccl. doctor', should be celebrated on September 3, not March 12 as in the calendar reproduced here. All this is to point out the obvious: although the *Liber usualis* was originally designed to transmit an official text, it was never intended to be a critical edition, and is still very much a book for 'use' in a practical sense. It should be warmly welcomed as such by all who love and perform this incredible music. For libraries, aside from the wealth of other music it contains, it is worth acquiring for the Matins Responsories alone.

Paul Andrews

[The *Liber usualis* is available from the following two agents in the UK at the price of £75: Carmel Books, PO Box 40, Liskeard, Cornwall, PL14 3YY. tel: 01579–344959; Philip Lund BA BD, Theological Bookseller, 1 Arbury Road, Cambridge, CB4 2JB. tel: 01223–565303.
(Carmel Books also has copies of a German reprint with rubrics and prefatory material in Latin)]

Robert Schumann *Konzert für Violoncello und Orchester a-moll op. 129.* Klavierauszug vom Komponisten, hrsg. von Joachim Draheim. Leipzig: Breitkopf und Härtel, 1995. Piano score (35 p.) + part. (Edition Breitkopf; Nr. 8507)

The cello concerto, once dismissed without fair hearing as a patchy product of Schumann's final years, is now increasingly regarded as central to the cellist's concerto repertoire. Schumann completed it in 1850 and appears to have been keen to see it in print without delay. The piano reduction of the orchestral accompaniment he undertook himself; the preparation of the solo part he entrusted to Robert Emil Böckmuhl who proved, to say the least, an awkward customer. Schumann hoped he would give the first performance, but Böckmuhl fought shy of committing himself, suggesting as a prerequisite numerous changes to the score which Schumann was wise in most cases to ignore. Schumann, in fact, never heard a performance with orchestra; the first documented one was given four years after his death by Ludwig Ebert in Oldenburg.

First Hofmeister, then Luckhardt, rejected the concerto and it was only at the third attempt that Schumann found a willing publisher in Breitkopf und Härtel. Correcting the piano reduction and orchestral parts was one of the composer's last acts before the breakdown of February 1854 which led to his attempted suicide. These appeared in August 1854 but the concerto was not published in full score until it was included in Breitkopf's *Gesamtausgabe* in 1883. For this new edition of the piano reduction, Breitkopf have taken as their source Schumann's original. It isn't always an easy ride for the pianist, but it does bear the *imprimatur* of one of the instrument's most accomplished masters. It also contains a minimal number of references to the scoring – one wonders if these are Schumann's and the present edition has been loath to amplify them.

The cello part in the score appears as in the 1854 edition, minus those additions by Böckmuhl which were suffered to remain, whereas the separate cello part has been liberally edited by Heinrich Schiff. His suggestions for performance include bowing, fingering and phrasing and spill over into a written commentary. One might doubt the wisdom of an edition which reflects so forcefully the tastes of a single performer, although in fairness a clear distinction is maintained between what is Schiff and what is Schumann. It does, however, make for a very crowded page, with editorial suggestions in several places appearing underneath the stave simultaneously with the original above. The Schiff approach also fixes an interpretation, not just in taste but in time, and players may be unwilling to approach the concerto through the performance traditions of the late twentieth century. In consequence they might prefer a part unadorned by later additions. Indeed, at a time when this is increasingly becoming the norm, Breitkopf's decision to buck the trend seems curiously old-fashioned.

Geoff Thomason

Antonio Vivaldi *Sonate für Oboe (Sopranblockflote) und Basso continuo c-moll RV 53* hrsg. von Martin Nitz. Leipzig: Breitkopf und Härtel, 1995. Score (16 p.) + 2 parts. (Edition Breitkopf; Nr. 8609)

For all his fecundity, solo sonatas by Vivaldi account for only a small fraction of his output and this is the only one specifically intended for oboe which has come down to us. The single source is a manuscript in the Sachsische Landesbibliothek in Dresden, Mus. 2389–S–1. Although Martin Nitz's new edition is not the first it does claim *Urtext* status, which is fine so long as performers accept this as implying a clear distinction between notation and intention. Common sense should dictate, for instance, that the presence of slurs in only the first seven bars of the last movement does not imply their omission when the rhythmic pattern they articulate continues unslurred. Nor should an almost complete absence of dynamics suggest that none is intended. Such observations ought to go without saying, were it not for the persistence of those who insist otherwise. Still, as Beecham said, a musicologist is a man who can read music but not hear it. In a brief preface, Nitz amplifies his own implication that the performer must decide for himself, but it's strange to find him referring to 'the adjustment of accidentals to present-day practice' when he retains Vivaldi's key-signature of only two flats throughout.

The edition also mentions the work as suitable for descant recorder and able to fill a gap left by the dearth of Baroque solo sonatas for the instrument. This is fairly harmless and good commercial sense now as in the composer's own day, although, on the evidence of the concerti and other chamber works, a genuine Vivaldi recorder sonata might have been written for the instrument in quite a different idiom.

Geoff Thomason

A century of English song: an anthology of 20th-century songs, vols. 1–4. Thames Publishing, 1994 etc. Various paginations. £7.95 each

These volumes are the first instalments of a series of ten, all to be published by Thames in collaboration with the Association of English Singers and Speakers, planned to be complete by the year 2000. The series title, *A century of English song*, is appropriate in two senses: not only does it cover works written during the last hundred years, but the collection will comprise approximately one hundred songs when complete. The Association of English Singers and Speakers, founded in 1913, initiated the publication of *Fifty modern English songs* in the 1920s, which now forms part of *A heritage of twentieth century British song* published in four volumes by Boosey and Hawkes. This new venture is intended to complement the *Heritage*, with which there is no duplication, drawing on material previously assigned to a number of different publishers and previously unpublished songs. Each volume

contains a selection of songs suitable for a single voice type (vol. 1 soprano; vol. 2, baritone; vol. 3, tenor; vol. 4, mezzo/contralto are those issued so far). The editorial policy specifically excludes songs which are readily available, particularly in collected editions (e.g. Finzi, Ireland, Britten), folk-song arrangements, and song cycles. Obviously this will mean that the complete project will not comprise an entirely representative survey of the genre but, since this is a practical performing rather than a critical edition and the exclusion of one item means another can be included, this hardly seems to matter. Most of the songs are reproduced from the original engravings, with consequent inconsistencies in the typography, but from a practical point of view this does not present any problems either. There is no critical apparatus but brief notes on the songs and their composers by Michael Pilkington are included in each volume.

Most of the songs have been previously published and some are theoretically available from their original publishers as authorized photocopies but, as John Bishop points out in his general preface, the problem is often knowing of the existence of a song, rather than obtaining a copy of it, such are the doldrums into which the whole genre of English song has fallen, and the value of having them collected together here is obvious. John Bishop's commitment to the publication of good quality songs is already well known; in recent years the presses at Thames have produced anthologies of W. Denis Browne, Herbert Murrill, Madeleine Pring, Betty Roe, Herbert Howells and others and, in association with the Peter Warlock Society, the complete songs of that disturbed genius. Here there is a good mix of established names (Parry, Stanford, Somervell, Bax, Gurney, Bantock, Berkeley, Jacob, Howells, Rubbra, Vaughan Williams), many of whom are currently enjoying revivals in other fields, and some newer items including premiere publications of songs by Gordon Lawson, Trevor Hold (a clever paraphrase/parody of Purcell), Betty Roe and Elaine Hugh-Jones. Much of this is well within the mainstream tradition of the early part of the century, containing little either in the choice of words or in the setting of them, to trouble or disturb. However, whilst there is nothing really modernist, and certainly no post-modernism, in the volumes under review, and few settings that would unduly tax the talented amateur, some of the more recently composed items do venture into refreshingly acerbic harmonic waters and make greater rhythmic demands on the performers. (Nevertheless it came as a shock to find Elisabeth Lutyens in the baritone volume, but it turns out that her piece, a witty setting of Auden's *Refugee blues*, is modelled on Britten's *Cabaret songs* and so safely tonal!).

It is beyond the scope of this notice to discuss the relative merits of the songs presented here. Suffice it to say that there are some real gems and whilst some are more interesting than others, I have failed to find a complete dud amongst the forty or so on offer. The series is still in progress, and suggestions for items to be included in future volumes are welcomed by the publisher, perhaps the perfect opportunity for a foray into the stacks to dig out some forgotten masterpieces. I note that although vol. 4 has an imprint date of 1996, the commentary is able to tell us that David Cox died this year!

There are several reasons for suggesting that this collection should find a place in any music library: it promotes good-quality music in a much neglected area; the volumes are inexpensive, well-produced and represent excellent value for money; there is little chance of the duplication of existing stock. Thames Publishing are ploughing a lonely furrow; they deserve our support.

Paul Andrews

Brio Volume 34, Number 2. pp. 120–121.

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.)

Allan W. Atlas, *The Wheatstone English concertina in Victorian England.* Oxford: Clarendon Press, 1996, ix, 155 p. ISBN 0-19-816583-0. £35

Elizabeth Aubrey *The music of the troubadours,* Bloomington: Indiana University Press, 1996 xiii, 326 p. ISBN 0-253-33207-9. £41.95

The complete annotated Gilbert & Sullivan ed. Ian Bradley. Oxford: Oxford University Press, 1996. xiv, 1197 p. ISBN 0-19-816503-x. £25

Virginia Brookes *British Keyboard Music to c.1660: sources and thematic index.* Oxford: Clarendon Press, 1996. xvii, 413 p. ISBN 0-19-816425-4. £80

Performing the music of Henry Purcell ed. Michael Burden. Oxford: Clarendon Press, 1996. xvii, 302 p. ISBN 0-19-816442-4. £48

Peter Clive *Schubert and his world: a biographical dictionary.* Oxford: Clarendon Press, 1997. xxvi, 310 p. ISBN 0-19-816582-x. £29.95

John C. Dressler *Gerald Finzi: a bio-bibliography.* Westport: Greenwood Press, 1997. xiii, 200 p. ISBN 0-313-28693-0. £55.50

Luis Gasser *Luis Milan on sixteenth-century performance practice.* Bloomington: Indiana University Press, 1996. ix, 222 p. ISBN 0-253-21018-6. £20.99 (pbk)

Jane Girdham *English opera in late eighteenth-century London: Stephen Storace at Drury Lane.* Oxford: Clarendon Press, 1997. xiv, 272 p. ISBN 0-19-816254-5. £45

John Harley *William Byrd: gentleman of the Chapel Royal.* Aldershot: Scolar Press, 1997. xvi, 480 p. ISBN 1-85928-165-6. £45

George R. Hill and Norris L. Stephens *Collected editions, historical series & sets, & monuments of music: a bibliography.* Berkeley: Fallen Leaf Press, 1997. xliv, 1349 p. (Fallen Leaf reference books in music; 14). ISBN 0-914913-22-0. $250

Richard Hudson *Stolen time: the history of tempo rubato.* Oxford: Clarendon Press, 1996. xv, 473 p. ISBN 0-19-816667-2. £15.99 (pbk)

Michael Kennedy *A catalogue of the works of Ralph Vaughan Williams.* 2nd edition. Oxford: Oxford University Press, 1996. ISBN 0-19-816584-6. £25

Georg Knepler *Wolfgang Amade Mozart.* Cambridge: Cambridge University Press, 1997. xvii, 374 p. ISBN 0-521-58823-5. £13.95 (pbk)

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Konrad Kuster *Mozart: a musical biography.* Oxford: Clarendon Press, 1996. xviii, 409 p. ISBN 0-19-816339-8. £25

Alexander Poznansky *Tchaikovsky's last days: a documentary study.* Oxford: Clarendon Press, 1996. xvii, 236 p. ISBN 0-19-816596-x. £20

Lisa M. Peppercorn *The world of Villa-Lobos: in pictures and documents.* Aldershot: Scolar Press, 1996. 336 p. ISBN 1-85928-261-x. £35

Richard Rastall *The heaven singing: music in early English religious drama: 1.* Woodbridge: Boydell & Brewer, 1996. xxi, 422 p. ISBN 0-85991-428-3. £55

John Reed *Schubert.* Oxford: Oxford University Press, 1997. xvi, 270 p. (The master musicians) ISBN 0-19-816494-7. £13.99 (pbk)

Jim Samson *Chopin.* Oxford: Oxford University Press, 1996. xii, 322 p. (The master musicians) ISBN 0-19-816495-5. £25

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Kathryn Elizabeth Sheldryck *Blackbird has spoken*. New York: Vantage Press, 1996. 56 p. ISBN 0-533-11588-4. $10.95

Robert Snarrenberg *Schenker's interpretive practice*. Cambridge: Cambridge University Press, 1997. xxiii, 175 p. (Cambridge Studies in music theory and analysis; 11) ISBN 0-521-49726-4. £40.00

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Andrew Thomson *Vincent d'Indy and his world*. Oxford: Clarendon Press, 1996. xv. 234 p. ISBN 0-19-816220-0. £30

Virgil Thomson *Everbest ever: correspondence with Bay Area friends*, ed. Charles Shere with Margery Tede. Berkeley: Fallen Leaf Press, 1996. x, 95 p. ISBN 0-914913-39-5.

Jonathan P. Wainwright *Musical patronage in seventeeenth-century England: Christopher first Baron Hatton (1605–1670)*. Aldershot: Scolar Press, 1997. xviii, 470 p. ISBN 1-85928-278-4. £52.50

Roland John Wiley *The life and ballets of Lev Ivanov: choreographer of 'The nutcracker' and 'Swan Lake'*. Oxford: Clarendon Press, 1997. xix, 306 p. ISBN 0-19-816567-6. £45

Rosemary Williamson *William Sterndale Bennett: a descriptive thematic catalogue*. Oxford: Clarendon Press, 1996. xxv, 567 p. ISBN 0-19-816438-6. £75

Brio Volume 34, Number 2. pp. 122–123.

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

All the items listed here are available in the IAML(UK) Library.

The following abbreviations have been used in the list:

FAM = *Fontes artis musicae*
ForumMb = *Forum Musikbibliothek*
MRSQ = *Music Reference Services Quarterly*
Notes = *Notes: Quarterly Journal of the Music Library Association*

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Michael Cook, 'Managing the archives: a basic program', *FAM* 43 (1996), 235–241

Nou Dadoun, 'On developing a jazz recordings collection', *CAML* [Canadian Association of Music Libraries] *Newsletter* 25 no. 1 (1997), 14–19

Jan Dahlin, 'Archival descriptive standards', *FAM* 43 (1996), 271–273

Mary Wallace Davidson, 'Music Library Association: report of the Self-Study Steering Committee', *Notes* 53 (1996/97), 1092–1105

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Brio Volume 34, Number 2. p. 124

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