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International Association of Music Libraries, Archives and Documentation Centres (United Kingdom Branch) International  
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# BRIO

*JOURNAL OF THE UNITED KINGDOM BRANCH OF THE INTERNATIONAL  
ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES*

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# Nema National Early Music Association

NEMA - the national organisation for everyone concerned with 'early music', whether professional or amateur. Publications include a quarterly newsletter and a twice-yearly journal, *Leading Notes*, as well as the annual *Early Music Yearbook*. NEMA looks for the support of new members in order to continue its work on behalf of the early music movement in Great Britain. Members receive free copies of publications and reduced entry to conferences, etc. Enquiries about membership should be made to the Administrator.

An essential reference book for the world of early music. Packed with information, including:

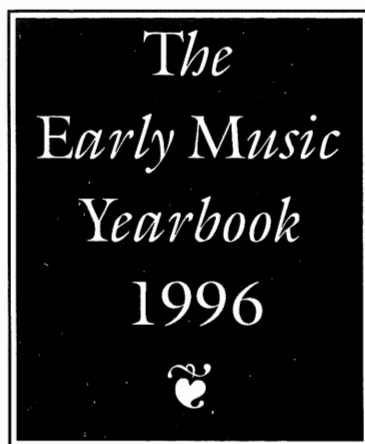
Directory of useful addresses

Articles on early music organisations in the UK

*Buyers' Guide* to more than 600 early music instrument makers worldwide, with the types of instruments offered for sale

The *Register of Early Music*, listing nearly 3,000 individuals and ensembles, including performers, teachers, instrument makers, scholars and listeners, with sub-listings by activity and location.

NEMA (O)  
Holly Bush House, Caythorpe,  
Grantham, Lincs NG32 3BS



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

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## EDITORIAL

So, farewell then Michael Tippett, Robert Simpson, Wilfrid Josephs, not to mention Georg Solti and Klaus Tennstedt. Not since 1983, when Herbert Howells, Adrian Boult, William Walton and Cathy Berberian all died within weeks of each other, can I remember such a distressing cull of distinguished musicians. Tippett's death affected me especially. As an undergraduate in the mid-seventies, I was captivated by his music and ideas and long-time readers of this journal may remember that my first contribution in 1978, my first excursion into print in point of fact, was a re-jigging of a catalogue and bibliography of the great man, originally compiled as a degree exercise (vol. 15 no. 2). Throughout his long life, Tippett was much engaged by notions of time and eternity, bound up intimately with a close interest in magic and astrology. The title of his first book of essays and broadcasts, *Moving Into Aquarius* (London: Routledge, 1959), reflects these concerns, and at the time of his ninetieth birthday in 1995, he said that his one remaining wish was to see in the new millennium. In one sense it's a shame that he didn't live quite long enough to realise that ambition, though I'm glad that he remained in reasonably good health right up to the end, but in the long term it really doesn't matter at all. Time and dates are all relative and arbitrary, and the last wishes of the elderly, whilst certainly not unimportant, inevitably diminish in significance once they have gone.

Another composer's last wishes have been in the news recently. As I write this, preparations are under way for the first public performance of Elgar's Third Symphony, as completed by Anthony Payne (see *News and Views*). People are apt to be much exercised by the idea of one composer taking on another's work and, predictably, this has excited a good deal of comment both for and against. As it happens, the main thrust of the arguments against Payne's work, have less to do with the fact that Elgar's sketches do not amount to a complete work (thus invalidating any comparison with Deryck Cooke's completion of Mahler's Tenth symphony, which has at least something by Mahler in every bar) and much more to do with the dying composer's instructions to W H Reed not to let anyone 'tinker' with it. That Reed promptly published a selection of the sketches as an appendix to his book *Elgar as I Knew Him* (London: 1936), instead of burning them as Elgar had suggested sheds interesting light on his own interpretation of that request, perhaps even on Elgar's seriousness in making it. It is noteworthy that the reasons given for the Elgar family's change of heart in finally giving permission for the work to be undertaken, have to do with the expiration of Elgar's

copyright in 2005, after which in theory, anyone could have a go, although Elgar has, in fact, already been out of copyright for eight years from 1984 to 1996. Personally, I am not moved by the argument that we should observe Elgar's last wish for his symphony; it has more than a hint of sentimentality attached to it and preserves a spurious mystique concerning the composer's sketches and his wishes for them. Those who think otherwise will not, of course, be compelled to listen to the results. Had these sketches been hidden only to come to light in a dusty corner of a library some fifty or a hundred years hence, I can't imagine that any music librarian would stand in the way of serious professional work being done on them; would we not rather be claiming the credit for a major find? Is there any substantial difference between Anthony Payne's work and that of Bryan Newbould on Schubert? No one should entertain any illusion that what we will be hearing will be what Elgar intended, any more than we hear what Mozart intended in his Requiem, and who has scruples about that? It is one composer's view, using another's given material, of one set of possibilities. It may not give the world a masterpiece, but if it only hints at one then it will have added to the sum of human creativity; if not, then it can be decently ignored. I for one, will be listening avidly.

Tippett, so far as I am aware, has not left any uncompleted works. His career was planned and managed meticulously, and he announced his 'retirement' in 1995. Nevertheless not everything of his is publicly available. His case is not dissimilar to that of Britten, in that there is extant a number of early works, including some ballad operas and a symphony, which he chose not to include in the official canon, but presumably also chose not to destroy; perhaps they too may be released. The controlled publication of Britten's unknown early music over the last few years has added considerably to our knowledge of his working methods and development as a composer. I hope that it may also be possible in time, to have a similar opportunity to view the mature music of Michael Tippett in the light of his early struggles with form and technique.

[Since writing the above, Elgar's Third Symphony has of course been received with great acclaim — Anthony Payne received a standing ovation at the premiere on 15 February. For an Elgar scholar's reaction to the work, see Robert Anderson's article 'At the judgement court', *Musical Times* 139 (April 1998), 24–7.]

## WHO NEEDS MUSIC LIBRARIANS ANYWAY? FROM FQM TO OLU

*Ian Ledsham*

(Music Information Consultancy)

What need have we of further witnesses? I hear you ask. He's finally flipped! Lost his marbles! Slid gracefully from his trolley! Gone stark staring bonkers! After all, who in their right mind would pose such a question in a journal whose principal readership consists of music librarians? Unfortunately, library managements up and down the country have been asking just this question increasingly over the past 20 years. And all too often they have answered, Not Us.

It is not just music that has suffered this treatment. The prevailing wisdom has held that subject specialists are not necessary in librarianship. But music seems to have suffered more than most subjects. A view has emerged that music is difficult or elitist — especially classical music. Added to that is the increasingly widely held view that music (for which read CDs) is a prime income generator — and you need sales staff and accountants, not specialists, to generate income, don't you? Finally, the refusal of successive governments to regard music as core material in the library, or if they regard it as core material, their failure to say so unequivocally and loudly, has added to the demise of music collections, and of opportunities for music librarians.

If there are fewer collections, or fewer specialist collections, it follows that there is no need for education devoted to music librarianship. This has certainly been the view of UK Information Studies departments. There has been no specialist music librarianship course in the UK since about 1980. The ending of music librarianship courses was hastened by changes in methods of librarianship training. When I qualified in 1978, I followed what was then a comparatively recent, but increasingly popular option: a first degree of choice (in my case, music) followed by a higher degree or diploma in librarianship. In these days of acronym overload, this is now called FQM — First Qualification Master's. The reduction to one year of librarianship study meant refining the syllabus; and one obvious method was to remove all subject specialisation, whether it be music librarianship or children's librarianship. We cannot blame the library schools for this. They were responding to demands from potential students, who did not want to spend another three years training after a first degree, and employers, who increasingly wanted library managers.

In fact, the lack of specialist collections and the increasing prevalence of recordings in music libraries does *not* mean that there is no need for music librarianship skills. In a slightly different context, that of music education in schools, and in a much-publicised statement at the beginning of 1998, Sir Simon Rattle said, in response to the accusation that music was elitist, 'It isn't, but it does have to be taught. Nobody says learning French or German is elitist, but you have to be taught them; you aren't born speaking them.'<sup>1</sup> It is paradoxical that, in libraries serving an ethnic community we expect to provide librarians who speak the language, but in a library with a substantial music community the ability to 'speak the language' is not a pre-requisite, indeed may even be regarded as a hindrance. If you are not going to provide specialist music librarians, you do need to provide a level of training in handling music materials for those librarians who are going to have to deal with the music community.

Aware of the lack of training, IAML(UK) had been expressing concern for some years when, in 1995, the newly re-launched Music Libraries Trust suggested to the Executive Committee that it might be willing to fund a lectureship in music librarianship. The suggestion was passed by the Executive to the Education & Courses Committee, of which I was acting Chair. The suggestion was taken up by the Committee who devised a questionnaire to be sent to all UK Information Studies departments. This is reproduced in Appendix 1. The responses to that questionnaire – and I still have them – were uniformly depressing. Comments such as 'insufficient demand from students' and 'too specialist' seemed to confirm our worst fears. But amongst the negative responses were some which, perhaps scenting money on offer, indicated willingness to consider a lecture or lecture series. Of these, the most exciting was a suggestion from the University of Wales, Aberystwyth that, rather than a lecture course we should consider developing a module in Music Librarianship to be included in the distance learning B.Sc degree offered by the Open Learning Unit (OLU) at Aberystwyth's Department of Information and Library Studies (DILS). This is the largest distance learning course for librarianship in the country.

This seemed an imaginative suggestion, and early in 1996, I met with Clare Thomas, Director of the Open Learning Unit, and Nancy Kenny, Secretary of the Music Libraries Trust. As a former dancer, Clare Thomas had an innate feeling for the importance of the performing arts and the need for adequate education. Both Lady Kenny and Michael Freegard, Chairman of the Trustees, were convinced of the importance of this project, and determined it should succeed. The conviction and enthusiasm of these three was to prove essential to the project, and I want to place on record here the thanks of IAML(UK) to them for their support and enablement.

As discussions proceeded, it became clear that preparing a module was going to be bigger than originally envisaged. The OLU advised that the project would require three to four months full-time work. A costing was drawn up. This was much more than was available for the project. The Music

<sup>1</sup> *The Times*, Monday 2 February, 1998.

Libraries Trust, however, had already begun to appreciate that its role in many of the projects it wanted to pursue should be that of facilitator, and its members set to find ways of funding the project. In the meantime, the Executive Committee had invited me to undertake the work of researching and writing the proposed module. A contract was agreed between MLT, OLU and me in the Autumn of 1996. As part of that agreement, I was to attend a course in writing Open Learning materials at Aberystwyth in December 1996. I well remember that first visit, since I drove through heavy snowstorms across the tops of the mid-Wales mountains to get there!

Money was finally secured at the beginning of 1997,<sup>2</sup> and work began in earnest with a thorough review of music librarianship literature. It soon became clear that librarianship had changed so much since the mid-1990s, that the bulk of literature to be surveyed would be post-1990. There followed visits to a number of music libraries of different types to discuss what individual librarians regarded as essential elements for inclusion in any course. And as a result of a brief presentation at the 1997 Annual Study Weekend, other factors were considered. A proposed syllabus for the module had been drawn up in October 1996, but we had not progressed very far into the work when the OLU suggested that what had been proposed as a 10-credit module should become a 20-credit one. I was assured that this would not mean twice the work. In fact, it has increased the workload from what was originally proposed, but it has allowed a more flexible product, as will become clear.

A brief digression is necessary here to explain what Open Learning is. The concept aims to remove barriers for access to education which traditional courses often require. Many open learning students have worked as library assistants and are seeking to improve their qualifications. In some cases, this practical experience is counted in place of the A-level passes that traditional courses require. In many cases, students will be undertaking their study whilst holding down a job. They also have to work in isolation, removed from their fellow students and lecturers, apart from the annual study week which takes place in January or July, depending when students begin the course. This means that course materials must be structured in a non-traditional way. It also means that everything required for the course, including any reading material, has to be included with the course material.

The course is modular. Subjects are taught in discrete, self-contained packages called modules. Each 'chapter' of a module is called a unit. Modules carry a given number of credits, and a stated number of credits must be earned to obtain a degree. Some modules are compulsory (core modules), others are optional (electives). Music Librarianship is being offered as two elective modules of five units each, each module worth ten credits. Module 1, *An Introduction to Music Librarianship* is designed to give a taste of music librarianship, to prepare students who may have to manage a music collection within a wider responsibility. It explains basic concepts which must be grasped when dealing with music in libraries. Module 2, *Advanced Music Librarianship* looks in more detail at the tasks of the music librarian. Module 1

<sup>2</sup> Through the generosity of the Britten-Pears Foundation.

can be taken on its own – which is attractive to students who may not want to be music librarians but have an interest in music. It should also mean that, as more students take this option, a wider range of professional staff will have some knowledge of the requirements of music librarianship. Module 2 can only be taken after completion of Module 1, and is aimed at those who see themselves making a professional career in music libraries. The outline syllabus of the two modules is reproduced in Appendix 2.

It has taken twelve months to produce the modules. The work has been a team effort. Although I have had to write every word of the course, there has been editing work to ensure that the style is appropriate to Open Learning. This has been undertaken mainly by Dr. Sue Lithgow. Tanya Rogers has had the unenviable task of trying to get material out of me to often unrealistic deadlines. Once each unit has been written, edited, modified and agreed, it then has to be desktop published by the OLU, incorporating graphics and visual aids, all of which are designed to help the student study.

As work progressed it became clear that there were two areas which were going to be difficult to teach 'off the page': the description of various printed and recorded music formats; and the study of reference sources. The first of these areas is to be taught using a video produced by the OLU. The original idea for teaching reference sources was to develop an interactive disc or CD-ROM. As we explored this possibility it became obvious that the time and expertise needed was greater than the funding available would allow. We are still keen to develop this option in the medium term, but for the time being, reference sources have to be taught by a combination of written material and a compulsory study session at the annual study week, which I have agreed to teach for the first couple of sessions.

The first module came 'on stream' in January 1998. Eight students have opted for the module. At the study week 'Meet the Tutors' session, I spoke to a dozen more students who were interested in tackling this module sometime in 1998. It remains to be seen how many will actually take the option. Module 2 will be available for students by the time you read this. It remains to be seen what take up there will be, but the signs are favourable.

The next stage will be making available an equivalent module within the M.Sc distance learning course. (The present modules are only available on the B.Sc course). After that, the module must be made available on a 'stand-alone' basis as part of a professional development option for librarians. This will be a new move for Aberystwyth, but there is enthusiasm for it within OLU. That enthusiasm has to be transmitted to the University authorities before the stand-alone option becomes a reality.

This project has been a new and exciting one for all involved. For the Music Libraries Trust, it was the first time that it had acted as 'broker', obtaining external funding rather than using its own limited financial resources. Hopefully, this new role of enabler is one that the Trust will be happy to develop. For the OLU, it was the first time that an external tutor had been used to develop a course. Given the natural conservatism of academic institutions, the positive and outgoing attitude of the OLU was essential to persuade the University authorities to accept this approach. For me, it has been

an opportunity to review and revise what constitutes music librarianship. It has also involved learning new writing skills – very different from the traditional academic essay or management report. One person's view will obviously vary from another's but I hope that by inviting comments at an early stage, and by visiting a range of libraries, I have produced a fair and reasonable guide to music librarianship within the constraints imposed.

## Appendix 1

**International Association of Music Libraries,  
Archives and Documentation Centres  
United Kingdom Branch (IAML UK)  
founded 1953**

### SURVEY OF LIBRARY AND INFORMATION SCHOOLS

Do you offer any specific training in music librarianship?

If so, please describe the training.

If not, have you ever offered any specific training in music librarianship?

If so, please describe the training. Why was the training discontinued?

Do you have students each year who seek or gain employment in music librarianship?

If so, how many?

Are you aware of the Annual Study Weekend in music librarianship hosted by IAML(UK)?

Would you consider

1) Initiating a training course, seminar or lectureship of your own accord?

2) Hosting a lecture?

3) Hosting a series of lectures on various aspects of music librarianship?

Further comments

*Thank you for completing this survey. We would welcome your comments by telephone: contact Ian Ledsham, Acting Chair of the IAML(UK) Education Committee (0121 414 5851) or Joan Redding, Secretary to The Music Libraries Trust on (0171 765 2244).*

*An s.a.e. is enclosed for your convenience. Please return this survey by 30 November 1995.*

*Initial Questionnaire sent to UK Information Studies Departments*

## Appendix 2

### Outline Course Syllabus

#### Module 1 - An Introduction to Music Librarianship

Basic requirement - some musical interest, eg. having sung in a choir or played in an orchestra

#### Music Libraries: the whys and wherefores

Historical outline  
Music Libraries in the 1990s  
International dimensions

#### The Nature of the product

Music as a commodity  
Music and its users  
Printed music vs. recorded sound  
Formats

#### Information Retrieval: an introduction

Titles and their problems  
How to search effectively  
Incorporating music into an online system  
Classification

#### Supply and demand

Acquiring music  
Major reference sources  
Copyright - an introduction  
Performance materials  
Inter Library Lending

#### Managing the music library: staff, stock, finance

The Music Library in a larger organization  
Training requirements  
Storing music  
Income generation and other financial issues

#### Module 2 - Advanced Music Librarianship

Basic requirement - some degree of musical knowledge, eg. A-level or similar, or Grade 8 practical or two years practical experience in a music library

#### The Music Business

Who owns what?  
Copyright/Performing right  
Acquisition  
Sale & hire

#### Information management I: Authors and titles

Cataloguing  
The problems reviewed  
Codes  
Dealing with recordings and manuscripts  
ISMN etc  
Practical examples

#### Information management II: subject analysis and online display

Subject description  
Subject heading schemes  
Keyword searching  
Music in the online environment  
Search problems reviewed  
Display problems  
Adapting commercial systems to display music materials

#### Information sources

Printed & electronic reference sources

#### Past present and future

Training and management issues  
Avoiding isolation  
Training library assistants  
Storage and preservation of valuable materials  
Current concerns and developments

## MUSIC LIBRARY ONLINE

Kate Sloss  
(Librarian, Trinity College of Music, London)

Celia Duffy  
(Performing Arts Data Service)

### Electronic Libraries

For many years now there have been predictions about the evolution of the electronic or virtual library. To those of us working with music, the 'library without books' has always sounded like one of those *Tomorrow's World* predictions - by the 1980s we will all be eating pills instead of food, etc. - since many of our users continue to require the actual, hard copy of a score on their music stands. Music librarians in higher education have observed the growth of the Electronic Libraries Programme (eLib) since 1994 and have perhaps not seen any direct application to their work. Having attended a day of presentations by the eLib document delivery projects last November, I can testify to eLib's achievements in the application of new technologies and in forging partnerships with the commercial sector. These projects are clearly making a very positive impact on the lives of academics. But for music libraries, digitisation, electronic document delivery and on-demand publishing can offer at best only a partial means of improving services to our users. Legal obstacles, primarily copyright and performing right, and technical obstacles make the availability of these kind of services unlikely in the near future. It is not clear how quickly technical developments will be able to provide mass access to books and monographs, never mind scores, and many older works are too fragile and rare to be suitable for copying.

### eLib Phase 3

The 1995 Anderson report on library provision for researchers pointed out the impossibility of all higher education institutions building adequate independent research collections, and the increasing imperative to share resources. The report recommended that 'networks of libraries should be encouraged to develop at national or regional level, which might be discipline based or cover a number of subject areas', and that these networks should provide simple, swift and cost effective means of locating and gaining access to material. Fifteen million pounds was initially allocated to the 'Electronic

Libraries Programme', managed by the Joint Information Systems Committee on behalf of the funding bodies. A series of waves of funding proposals resulted in the eLib programme consisting of around 60 projects. Many of the projects are involved in, or tackle, overlapping or complementary themes; several of the projects and programme areas are also working closely with other digital/electronic library initiatives, some of these having a more international focus. The programme is not overtly a research programme, its main remit is to provide a body of tangible, electronic resources and services for UK higher education, and to effect a cultural shift towards the acceptance and use of these resources and services in place of more traditional information storage and access methods.

The Higher Education Training Council initiated *eLib phase 3*, which in March 1997 invited proposals for *Large Scale Resource Discovery* projects. A small group from the London music conservatoires saw the potential in this impenetrable and jargon-ridden circular. Colleagues in other conservatoires were brought in, our proposal was submitted in May, and rejected in June. This was swiftly followed by an embarrassed phone call from the Funding Council to say that we had been sent the wrong letter and that they did in fact wish to fund us. We never did find out who got the other letter and had the good news followed by the bad.

Four projects were chosen, and these started officially in January 1998; three are for regional networks:

*CAIRNS* (Scotland); *RIDING* (Yorkshire & Humberside); *M25* (Greater London); and the fourth is *Music Library Online*, a subject based network with UK-wide coverage.

### Clumps

The *Music Library Online* project aims to use the Z39.50 protocol to create a virtual union catalogue for music on the world wide web. Anyone with access to the web will be able, with a single search, to examine the holdings of all the libraries in the consortium. Technically, this is known as a 'clump' of OPACs. Z39.50 is a protocol which defines a standard way for two computers to communicate for the purpose of information retrieval. It provides a consistent view of information from a wide variety of sources, so that databases from different library systems can be included in the same search. A library user, or a member of staff, will use their local OPAC to submit a search request to a central clump server. Software on this server will perform a search on all (or selected) databases from the music libraries clump, create a set of records and send this result to the local OPAC.

### Membership of the Consortium

The consortium which successfully submitted a proposal for funding a music clump comprises nine UK music conservatoires:

Birmingham Conservatoire	Guildhall School of Music & Drama
Leeds College of Music	Royal Academy of Music

Royal College of Music	Royal Northern College of Music
Royal Scottish Academy of Music & Drama	Trinity College of Music
Welsh College of Music & Drama	

Together, the nine conservatoire libraries hold an incomparable set of scholarly resources for musicians. With access to each other's holdings through a virtual clump, they will be able to provide facilities on a scale which they are unable separately to support from their own resources. The Higher Education Funding Council is keen to promote cross-sectoral partnerships, both with public sector and commercial organisations, and funding for the eLib phase 3 projects has been conditional on cross-sector participation. This is one area where we have a real edge over other projects, since through IAML(UK) and other more informal links, or for practical purposes such as interlending, music librarians in public, academic, national and special libraries have a long history of collaboration. For us, eLib funding offered a means of achieving something we had discussed for some time. We are inviting music libraries from other sectors to join the consortium from January 1999. To qualify, libraries must have:

- an internet connection
- the majority of their music collection catalogued online
- a Z39.50 compliant library system

The considerable diversity among the current library systems provides scope for testing the compatibility of new generation Z39.50 compliant systems such as Unicorn with much larger systems based on older software and holding shared catalogue data. Work will start with the five libraries which currently have Z39.50 compliant catalogues. These are Birmingham Conservatoire at the University of Central England, Royal Academy of Music, Royal Northern College of Music, Guildhall School of Music and Drama, and Trinity College of Music. The remaining four libraries will join in the second stage of the implementation in 1999.

### Management and Cataloguing issues

The project will be staffed by a full-time co-ordinator (Mo Baines), based at the University of Central England, a technical consultant and a music libraries consultant (Katharine Hogg). A Steering Group comprising senior librarians from the nine institutions with representation from the Performing Arts Data Service, Project EARL, independent consultants and Fretwell Downing, which is contracted to carry out the technical implementation, will play a very active role. One of the project's early priorities is to agree a common standard among the members of the consortium for bibliographic description. Technical difficulties will be tackled with the support of Fretwell Downing, in co-operation with the other eLib projects and similar initiatives in Canada, USA and Australia. *Music Library Online* is intended as a



prototype for other subject clumps. It is clear from the initial meetings of our bibliographical standards committee that, if we can resolve the music-specific problems and enable successful Z39.50 search and retrieval, then transferring to other subjects will seem like child's play. Interestingly, bibliographical standards is the one committee that everyone wanted to be on, obliging the steering group to limit numbers. Music librarians are obviously happier immersing themselves in debates on uniform titles than preparing budget forecasts for the finance committee!

### A National Music OPAC

During the next three years, the project will also be looking at management issues: access; interlending; charging; fairness; ownership of bibliographic records, etc. One result which the HEFC is hoping to see established as a result of these eLib projects is co-operative purchasing and holdings agreements. The benefits to music library users could be tremendous. All of us involved in the project are feeling a great sense of optimism and excitement. *Music Library Online* has the potential to develop into a virtual union catalogue for music with genuinely national coverage.

(Based on an article originally published in *IAML(UK) Newsletter* (Number 34, February 1998.) For further information, please contact Project Director, Kate Sloss, at Trinity College of Music Library, 10 Bulstrode Place, London W1M 5FW. Email: ksloss@tcm.ac.uk

## MUSIC BIBLIOGRAPHIES OF 1996

Richard Andrewes  
(Head of Music, Cambridge University Library)

This is the sixth annual list of bibliographical publications for the previous year. Please note that although all the items in this list have the imprint 1996, several were actually distributed only in 1997.

The list is based on the accessions of the Cambridge University Library, with additional items received or reviewed in *Notes, Fontes Artis Musicae*, and *Music and Letters*, with reviews noted. It excludes information from Library of Congress 'Cataloguing in publication' cards and publisher's catalogues or fly sheets. Entries are classified in a similar manner to Vincent Duckles *Music reference and research materials*, (5th edition by Ida Reed). Schirmer Books, 1997, to which this might be regarded as an annual supplement, though with fewer annotations!

### Dictionaries

#### General

Noltensmeier, Ralf & Gabriela Rothmund-Gaul, *Das neue Lexikon der Musik*. Stuttgart: Metzler, c1996. 4v. ISBN 3-461-00398-9

This is actually a translation of Marc Honegger's *Dictionnaire de la musique* (2nd ed. Paris, 1986)

Vignal, Marc. *Dictionnaire de la musique*. Paris: Larousse-Bordas, c1996. 2v (2059p). ISBN 2-03-750013-0

#### Biographical Dictionaries, International

Claghorn, Gene. *Women composers and song writers: a concise biographical dictionary*. Lanham, MD; London: Scarecrow Press, c1996. 247p. ISBN 0-8108-3130-9

Ficher, Miguel, Martha Furman Schleifer & John M. Furman. *Latin American classical composers: a biographical dictionary*. Lanham, MD; London: Scarecrow Press, 1996. 403p. ISBN 0-8108-3185-6

Review by Antoni Pizà in *Notes*, v. 54, 1997-98, p. 61

Morris, Mark. *A guide to 20th century composers*. London: Methuen, 1996. 640p. ISBN 0-413-45601-3

Randel, Don Michael. *The Harvard biographical dictionary of music*. Cambridge, Mass: The Belknap Press of Harvard University Press, 1996. 1013p. ISBN 0-674-37299-9

*Dictionaries of Jazz, Popular and Folk Music*

Asbjørnsen, Dag Erik. *Cosmic dreams at play: a guide to German progressive and electronic rock*. Glasgow: Borderline Productions, 1996. 237p. ISBN 1-899855-01-7

Freeman, Steven & Alan Freeman. *The crack in the cosmic egg: encyclopedia of Krautrock, komische Musik, and other progressive, experimental & electronic musics from Germany*. Leicester: Audion Publications, 1996. 288p. ISBN 0-9529506-0-X

Heatley, Michael. *The Virgin encyclopedia of rock: the world's most comprehensive illustrated rock reference*. [New ed.] updated and fully revised. London: Virgin Books, 1996. 304p. ISBN 1-85227-666-5

Helander, Brock. *The rock who's who*. 2nd ed. New York: Schirmer Books; London: Prentice Hall International, c1996. 849p. ISBN 0-2-871031-2

Jackson, Rick. *Encyclopedia of Canadian country music*. Kingston, Ont.: Quarry Press, c1996. 210p. ISBN 1-55082-151-2

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## NEWS AND VIEWS

### Barry Brook and Heintz Werner

*Brio* reports with sadness the deaths of two of our most distinguished colleagues in the wider international world of IAML. Barry Brook, who died on 7 December, was very much a larger-than-life figure, once encountered, never forgotten. The very first time I saw him was at the 1980 International IAML Conference in Cambridge, where I remember him giving an animated talk on the coming technological possibility of combining scores, recordings and commentaries of any particular work, on the same disc; the ultimate study package. Discs in 1980 meant LPs; compact discs were then still three years away, and these possibilities all seemed very remote indeed. But how far sighted he was is borne out by the news, reported below, that DG Classics have just issued the first disc in a project to achieve precisely that goal. Barry Brook was the begetter of many projects in IAML and involved with many more. He will be much missed. As we go to press, we also note the death of Heintz Werner, former IAML Vice-President and Chair of the IAML Constitution Committee. Dr Werner, who was Head of Berliner Stadtbibliothek from 1952 to 1992, died in Berlin on 10 February aged 76.

Paul Andrews

### C. B. Oldman Prize

The annual C. B. Oldman Prize, awarded by IAML(UK) for the best music reference book by a British or UK resident author, has been awarded to Professor Michael Twyman for his *Early Lithographed Music: a study based on the H. Baron Collection* (Farrand Press, 1996. ISBN 1-85083-039-8. £70). Michael Twyman's book has also received MLA's award for the best reference book of 1996. *Brio* extends warmest congratulations to Professor Twyman on this notable double achievement. Previous winners of the Oldman prize include Richard Turbet, John Parkinson, John Wagstaff and Donald Clark.

### IAML International Conferences

Details of three forthcoming international conferences are now available on the world wide web. A preliminary programme for this year's conference in San Sebastian is at <http://www.cilea.it/music/ianl/ssebast.htm>. A brief

introduction to the 1999 conference in Wellington, New Zealand can be seen at <http://www.ccc.govt.nz/library/iaml199/>. Finally, IAML(UK) readers will be interested to know that a notice advertising Edinburgh 2000, the organisation of which is currently being undertaken by the UK Branch, has been posted on the Branch's own site at <http://www.ex.ac.uk/~JACrawley/conf2000.html> - happy surfing!

### Wighton Collection

Dundee's Wighton Collection of early Scottish music has made its debut on the internet with 60 illustrated pages of information on the scope and content of this unique collection. The Wighton Collection is principally concerned with Scottish music but also contains examples from all over the British Isles. It contains much that is unique, such as the 'Blaikie' Manuscript, or extremely rare. The internet site has been produced as a prelude to the publication later this year of the enhanced 'Wighton Database' which is being edited by Brian Clark to include extensive tune indexing, graphics and other features. The original database, published in 1995, is available at Dundee Central Library amongst other locations in Scotland, and can also be seen in the United States at the University of Texas, Austin. The feasibility of placing the enhanced database as a subscription file on the internet is currently being explored. The URL for the web pages is <http://www.dundee.city.gov.uk/dcchtml/mrd/centlib/wighton/wighton.htm>.

### Music Publishing News 1 - Complete Editions

#### *Breitkopf & Härtel - Mendelssohn Complete Edition*

The *Leipziger Ausgabe der Werke von Felix Mendelssohn Bartholdy* presented in November at 'Leipzig Mendelssohn-Festtage' pursues the goal of making accessible to the public in an adequately scholarly form, all of Mendelssohn's accessible compositions, letters and writings along with all other documents relevant to his life and works. A considerable number of Mendelssohn's works are still waiting to be published; many others have been published in an unsatisfactory manner. The *Leipziger Ausgabe* edited by the 'Sächsische Akademie der Wissenschaft zu Leipzig' is published by Breitkopf & Härtel, publishers of the first Mendelssohn edition (1874-77) by Julius Reitz. The editorial board consists of Christian Martin Schmidt (chair), Rudolf Elvers, Peter Ward Jones, Friedhelm Krummacher, R. Larry Todd and Ralf Wehner. The first two volumes contain the Piano Concerto in A minor and the *Magnificat* in D major, and the first volume of Mendelssohn's letters will appear during 1998. For full details contact Breitkopf & Härtel, Buch- und Musikverlag, Walkmühlstrasse 52, D-65195 Wiesbaden, Germany, e-mail [pr@breitkopf.com](mailto:pr@breitkopf.com).

#### *Oxford University Press - The William Walton Edition*

Between now and 2002 (the centenary of the composer's birth), Oxford University Press is issuing a new collected edition of Walton's works, in 23

volumes. The Edition is being prepared under the general editorship of the scholar and conductor David Lloyd-Jones in consultation with Walton's biographer, Stewart Craggs. Each work will be newly edited and checked against the composer's manuscript (where available), previously published editions and all other relevant material. The Edition aims to present practical and definitive texts for each work, based on the form in which the composer ultimately wished it to be performed and including it in some cases, both original and revised versions. Introductory essays will place each work in its historical context and in the composer's *oeuvre*.

The first four volumes, published during 1998 will contain Symphony No. 1, *Facade* Entertainments, *Henry V: A Shakespeare Scenario*, and Shorter Choral Works without Orchestra. The scores will be hardback and available both individually and on subscription. For full details contact Oxford University Press Music Department, tel: 01865 556767; fax: 01865 267749; e-mail: music.enquiry@oup.co.uk

### Music Publishing News 2 – A New Symphony By Elgar?

There can hardly be anyone even remotely involved with music who does not by now know that the Third Symphony of Sir Edward Elgar, left as seemingly incoherent sketches by the composer at his death in 1934 has been completed and performed to some critical acclaim. Its status has ever remained a subject of hot debate (see this issue's Editorial). As the sketches were first published in 1936, the work automatically falls into the public domain in 2005, thereby enabling anyone to realise the symphony. In the light of this, the Elgar Estate authorised the composer and Elgar expert Anthony Payne, to make an 'official' performing version based on his intimate knowledge of the composer's working practices. Payne's realisation was published by Boosey and Hawkes as a full score to coincide with the work's premiere by the BBC Symphony Orchestra conducted by Andrew Davis on 15 February 1998. Further performances are planned including one during the 1998 Proms season. 'The Sketches for Symphony No. 3 elaborated by Anthony Payne', to give the work its full published title, has been simultaneously issued on compact disc together with another disc containing the sketches themselves and a commentary by Anthony Payne. The recordings are issued by NMC Recordings Ltd with the numbers NMC D053 (Symphony) and NMC D052 (Sketches and Commentary). The full score has the ISMN M-060-10714-6 and costs £24.95.

### CD-Pluscore

A new compact disc by the celebrated Italian pianist, Maurizio Pollini, of Beethoven's Sonatas Op. 11, 12 and 21 'Waldstein', is the first Deutsche Grammophon recording to feature CD-Pluscore. This is a new audiovisual software programme developed by Schott Musik International together with

DG. It connects audio information (music) with visual information (musical score, text) that can be accessed via the CD-ROM drive of a PC. CD-Pluscore is intended as a serious interactive learning tool for music students and teachers, as well as enhancing the pleasure of music lovers in general. To run the software, users will need an IBM compatible PC (80486 or above) with 8 Mb RAM, Windows 3.1 or Windows 95, a CD-ROM drive, soundcard, and graphically enhanced printer. CD-Pluscore gives users the opportunity to follow the score on screen synchronously with the recording; to prepare an individual edition of the score, using the built-in editing function, adding fingerings, dynamics and marks of expression to the score which may be printed out to the user's own desired page size and layout; to consult analyses of the works separately, or in conjunction with the score and recording; to access illustrated articles on the composer and performer. The CD can of course, be played simply as a recording on a conventional CD player. The disc number is 435 472-2. Further recordings using CD-Pluscore are to be issued by DG during 1998.

### Directory of Music Libraries in Finland

A classic example of how to compile a really useful guide to music library resources is now available. *The Directory of Music Libraries in Finland* has been published on the world wide web and makes for very interesting perusal. Entries are grouped under four subheadings: University Libraries; Special Libraries; Public Libraries and Other Collections and each contains, in addition to the basic directory information, contact names, e-mail addresses, links to home pages on the web, opening hours, user profiles, details of collections (including any special collections), databases and catalogues. Everything is clearly and logically arranged and the whole is a joy to browse. The URL is <http://www.kaapeli.fi/~musakir/engdir/index.html> – when is someone going to do a similar job for the UK?

### New IAML Treasurer

The IAML Council has appointed Martie Severt as the new treasurer of the international body, to succeed Pam Thompson whose term of office comes to an end in 1999. Congratulations both to Martie, and to Pam, with thanks for all her hard work over the years in the post.

### EU Copyright Proposal

A proposal for a Directive harmonising aspects of rules on copyright and related rights in the Information Society has been presented by the European Commission. The proposal would adjust and complement the existing legal framework, with particular emphasis on new products and services



containing intellectual property (both on-line and on physical carriers such as CDs, CD-ROMs and DVDs), so as to ensure a Single Market in copyright and related rights while protecting and stimulating creativity and innovation within the EU. It would in particular harmonise rules on the right of reproduction, the communication to the public right (including making protected material available on-demand over the internet), the distribution right and the legal protection of anti-copying systems and information for managing rights. The proposal is intended to benefit users, rightholders, and investors, such as providers of on-line services. The proposal reflects not only extensive consultations based on a 1995 Green Paper, but also international development in this area. In particular, the proposal would implement the main obligations of new Treaties agreed in December 1996 in the framework of the World Intellectual Property Organisation (WIPO) on the protection of authors, performers and phonogram producers.

Further details are contained in 'Copyright in the information society: proposal for a Directive' *Single Market News* (Newsletter of DG XV - Internal Market and Financial Services) No. 10 (Dec. 1997), 22-3.

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## BOOK REVIEWS

(edited by Christopher Grogan)

*Music for choirs*, ed. A. Helen Mason. 2nd edition. [S.1.]: East Midlands Regional Library Association, 1997 xi, 347 p. ISBN 0-950908-55-x. £50

Helen Mason's new edition of the East Midlands region's *Music for choirs* supplies data on sets of choral music, and libretti, held in the public libraries of Cambridgeshire, Derbyshire, Leicestershire, Lincolnshire, Norfolk, Northamptonshire, Nottinghamshire and Suffolk; with, as an added bonus, details of sets holdings of the Britten-Pears Library in Aldeburgh. All entries are provided with library locations, and with a note of the number of copies in the set. It is a well-assembled product, provided with a sufficiently loose ring binding to allow it to be opened flat, thus facilitating use in general and photocopying in particular; and its shiny cover is easy to clean. Both of these features are a reminder that it is, essentially, a *practical* publication, intended for use by performing groups planning their next concert or simply looking for some unfamiliar works with which to broaden their repertory. But behind the practicality are two further features which I found fascinating. The first of these was the opportunity provided to survey the vast number of vocal sets held in the East Midlands area: pages 1-263 each list around 20 titles, so the catalogue as a whole must contain well over 5000 items in total. The second was the joy of flicking through details of works whose composers must by now be long forgotten, but who wait in a sort of cryogenic limbo for the day when their work may once again become popular enough to justify its resurrection. Libraries are their deep freeze. Furthermore, and taking our cue from Flanders and Swann's lament for the lost branch lines of England, we might wonder whether anyone any more asks for the Bach work whose listed English title is 'God kindles his fire in mysterious places', potentially a sure-fire hit (excuse the pun) at an arsonist's ball, but whose origin turns out to be the chorale 'Es glänzet der Christen in wendiges Leben', BWV456. J. Barritt's 'A merry gipsy band are we', for two or three-part female chorus, has probably long ago fallen foul of political correctness; and E. Bullock's 'Yeo, yeo, yeo, yeo, yeo, sir!', while having advantages for those who find text learning difficult, is no longer likely to pack them in at Nottingham's Albert Hall or the Retford Women's Institute. It is amusing to find a piece by Brahms entitled 'Little dustman', and my personal favourite is Thomas Dunhill's 'A wet sheet and a flowing sea', doubtless a nautical ditty but likely to cause havoc and offence at the local incontinence clinic.

As usual the reviewer is expected to find something to criticise, and there is indeed some room for improvement in certain areas of the catalogue. First of all, the cross-referencing is not always as thorough as it might be. The song 'All under the leaves, or The seven virgins' is not listed under its alternative title. Two different versions of the 'Song of the nuns of Chester' appear under 'Chester carol' and J. H. Arnold, who made an arrangement of it, but nowhere are the two versions collocated. 'Oh no John, no John no' is not in the catalogue proper, or in the titles index on p. 265-347, and will only be found under 'Classic English folksongs for upper voices'. This highlights another problem, namely that not all the collections listed have a full inventory of contents listing both composer and work. The madrigal 'Alla cazza' has a cross-reference to *The King's Singers madrigals, vol. 1*, which simply lists those composers whose works are in the collection, but not the works themselves; while a search for 'Alla cazza' in the titles index gives no information on its creator either. On the other hand, Oxford University Press's *Anthems for choirs* series has full lists of composers and works. Listing of works under their editors might, surely, be useful – after all, if a choir has enjoyed some folksong arrangements by a particular editor, might it not enjoy some more? – but editors are not, by and large, listed in the main catalogue. I do also feel that a subset of the database listing works suitable for performance by children might help hard-pressed schoolteachers, as might a subset of musicals for the adventuresome amateur operatic society. Whether it would be worth annotating entries to show which of the sets listed has a piano score for rehearsal purposes I leave to the wisdom of others, and it would of course generate considerable extra work. These are all matters for the third edition. For now we should salute the achievement of the editor and her helpers in producing a catalogue which is remarkably free of typographical errors (always a plus with this reviewer), and which will be used in a wide variety of ways by an equally wide variety of users.

John Wagstaff

James E. Perone *Orchestration theory: a bibliography*. Westport: Greenwood Press, 1996. xi, 183p. (Music reference collection. no. 52) ISBN 0-313-29596-4. £51.95

As far as I know this book is the first in its field, and as a consequence a great duty to be accurate, comprehensive, and thorough is laid upon its compiler. Professor Perone scores only averagely on the first count, as his new book contains rather too many typographical errors for comfort, though fortunately most of these are easy to spot, to mentally correct, and to indulgently pass over. On comprehensive- and thoroughness he does much better: the 327 works on orchestration and orchestral arranging which he lists make an impressive total, and are followed by a 'general bibliography' of a further 572 items, including periodical articles and doctoral dissertations. Anyone who wishes to follow the development of the discipline of orchestration

will be grateful for the chronological list of orchestration treatises on p. 131-150, comprising one treatise from the 18th century (L.-J. Francour's *Diapason* ['Diapson' in Perone, and lacking diacritics] *général de tous les instruments à vent*, Paris, 1772); 28 from the 19th century; and 297 from the present one, a total considerably swelled by specialised dissertations. Eagle-eyed readers will already have calculated that the total in this list is one short of the 327 mentioned in the main bibliography: I hope I may be excused not having done the cross-checking which would have been required to ascertain which unfortunate author has had his work ejected from the latter compilation. Perone then extracts three further lists from his main inventory, i.e. one of treatises dealing with jazz-band arranging; 'band-related treatises' and works dealing with specific instruments. The whole is rounded off by a name index.

My only real criticism of the volume is that we are not told anywhere how the information in it has been gathered. My guess is that Perone has, sensibly, started with the bibliographies on 'Orchestration' in *The New Grove*, and with Gunther Schuller's article on 'Arrangement' in *Jazz Grove*, and has supplemented these with citations from *The Music Index* (the periodical entries follow the idiosyncratic citation system of that source), and from *Dissertation Abstracts*. He mentions OCLC, which must have provided much material on the monograph side. The compiler is in no way to be criticised for taking this approach, but the result of his secrecy is that we are not able to tell how many of the items listed he has actually *seen*. Annotations are rare, and a number of citations have obviously come straight out of *The New Grove*, with consequent lack of terminal page numbers. Sometimes, indeed, page numbers are missing completely. Citations of chapters from conference proceedings also follow *New Grove's* rather unhelpful style, which does not provide full bibliographic information and is therefore likely to baffle the uninitiated. On the plus side, 194 of the 572 items in the general bibliography post-date 1980 (i.e. are post-*New Grove*), and 66 of these are from post-1990 (including two from 1995). Of the 52 items in the bibliography which pre-date volume 1 of the *Music Index*, 11 are in *The New Grove*, and the remainder are from the periodicals *Etude* or *School Musician*, the latter providing many of the citations on arranging for school orchestra.

The art of good marketing is to convince customers that they want something which, up to the moment at which it is introduced to them, they don't *know* they want. When Perone's book arrived on my desk it aroused mild interest, but a closer examination has led to a conspectus of my current collection of orchestration texts, and a fair-sized dissertation order to University Microfilms. Perone has successfully assembled a core group of texts on orchestration and band arrangement which will result in his book being the standard text on its subject for some time to come. In spite of its price it is well worth purchasing consideration.

John Wagstaff

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

In June last year, as chief cataloguer of the establishment where I am also the music librarian, I was dispatched to London to attend two conferences. One was about the electronic dissemination of theses. The other was a big international jamboree on the future of the electronic library. I found myself opposing the former, and saying so to the understandably unreceptive conference organizers, their essential premise being that every British doctoral thesis should be electronically 'published'. Regardless of whether such theses in America and some European countries are regarded as 'publications', I disagree on the grounds that a thesis is an educational test, an examination, and this status should be signified by rendering it less accessible than work deliberately prepared for publication. For instance, some theses contain detailed material that is only appropriate for proving an intellectual point or providing scholarly data within the context of an examination or test. The few researchers who require that esoteric or technical material can relatively easily obtain access to the thesis, which for other interested parties would prove unnecessarily detailed. Of course there is nothing to stop authors publishing theses verbatim – one thinks of the recent Garland series of British theses on music – but the wholesale, compulsory electronic publication of doctoral theses misrepresents and misunderstands their function.

What emerged from the latter conference is that even the most technologically minded information specialist is no longer talking about electronic transmission annihilating book or journal publishing, but rather is seeing the two exist side by side, complementing one another, for the foreseeable future.

These two issues came forcibly to mind while I read Jonathan Wainwright's book. It is based on his doctoral thesis reduced from two volumes to one. This makes it more readable, portable and approachable. Nevertheless the author provides references to the less digestible statistical information in his thesis, but which he omits from his book. Those who need to refer to his tables for their own research, or who are not disposed to take on trust the summaries in his book, can then refer to the thesis at the library of the author's university, or elsewhere.

Wainwright has discovered that Christopher Hatton was the catalyst for the copying of a large number of musical manuscripts in England during the middle decades of the seventeenth century. They consist mainly of native or Italian chamber and vocal music. The book is in two parts. The first is biographical and bibliographical narrative. This exhaustive research centres around the activities of three copyists: John Lilly, Stephen Bing and George Jeffreys, himself a skilled composer. Furthermore there were four Christopher Hattons. In order to place his subject, the third Christopher Hatton, in context, Wainwright provides a family history and an account of each of the other Christopher Hattons. The last three are successive generations, but

II was only a distant cousin of I. II is of musicological significance as the dedicatee of Orlando Gibbons's sole set of madrigals in 1612.

The author has tracked down 65 manuscripts known to have been compiled under the patronage of Christopher Hatton III. These are catalogued in Part Two, which also contains Wainwright's reconstruction of the Hatton music collection which provided the printed sources from some of which, Hatton's scribes made their copies.

Wainwright strikes a judicious balance between being willing to go off at a tangent for the sake of the completeness of a topic, and being clear about issues he considers it inappropriate to pursue. So he is willing to use his sources to draw conclusions about a topic such as 'The dissemination and influence of Italian music in Restoration England' but declines to launch into a discussion of Italianate features in the music of Blow and Purcell. He is good at revealing lines of contact, such as that which existed between Hatton and Henry Aldrich, Dean of Christ Church, Oxford. Throughout the book, minute detail is expressed in an easy style, (research at the Public Record Office would have revealed that the Hattons owned a house in the parish of St. Bartholomew, Smithfield, in London). The entire work is a major contribution to music bibliography and is strongly recommended to all libraries which hold musical collections of any substance or significance.

Richard Turbet

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

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

Hard on the heels of Elizabeth McKay's new, comprehensive account of Schubert's life are two books that may be thought to represent two extremes of musical biography. John Reed's work, first published in 1987, newly revised by the author for the Schubert bicentenary, is first and foremost a *musical* biography. Eschewing the time-honoured life and works format of the Master Musicians series, Reed acknowledges what many Schubertians instinctively perceive, that the composer's life in a very real sense *was* his music, and not just because Schubert's 'career' as a musician did not follow a conventional route. Rather, as Reed himself describes it at the start of his penultimate chapter, the 'task of reconciling Schubert's private life with the inner world of his imagination becomes so difficult as to seem irrelevant'.

Central to Reed's book then, is the music. Despite comments on dozens of compositions, Reed's prose rarely becomes overburdened. His discussion of Schubert's enduring interest in the instrumental fantasia is typical, combining descriptive flair with analytical concision. The late *Fantasia in F minor* for piano duet, one of Schubert's great masterpieces, was the culmination of various experiments with cyclic organisation that had preoccupied him

since adolescence. The tonal scheme, alternating F minor/major with the Neapolitan F sharp, 'exhibits a perfect Schubertian symmetry', while Schubert's return at the close to the opening melody, binding the structure together, sounds to Reed's ears 'like the musical equivalent of a cardiac arrest'.

The revisions are for the most part minor. Reed deletes a few exaggerations or speculations that crept into the first edition. For example, his off-hand dismissal of the four Novalis Hymns of 1819 ('featureless') is cut, and the history of Schubert's final illness is approached with greater caution than before. Some details are also added to take into account recent research findings, especially where the new information has a bearing upon chronology. Most significant, perhaps, is Reed's apparent endorsement of the theory of Schubert's homosexuality. Maynard Solomon's thesis 'fits so neatly with some of the comments quoted in the Memoirs' and 'must be taken into account, for instance, in Schubert's relationship with Mayrhofer, and with Platen, with the musical establishment of Vienna, and the various women in his life.' Both these quotations derive from the new introduction, suggesting a major re-think in the pages ahead. The theory is not, however, accorded the same credence or coverage in the main body of the text. The appendices – a calendar, alphabetic list of works, personalia and select bibliography – have all been revised by Paul Reid. Otherwise, this revision, including the nineteen plates, will be largely familiar to owners of the first edition.

Peter Clive's new *Biographical Dictionary*, meanwhile, attempts a comprehensive assimilation of the *dramatic personae* of Schubert's life. With over 300 entries, supported by a bibliography of over 17 pages, Clive casts his net wide. Included are entries not only for Schubert's personal friends and acquaintances, but also poets, publishers, biographers, painters, performers and many others. For scholars and Schubert enthusiasts alike, Clive's book constitutes an extremely useful reference tool. It is also likely to stimulate further research into the composer's social environment. One benefit of such a systematic presentation of biographical material is the opportunity it creates for assessing the current state of research. As recent discoveries have demonstrated, a full picture of the activities and relationships among the members of Schubert's circle is only now beginning to emerge through the tenacious investigation of hitherto remote archival sources. Clive conveniently provides the starting point for any number of such searches.

His method of presentation is simple. Abbreviated references to the bibliography document each entry, with the exclusion of such key reference works as Otto Erich Deutsch's *Documentary Biography*. In order to achieve maximum clarity, all page references are omitted and most birth and death details are relegated to the index. Clive rightly draws attention to inconsistent or unreliable evidence deriving from Schubert's friends and others after his death. In the entry for Carl Maria von Weber, for example, he skilfully interweaves the divergent reports of the cooling in relations between Weber and Schubert in 1823 with Deutsch's own interpretation of the evidence. The degree to which the author assumes familiarity with the primary reference sources is evident here, since no bibliographic reference is offered. Elsewhere, Clive untangles the intricate web of associations and

intermarriages that characterised the music publishing business during the early nineteenth century with some success. Useful also, are the lists of works published by each firm appended to the relevant entries. The publishing firm of Tobias Haslinger in particular would clearly benefit from further study, not least since Haslinger published several large-scale works – *Winterreise*, the Piano Sonata D.894 and the Mass in B flat D.324 – during Schubert's lifetime.

To a certain extent, Clive's book also serves as a 'biography of biography', including as it does a number of diverse figures central to Schubert's rediscovery: the conductor Alfred Manns, composer Arthur Sullivan and scholar Otto Erich Deutsch, for example. Deutsch is also an honourable exception to the chronological cut-off-point of 1900. By observing this self-imposed rule, Clive acknowledges the wisdom of hindsight; any choice among modern interpreters would he states, be 'a highly personal one'. Perhaps inevitably, though, a few good candidates for entry within Clive's framework are missing, for example Johann Carl Smirsch, who appears in a few documents around 1824 as an acquaintance of Schubert's through his friend the painter Leopold Kupelwieser. Surprising also, is the lack of separate entries for the violinist Leopold Jansa and cellist Josef Merk, both of whom are known to have programmed Schubert's music in their solo concerts in Vienna, sometimes with the composer's own participation.

Completing this well-produced volume are a very welcome alphabetical index of Schubert's works (including page references), a chronicle of Schubert's life and an attractive collection of seventeen plates.

Rupert Ridgwell

John Rink *Chopin: The piano concertos*. Cambridge: Cambridge University Press, 1997. x, 139p. (Cambridge music handbooks). ISBN 0-521-44109-9. £24.95 (hbk); ISBN 0-521-44660-0. £8.95 (pbk)

*Chopin: The piano concertos* is one of the most recent additions to the highly acclaimed Cambridge Music Handbooks, a series of short, but comprehensive studies of select musical works. In his reappraisal of Chopin's piano concertos op. 11 and op. 21, and the so-called 'third' concerto, Op. 46, John Rink maintains the high standards of previous handbooks in the series. The book is extremely informative and well documented, and Rink's concise prose is nicely varied in tone, whether historical, analytical, or as in some places, highly personal in interpretation. Directed at a wide audience of performers, academics and general readers, Rink's perceptive musical insights carry the authority of both scholar and skilled performer.

Given the chequered reception history of the two piano concertos, Rink assumes a revisionist stance throughout the book. He re-evaluates the works in a positive light and advocates that, contrary to 'the anachronistic and tendentious criticisms of past authors', Chopin's concertos are worthy of the 'enthusiastic reception' they initially received. They are, he asserts, 'truly great

works', and throughout the book he offers evidence for his claim. Rink's aim is twofold: first, to provide a comprehensive background to the works in terms of their context (Chapter 1), creation (Chapter 2) and, above all, reception (Chapter 3); and second, to reconsider each movement from an appropriate analytical standpoint using performance-related criteria (Chapter 4). This fourth chapter most fully reveals Rink's intentions to indicate rather than dictate, to guide the reader through the music rather than propose one 'definitive' interpretation. The final chapter of the book focuses on the *Allegro de concert* (Op. 46).

In Chapter 1 ('Contexts'), Rink discusses the generic background and genesis of the two piano concertos. These concertos mark the end of Chopin's early Warsaw compositions, following in the wake of other 'post-classical concert music' written by Chopin in the *stile brillante*. Rink implies that they are pivotal as well as assimilative: 'the concertos distil all the influences from Chopin's formative years [among them *bel canto* opera, virtuoso pianism, national idioms, improvisations, Bach and Mozart] into a unique stylistic voice, one to be articulated in a wide range of music throughout the following decades'.

The composition, first publication and initial reception of the two concertos are documented in Chapter 2 ('Creation') with reference to Chopin's own correspondence and public reviews. Rink observes certain parallels between the two works, in particular, their rapid composition and similar three-movement models. But at the same time, he highlights their individual idiosyncrasies, all the while maintaining a reasoned, unbiased approach. Despite the enthusiastic early reception of the E minor Concerto (Op. 11, published in 1833) and Chopin's apparent preference for performing this work in public, the F minor Concerto (Op. 21, published in 1836) is by no means deemed inferior. Moreover, Rink suggests that 'the F minor was released at a respectable distance from Chopin's 'warhorse' for commercial reasons (not, as some have claimed, because Chopin had lost the parts en route to Paris or had left the score in Warsaw)'. Perhaps the greatest insights however, come from the short section devoted to 'Chopin as teacher'. The lengthy quotation from Wilhelm von Lenz describing Chopin's rehearsal of the E minor Concerto with his pupil Filtsch stresses the composer's highly personal performance aesthetic: 'the pianist must be first tenor, first soprano - always a singer and a bravura singer in the runs'. It is on the basis of Chopin's performance aesthetic that Rink sets out to re-evaluate the concertos in Chapter 4.

A brief overview of analytical trends from the mid-nineteenth century to the present day sets the stage for Chapter 3 ('Interpretation') and for the ensuing analysis in Chapter 4 ('Re-evaluation'). In surveying the reception of the concertos through critical writing, editing and performance, Rink traces the dialectical separation of subjective and objective responses and of diachronic and synchronic modes of understanding. Implying that the 'tortuous' reception history resulted in part from the application of inappropriate analytical criteria in many interpretations of the concertos, Rink himself aims for a dialectical synthesis of these polar opposites by

reconsidering the concertos 'in terms compatible with the spirit that guided [their] conception', in other words 'with the medium of performance at heart'.

Rink's strategy for this reconsideration is that 'music thrives on a tension between its elemental temporal progression and the structural frameworks that lend it shape and coherence'. In accounting for the synoptic organisation and diachronic flow of the concertos, Rink establishes a 'symbiotic relationship between [musical] narrative and architecture - one continually and necessarily exploited by performers'. The two concertos are discussed chronologically (Op. 21, then Op. 11) according to this premise. Rink provides two commentaries for each movement: the first outlines the form and tonal plan (the 'skeletal structure' is diagrammatically depicted in each case), while the second guides the reader through the music as 'living sound' by recounting the temporal unfolding of events.

The straightforward, uncomplicated organisation of Chapter 4 reflects the way Rink perceives the concertos. Avoiding reductionist procedures and graphic analysis, he instead guides the reader through each movement from a performer's perspective (it is advisable to have a copy of the score at hand). For instance, he describes the 'poignant melody tracing the up-and-down arc typical of the Polish *mazur* over a contrapuntal left-hand accompaniment' in the opening of the *Allegro vivace* of Op. 21, and how the piano engages in 'gossamer figuration of considerable colouristic variety while exploiting cross-accentual rhythmic implications' in the final statement of theme *a* in Op. 11's Romance. Moreover, he demonstrates the influence of other early nineteenth-century pianist-composers by referring to contemporary works, all the while taking pains to point out Chopin's unique innovations. Rink's only reservations concern the orchestration of the concertos: 'Chopin heavily uses the strings to accompany solo passages, and he fails to achieve the consistent interplay between piano and orchestra so characteristic of Mozart and Beethoven'. But even here, he maintains, the music *as performed* achieves a level of success denied by previous commentators fixated on its embodiment in the score.

Indeed, this entire analytical study is based upon the *sound* of the music, as opposed to the sight of the music on the printed page. This approach is particularly suited to Chopin's early compositions (whereas later works demand alternative analytical approaches in order to reveal the significant middle ground processes that shape the musical narrative). In maintaining a dialogue between narrative ('the music's unfolding progression') and architecture (its 'underlying foundation'). Rink sheds 'new light on [the music's] potential meaning and significance'.

The final chapter is a self-contained 'coda' devoted to the *Allegro de concert* (Op. 46, 1841), a late virtuosic work in the *stile brillante*. Rink examines the context, creation and interpretation of this enigmatic work, and re-evaluates its own 'profound effect' when 'actualised in sound'. Hitherto unpublished evidence strongly suggests that the work originated as Chopin's (unfinished) third concerto, thus justifying its position in this book.

Rink's command of bibliographic and discographic material is enviable. This is reflected by the three appendices (lists of reviews of Chopin's

performances of the concertos, of editions, and of recordings) and by the extensive use of endnotes, which elaborate upon the main discussion, (It must be said, however, that endnotes, rather than footnotes, interfere with one's reading of the main text, although this format is consistent across the series). Indeed, this comparatively short book contains a considerable amount of detail and is a valuable contribution both to the existing literature on Chopin and to contemporary analytical methodology. In sum, it provides a comprehensive background to Chopin's piano concertos while offering the reader new interpretative insights on works deservedly recognised – at long last – as 'unqualified masterpieces'.

Elaine Goodman

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

This is the first book on d'Indy to appear in English since Norman Demuth's *Vincent d'Indy, 1851-1931: champion of classicism* in 1951. Because d'Indy lived to such a great age, only 20 years had passed between his death and Demuth's centenary study, which perhaps prevented a truly dispassionate assessment of the man and his music at that time. At a further 45 years' distance Andrew Thomson has made a brave attempt to rehabilitate d'Indy from his received image as an inflexible and militaristic anti-Semite, and he makes a good job of explaining the circumstances and influences which shaped a man who, at least up to World War I, was a lynch-pin of the French musical establishment. D'Indy's misfortune was, perhaps, to be seen as a musical conservative just at the time when Debussy was taking great strides forward in the fields of harmony and form; and to be a staunch Roman Catholic and monarchist in a Republic turning to other philosophies for its spiritual comfort. He was critical of both Debussy and Ravel, and horrified by the music of Richard Strauss; and the music of 'les Six' he regarded as largely worthless. Such opinions, allied to d'Indy's idolatry of his teacher, César Franck, may still seem incomprehensible today, despite the emergence of a more rounded picture of French music between 1870 and 1918 through the efforts of such writers as Steven Huebner and Thomson himself, among others.

Thomson rightly charges d'Indy's book on Franck with being 'blatant hagiographic propaganda', and in his own efforts to bring d'Indy out of the shadows he occasionally strays dangerously close to the boundary between hagiography and objective biography himself, managing to stay just on the latter side of that boundary (even though much of the text is well footnoted with source references, it is at times difficult to tell whether the thoughts and feelings imputed to d'Indy in certain passages actually come from the composer himself, or have been supplied by Thomson to oil the wheels of his narrative). The book is a measured chronology focused around a long life, with occasional forays into more tangential areas such as politics and

philosophy, and into discussion of some of d'Indy's more significant works. Do not expect Schenkerian forensics, as Thomson's analytical approach is more akin to that of Tovey, being based around elegant verbal description of significant structural events in the music under discussion. The biographical narrative benefits from Thomson's having had access to d'Indy's early *Journal intime* [his private diary], previously unexamined. There are, as in most books, a few slips: the Société Nationale de Musique, founded in 1871 and of which d'Indy was for a long time secretary, is consistently referred to as the Société Nationale Musicale; Alkan's first names appear as Charles-Valentine, rather than Valentin; the book *The waning of the Middle Ages* is attributed variously to 'Huizinger' and (correctly) to Huizinga; Stravinsky's work on fireworks is *Feu* (not *Jeux*) *d'artifice*; and Khovantchina appears for Musorgsky's *Khovanshchina* on p. 132 (this is not a mere matter of transliteration: 'tch' is a different alphabetical character from 'shch'). Finally, Duparc's wife bore the surname MacSwiney, not MacSwinney. Such slips notwithstanding, Thomson has performed a valuable service in bringing forth a balanced picture of his subject: since books on d'Indy do not appear that often, those interested should snap this one up without delay.

John Wagstaff

Paul Oliver *Conversation with the blues*. Cambridge: Cambridge University Press, 1997. xvi, 208p. (CD included). ISBN 0-521-59181-3. £35

Robert M. W. Dixon, John Godrich and Howard Rye *Blues & gospel records, 1890-1943*. 4th edition. Oxford: Oxford University Press, 1997. xlix, 1370p. ISBN 0-19-816239-1. £75

Both these works were first published in the 1960s, were pioneering works in their day, and remain authoritative sources for the student of ethnomusicology, and American popular music. Both have now been made available in new editions.

*Conversation with the blues* was originally published in 1965, and was based on the author's three-month research tour across the United States in 1960. The aim of the tour was to document the blues tradition, through interviews with, and musical samples of, blues musicians both famous, as in the case of Muddy Waters, John Lee Hooker, and Roosevelt Sykes, and not so famous, for example, the Chicago street singers Arvella Gray and James Brewer. Interviews were conducted in homes, bars, shops, and on street corners, and the tour covered the southern rural areas, as well as the northern cities Chicago and Detroit. The 1960s represented a critical time in blues terms; during the five years between the tour and the appearance of the book, many of the artists interviewed had died. Indeed, of the sixty-eight artists whose speech and music is represented in the text, I am aware of only five still living in 1997: John Lee Hooker, Wade Walton, Robert Lockwood, Eddie Kirkland, and Syl Johnson. Of course, the era was also important in a political sense

and the changing social climate is reflected in the text, with references to the burgeoning Civil Rights movement.

*Conversation with the blues* hasn't been available for thirty years (the last printing was by The Jazz Book Club in 1967). This new edition comes with an updated preface which considers the changing situation over the last thirty-five years, and reassesses the main objectives of the tour – the examination and importance of the blues to the singers themselves, the extent to which they 'drew on personal experience, or poetically projected themselves into the situations and emotions they sang about . . .'. The main body of the text, which consists entirely of monologues, and lyric transcriptions from the interviewees (there is no input from the author) remains unchanged from the original, but the volume size has been increased to 22 × 28 cm and the layout has been completely redesigned to include Oliver's beautiful photographs. Also included with the book is a compact disc which contains interviews and music, relating to the text. These recordings were originally issued on a Decca album, to coincide with the publication of the first edition, and have not been available since 1965. Five tracks have been added to the new disc, but curiously the Robert Lockwood and Sunnyland Sim recording contained on the Decca album appears to have been excluded from the CD. In fact while listening to the CD, I kept referring to my old vinyl copy, which contained a booklet of transcripts. The new edition omits this booklet, but has instead a list of the recordings at the back of the book, with page references to the relevant text; a similar booklet with the CD would have been less cumbersome. This situation would be less problematic if the page references were not in some cases, incorrect. For example, the reference to 'James 'Stump' Johnson' in the CD listing, directs the reader to page 96, where there is no mention of the artist (the actual reference is on page 101). A number of items listed omit page numbers altogether. A random search of the main index also reveals a number of errors. For example, the entry for Robert Lockwood cites references at pages 188, 194, 195, and 200, on none of which is he mentioned, while references on pages 191 and 192 are not cited.

*Blues and gospel records* by Robert Dixon and John Godrich was originally published in 1964, by Brian Rust, and subsequently published in new editions in 1969 and 1982 by Storyville Publications. John Godrich died in 1991, and the task of completing the 4th edition was undertaken by Dixon, and Howard Rye. Originally, the main objective had been 'to list every distinctively black-style American folk-music record made up to the end of 1943'. The inclusion criteria have been expanded to cover 'every recording made up to the end of 1943 in a distinctively African-American musical style, except those, whether vocal or instrumental, which have customarily been classed as jazz records, which are listed in *Jazz records 1897–1942* by Brian Rust (5th edition, Storyville Publications, 66 Fairview Drive, Chigwell, Essex, IG7 6HS, England [1983]).' The parameters have been extended in this edition 'to include a number of artists who fall on the borderline between blues and popular music, and some artists whose recordings have only previously come to light'. These parameters are inevitably subjective, and produce a

situation where the popular singer Josephine Baker has a number of her recordings added to the new edition, while the African-American Cajun artist Amede Ardoin is again omitted.

This is the first edition to be produced by a major publisher, and the layout has been redesigned and enlarged from the 3rd edition. The volume size has been expanded to 16 × 24cm, while the number of pages has been increased from 900 to 1370. The new edition contains approximately 20,000 recordings, by 3,000 artists. The information is presented under artist headings, with full details of that artist, their accompaniment, the place of recording, date, titles, issuing company and catalogue number, matrix number, and alternative takes. The layout is much clearer than previously, with a new type-face, and headings at the top of the page to assist 'artist browsing'. The new edition has been expanded chronologically, to cover recordings from 1890 to 1943, as opposed to 1902 to 1943 in the previous edition. An extra two hundred pages of entries have been added, with about one hundred and fifty new artists, mainly encompassing gospel quartets, and field recordings, most notably the listing of recordings held at the University of Texas. The 4th edition also clears up (or attempts to clear up) controversies, as in the case of the ubiquitous Joe Williams (there are currently four different singers listed under this name in the discography). In fact, it is rewarding to compare the different editions, and examine the changing entries. For example Clifford Hayes is listed in the second edition, omitted (with a note) from the third, but included again in the fourth! Even stranger is the example of 'Jesse Clayton', who is listed as a female singer in the second edition, as possibly male *or* female in the third, and who is then entered under 'Peter J. Clayton' in the new edition! (Although I would not deny this singer is male, I am extremely dubious about the connection between these two artists, as vocally they sound completely different). On the other hand, many artists previously listed as 'Unidentified', or 'Unknown' are now entered under their correct name, as in the case of Austin Coleman.

As well as the extra entries, the main addition which will be apparent to the reader is that of comprehensive indices, in particular a song index. Also appended are indices to accompanists (updated from the previous edition) and vocalists, and a short film and broadcast index. The introduction has been revised, with an extended chapter on the race labels, and an essay on the background to the field recordings by John Cowley. A four page bibliography has also been added which lists major blues, gospel, and jazz discographical sources. One of the major developments during the thirty-three years since the first edition has been the issue of the majority of these recordings on compact disc, most notably on Johnny Parth's *Document* label in Vienna – in fact the only major set of recordings which remain unissued are the bulk of the field recordings. Unfortunately, microgroove and compact disc reissues are not listed, 'except where not issued commercially before 1943 or on subsequent 78 r.p.m. disc issues'. The majority of interested individuals and libraries will purchase these recordings in a compact disc format, so a listing of such issues would have been entirely useful. However, this would have increased the physical size to unmanageable proportions.

Therefore, perhaps the next logical step would be to issue the information on CD-ROM.

Most libraries with collections of literature on American music will already stock these two publications in an older edition. The new edition of *Conversation with the blues* contains no new text, but does contain many stunning and previously unpublished photographs, as well as an informative introductory essay by the author; I look forward to the faults mentioned above being corrected in a future reprint. *Blues and gospel records, 1890–1943* is an invaluable reference resource, and should be included in all libraries with a collection of American music. Even if a copy of the third edition is held there is enough new information here to make the purchase worthwhile.

Robert Ford

(The reviewer is currently transferring 750 hours of pre-war blues and gospel recordings, from reel-to-reel tape on to recordable compact disc in the Audio-Visual Department at Exeter University Library. The library also holds copies of Paul Oliver's original recordings from his field trip in 1960.)

*Analytical strategies and musical interpretation: essays on nineteenth- and twentieth-century music* ed. Craig Ayrey and Mark Everist. Cambridge: Cambridge University Press, 1996. xii, 321p. ISBN 0-521-46249-5. £40

*Analytical strategies and musical interpretation* is intended to be a practical demonstration of 'current music theory' as reflected in *Theory, analysis and meaning in music* (ed. Anthony Pople, Cambridge: Cambridge University Press, 1993). It is dedicated to Arnold Whittall, whose influence as a teacher, theorist and analyst resonates throughout the essays in this collection. The editors have divided the book into two sections: 'translations' and 'rhetorics'. 'Translation' is 'the transformation of one type of experience or art object into a musical work' and 'rhetoric . . . the attempt to persuade us, through structure, to accept the signifying power of a work'.

In his introduction, Craig Ayrey attempts to describe the ideals towards which 'current music theory' aspires. Despite some inconsistencies (for example he comments that 'interpretation must be essentially the perception of relations', and then goes on to say that 'Interpretation, by definition (it seems to me), cannot itself be defined', this chapter provides an engaging overture to the ideas and methods presented throughout the book. In Ayrey's opinion, the aim of these studies is to maintain the 'efficiency and refinement' of current analytical tools whilst 'paying attention to what is being said, and the reasons for saying it'. In other words, current musical scholarship should not view musical works in a vacuum, but rather should contextualise them, a consequence of this being the need to employ analytical and scholarly methods appropriate to a given task. Ayrey then presents a case study investigating 'correspondences' between Berg and Schoenberg (playing on the meanings of 'correspondence').

The first two 'translations', by Stephen Walsh and Derrick Puffett respectively, examine how composers rework and revise their own material. Walsh compares the sketches for Stravinsky's *Symphonies of wind instruments* with the 1920 and 1947 versions, discussing the roles of empiricism, chance and error in the compositional process. Puffett contrasts Zemlinsky's Maeterlinck songs in their piano and orchestral versions, raising issues of the work's 'identity' and the composer's authority, and questioning the point at which transcription becomes recomposition. Michael Musgrave's chapter assesses Schumann's 'Rhenish' Symphony in the context of symphonic tradition. Programmatic features in the work are seen as more retrospective, whilst the idea of 'return', as demonstrated in his motivic analysis, suggests a foreshadowing of Brahms's symphonies.

Intertextual relationships are the focus of attention in contributions by Jonathan Dunsby and Jonathan Bernard. Dunsby suggests possible symbolic meaning within Debussy's *En blanc et noir* through an examination of the work and the possible cultural and artistic resonances of the title. He suggests that the 'first musical impulse of *En blanc et noir* has the old man . . . waving the *tricolore* defiantly'. Dunsby's conclusions mirror Ayrey's introduction in proposing that the work has no 'solution' and that 'formal analysis' is not, in itself, enough to gain insight into the work. Bernard examines the influence of Saint-John Perse's *Winds* on Elliot Carter's Concerto for Orchestra. He suggests that Carter's work is an interpretation of *Winds*, reflecting both the structure and the content of the poem whilst creating something new where 'as much may be grasped of *Winds* through the Concerto and the reverse'.

In the first of the 'rhetorics', Jonathan Cross looks at the role of drama and theatre in two of Birtwistle's instrumental works, suggesting that conflict and confrontation, the essential ingredients of drama, displace narrative in Birtwistle's musical style. In contrast, narrative is the impulse behind Agawu's analysis of the second *Nachtmusik* from Mahler's Seventh Symphony. He explores the role of discontinuity and context in the flow of musical events, his analysis firmly rooted in the *sound* of the work.

The contributions of Alan Street and Anthony Pople appear in part, to be manifestos for 'current musicological thought'. Street in a difficult article which makes no concessions to the reader, draws on Arnold Schoenberg as a case study in modern criticism, tracing his historiography and stressing the importance of context. Pople similarly appraises past and present Stravinsky scholarship. He discusses and develops Arnold Whittall's analysis of the anthem, 'The dove descending', thus adopting a form of 'super-criticism' which is 'geared to the analysis of interpretations and their contexts rather than to making statements about the works *per se*'.

In the remaining essays Carolyn Abbate and Dai Griffiths explore relationships between voice and accompaniment. Abbate considers the changing role of the orchestra in Wagner, suggesting that it parallels nineteenth century theories of language acquisition in children and demonstrating how, far from being a passive commentary on the drama, the orchestra is an active participant. The personification of an instrumental accompaniment is also found in Griffiths's imaginative (and highly entertaining) allegorical



analysis of Webern's Op. 3 No. 1 in terms of a Freudian psychoanalytical session.

As a collection of essays, the 'translations' cohere more convincingly than the 'rhetorics'; the latter being more diverse in nature, appear a somewhat artificial grouping, although this is not to denigrate their individual content. The book is well presented, with a spacious layout. Whilst there is no central bibliography, all references are fully cited. The index lists names and works, although a subject index would have been welcome as a tool for further research. The high assumption of knowledge will probably exclude this book from a general readership, although the specialist will find it a fascinating insight into the interpretative minds of some of today's leading analysts and theorists.

Stefan Reid

Joseph P. Swain *Musical languages*. New York: Norton, 1997. x, 230p. ISBN 0-393-04079-8. £25

In *Musical languages* Joseph Swain aims not to convince the reader that music is a language, but simply to explore the relationship between music and language. In other words, 'How is music like language, and so what if it is?' Of course, comparisons between music and language are nothing new: the subject has been explored by countless writers for over two millennia. However, in the interdisciplinary spirit of current academic research, Swain attempts to reassess the analogy using recent developments in cognitive psychology and linguistics. While this is a laudable aim, the book adds little to John Sloboda's concise review of the subject in *The musical mind: the cognitive psychology of music* (Oxford: Oxford University Press, 1985, 11-66)

The first five chapters examine the details of linguistics: phonology, phonetics, syntax, semantics, context and metaphor, in an attempt to draw parallels with music theory and practice. Swain does not attempt to provide a comprehensive 'linguistics of music', but to demonstrate how the comparisons shed new light on musical function, construction and meaning, and the interrelationships within these elements. The remaining three chapters explore the nature of artificial languages, the development of language and the status of the analogy between music and language. Swain concludes that music is not a natural language but that the linguistic metaphor is an additional aid to musical understanding. 'Musical language' is used as an over-arching term to describe a specific musical culture which may contain considerable stylistic diversity.

The book is clearly structured and the subheadings within chapters reinforce the clarity of the author's argument. Swain provides lucid definitions of linguistic principles and draws upon musical examples as diverse as Josquin and Wagner. However, there are weaknesses both in terms of style and content. In particular, Swain's treatment of historical issues can be unconvincing, often consisting of sweeping generalisations based upon

clichéd and widely-held views of music history which do not stand up to close scrutiny. The radical changes in twentieth-century musical style are seen not as a stage in the development of Western 'musical language' but as examples of artificial languages. This betrays a teleological view of music history which appears to culminate in the works of the nineteenth-century. On a smaller scale, the discussion of musical examples largely fails to address vital historical issues of changing notational practice, such as the use of basso continuo, part books and the absence of bar lines in Renaissance choral music.

Swain has compiled a wide-ranging bibliography which will be useful to anyone with an interest in this subject, although cognitive psychology is insufficiently represented. The text is illuminated by numerous endnotes and a glossary of linguistic and musical terms. The book is written for the general musician as well as the musicologist, and it is perhaps this broad approach which accounts for the conversational, often colloquial prose style. Ultimately Swain's book must be judged against its principal aim: '[for] the ubiquitous expression 'musical language' [to] become fresh and precise once again'. While making a welcome contribution to the ongoing debate, *Musical languages* still leaves the subject in something of a haze.

Stefan Reid

## ITEMS RECEIVED

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

### Books

- Ludwig van Beethoven *Briefwechsel Gesmtausgabe*. Bands 1–6. Munich: Henle, 1996. ISBN 3–87328–055–083–3. DM 168 (each volume)
- Paula Elliot *Pro-musica: patronage, performance and a periodical*. Canton, Mass.: Music Library Association, 1997. x, 112p. ISBN 0–914954–52–0
- David Fanning Nielsen: *Symphony no. 5*. Cambridge: Cambridge University Press, 1997. viii, 127p. Cambridge music handbooks. ISBN 0–521–44088–2. £25.00 (hbk); ISBN 0–521–44632–5. £8.95 (pbk)
- Alexander Goehr *Finding the key: selected writings of Alexander Goehr* ed. Derrick Puffett. London: Faber, 1997. ISBN 0–571–19310–2. £11.99 (pbk)
- Jill Halstead *The woman composer: creativity and the gendered politics of musical composition*. Aldershot: Ashgate, 1997. x, 286p. ISBN 1–85928–183–4. £42.50
- Bruckner studies* ed. Timothy L. Jackson and Paul Hawkshaw. Cambridge: Cambridge University Press, 1997. xv, 301p. ISBN 0–521–57014–x. £40
- Jonathan Lewsey *Who's who and what's what in Wagner*. Aldershot: Ashgate, 1997. xiii, 350p. ISBN 1–85928–280–6. £39.95 (hbk); ISBN 1–85928–285–7. £16.95 (pbk)
- Music for choirs* ed. A. Helen Mason. 2nd edition. [S.1.]: East Midlands Regional Library Association, 1997. xi, 347p. ISBN 0–950908–55–x. £50
- Deborah Mawer *Darius Milhaud: modality and structure in music of the 1920s*. Aldershot: Scolar Press, 1997. xv, 408p. ISBN 1–85928–249–0. £49.50
- Allan F. Moore *The Beatles: Sgt Pepper's Lonely Hearts Club Band*. Cambridge: Cambridge University Press, 1997. xi, 98p. (Cambridge music handbooks) ISBN 0–521–57381–5. £24.95 (hbk); ISBN 0–521–57484–6. £7.95 (pbk)
- Mary Sue Morrow *German music criticism in the late eighteenth century: aesthetic issues in instrumental music*. Cambridge: Cambridge University Press, 1997. xiii, 253p. ISBN 0–521–58227–x (CD included). ISBN 0–521–59181–3. £35
- Max Paddison *Adorno's aesthetics of music*. Cambridge: Cambridge University Press, 1997. xii, 378p. ISBN 0–521–62608–0. £15.95 (pbk)
- Caroline Potter *Henri Dutilleul: his life and works*. Aldershot: Ashgate, 1997. ix, 236p. ISBN 1–85928–330–6. £35
- John Rink *Chopin: the piano concertos*. Cambridge: Cambridge University Press, 1997. x, 139p. (Cambridge music handbooks). ISBN 0–521–44109–9. £24.95 (hbk); ISBN 0–521–44660–0. £8.95 (pbk)
- Joseph P. Swain *Musical languages*. New York: Norton, 1997. x, 230p. ISBN 0–393–04079–8. £25
- Jonathan P. Wainwright *Musical patronage in seventeenth-century England: Christopher, first Baron Hatton*. Aldershot: Scolar, 1997. xviii, 470p. ISBN 1–85928–278–4. £52.50
- John Scott Whiteley *Joseph Jongen and his organ music*. Stuyvesant, NY: Pendragon, 1997. xviii, 267p. (The complete organ; no. 2) ISBN 0–945193–82–3. £64

### Music

- Samuel Wesley *Missa de Spiritu Sancto*. London: Redcliffe, 1997. iv, 278p. £19.50 Score

## 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 this list:

FAM = *Fontes artis musicae*

ForumMb = *Forum Musikbibliothek*

MRSQ = *Music Reference Services Quarterly*

Notes = *Notes: Quarterly Journal of the Music Library Association*

- Peter Becker, 'Een blik over de grenzen', *NVMB Nieuwsbrief* 1998 no. 1, 5–6 [Report of a trip to various Parisian music libraries]
- E. Douglas Bomberger, 'Alfred Michaelis and the *Leipziger Musikzeitung*', *FAM* 44 (1997), 234–247
- E. Douglas Bomberger, 'Edward MacDowell, Arthur P. Schmidt, and the *Shakespeare Overtures* of Joachim Raff: a case study in nineteenth-century music publishing', *Notes* 54 (1997/98), 11–26
- William R. Bowen, 'Creating a gateway to the Renaissance: the Iter project', *CAML* [Canadian Association of Music Libraries] *Newsletter* 25 (1997) no. 3, 18–20
- James P. Cassaro, 'Other musical Chadwicks: John M. and George M. of Central New York', *Notes* 54 (1997/98), 388–418
- Michael Colby, 'Music periodical indexing in general databases', *Notes* 54 (1997/98), 27–37
- Mary Wallace Davidson, 'Mid-nineteenth-century American periodicals: a case-study', *Notes* 54 (1997/98), 371–387
- Charles Ditto, 'Handel's musical clock music', *FAM* 44 (1997), 266–280
- Calvin Elliker, 'Trends in the price of music monographs and scores as reflected in *Notes*, 1992–96', *Notes* 54 (1997/98), 419–431
- Jürgen Erdmann, 'Musik in Coburg', *ForumMb* 1997 no. 4, 358–366
- Ton Habraken, 'Muziek op CD-ROM', *NVMB Nieuwsbrief* 1998 no. 1, 4–5
- Ton Habraken, 'Muziek op Internet', *NVMB Nieuwsbrief* 1998 no. 1, 3–4
- Helen Hayes, 'Sounding brass or tinkling triangle: the role of librarians and information professionals to the year 2000', *Continuo* [journal of IAML (Australia)] 25 (1996) 1–3
- Liesbeth Hoedemaeker, 'Laatste studiedag van 1997 in teken van acquisitie', *NVMB Nieuwsbrief* 1998 no. 1, 1–2 [A report on a study day at the Tilburg Conservatory, the Netherlands]
- Elzbieta Jasinska-Jedroz, 'Archiv polnischer Komponisten des 20. Jh an der Universitätsbibliothek Warschau', *ForumMb* 1997 no. 4, 343–348
- Gisela Laufer, Ute Schäfer, Monika Müller, 'RAK-NBM und RAK-Musik', *ForumMb* 1997 no. 2, 117–123
- Wolfgang Lux, 'Schlaglichter auf Splitter: ein unsystematischer Blick in den Pop-Underground nebst einigen Bemerkungen zu aktuellen und möglichen Musikinteressenkreisen', *ForumMb* 1997 no. 2, 109–116
- S. Timothy Maloney, 'The National Library of Canada's Canadian Music Periodical Index/ Index des périodiques de musique canadiens de la Bibliothèque Nationale du Canada', *CAML* [Canadian Association of Music Libraries] *Newsletter* 25 (1997) no. 3, 14–17
- Renate Matz, 'Dreissig Jahre Musikbibliothek/Phonothek Gera', *ForumMb* 1997 no. 2, 123–128
- Lilianna Moll, 'Archiv Schlesischer Musikkultur an der Musikakademie Karol Szymanowski in Katowice', *ForumMb* 1997 no. 4, 353–357

- Sisir Kumar Mukherjee, 'Indian music sources: the songs of Rabindranath Tagore', *FAM* 44 (1997), 281-289
- Julie Nolan, 'First byte: knowing what the library has to offer', *Continuo* [journal of IAML (Australia)] 25 (1996), 18-21
- Helen O'Donoghue, 'What's in a name? That which we call 'User education' by any other name would smell as sweet', *Continuo* [journal of IAML (Australia)] 25 (1996), 8-17
- Mary O'Mara, 'IAML (Australian branch): union catalogue of orchestral performance materials: towards the future', *Continuo* [journal of IAML (Australia)] 25 (1996), 38-42
- Taras Pavlovsky, 'Slavic church music: issues in cataloguing', *FAM* 44 (1997), 248-265
- Susanne Popp, 'Schlechte Zeiten - gute Zeiten: drei Neuerwerbungen des Max-Reger-Instituts', *ForumMb* 1997 no 4, 367-368
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- Bruce R. Schueneman, 'Minor ballet composers: biographical sketches of sixty-six under-appreciated yet significant contributors to the body of Western ballet music', *MRSQ* 5 (1997) nos 3-4 [whole issue]
- Bettina von Seyfried, 'Musikbibliotheken in unserer Zeit: ihre Sammlungen und Probleme, Teil 2', *ForumMb* 1997 no. 4, 331-336 [part 1 of this article appeared in *ForumMb* 1997 no. 3]
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- Elaine Stasinowsky, 'Music and the Internet', *Continuo* [journal of IAML (Australia)] 25 (1996), 31-37
- John Stinson, 'Medieval music on the Web: musical resources for the 21st century', *Continuo* [journal of IAML (Australia)] 25 (1996), 22-30
- Michitaka Takeuchi, 'Kabuki music of the 18th and 19th centuries: documentary materials for research', *FAM* 44 (1997), 213-233
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- Cortina Wuthe, 'Auch in Coburg gibt es eine Loreley', *ForumMb* 1997 no. 4, 297-299 [concerns a meeting of IAML's German branch in Coburg, September 1997]

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