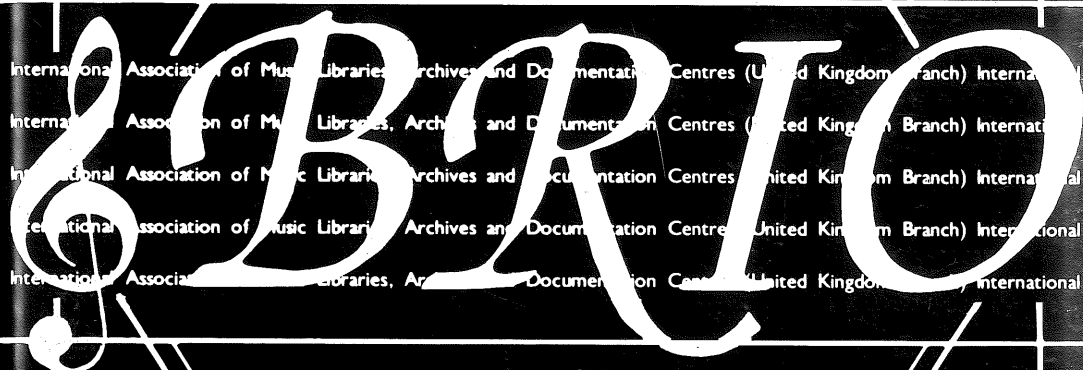


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BRIO

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EDITOR: Paul Andrews

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APPOINTMENTS AND VACANCIES

Brio

The next Editor of *Brio* is to be Geoffrey Thomason of the library of the Royal Northern College of Music. Geoff holds two music degrees and is an experienced musical journalist as well as a librarian – his articles and reviews have appeared in many journals including *Musical Times*, *Early Music* and, of course, *Brio*. He has also written numerous programme notes and was a freelance critic for *The Guardian* from 1989 to 1994. *Brio* is delighted to welcome Geoff who will take over the editorial hot seat in November following publication of Vol. 36 No. 2.

Brio is still looking for a new Advertisements Manager to replace Linda Anthony who has decided to stand down. This post, essential to the smooth running of the journal, involves liaison with all existing advertisers and actively seeking new accounts. The Advertisements Manager is responsible for obtaining advertising copy and co-ordinates payments from advertisers. A full job description is available from the Editor, Paul Andrews.

MUSIC LIBRARIES TRUST

The Music Libraries Trust announces the appointment of a new Honorary Secretary, Dr Rosemary Williamson, PhD, MA, BMus. Currently Librarian, Royal Northern College of Music, Rosemary has been Music Librarian at the John Rylands University Library, Manchester; a Leverhulm Research Fellow, and Music Librarian at Nottingham University. In 1966 she published *William Sterndale Bennett: A descriptive thematic catalogue* with the Clarendon Press. The Trustees consider themselves most fortunate to have secured her expertise and energies as Secretary. The new contact address for the Trust is:

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JOHN MAY

Lewis Foreman

[Lewis Foreman's obituary of John May appeared in *The Independent* on 12 January – we here print a more substantial text, which necessarily had to be edited for length when first published.]

I little thought when I opened May & May's Catalogue No 250, for December 1998, and exchanged a few remarks on the telephone with John May while placing my order, that it was the last. The end of an era, for John died suddenly, of a heart attack, in the early hours of 28 December. He was 76.

A familiar figure for many years to members of IAML(UK), he was long known to all at annual study weekends and meetings, most recently at the University of Surrey last April. A partnership with his wife Laurie, May & May, was initially a part time activity, their first sale catalogue appearing in April 1964. Through the catalogues he built a unique international reputation as a dealer. At one time this had included new books and secondhand and antiquarian music, but he gave up the former some years ago, and music itself definitely became a second string in the later years. The catalogues focused on second-hand and antiquarian books on music and musicians in various languages, together with a variety of ephemera.

John was a remarkable self-made man, and an extraordinarily self-effacing one, whose strong belief in public service was fully evident in his many voluntary activities in music and elsewhere. He was also a remarkably caring one, and more than one dealer who set up after him has been generous in their thanks for his support when he might have been hostile to a competitor. An active member of Amnesty International, and Index on Censorship, his politics focused on free speech and fair play.

He was born in Croydon – the family home was in Thornton Heath – his father a company secretary, with a passion for books which John inherited. A grammar school education led, despite a teenage flirtation with pacifism, to a war spent in the RAF. In later life, he hardly ever referred to his war service. In fact, research at the RAF Historical Branch shows he enlisted in June 1941 and trained in South Africa from May 1942 to May 1943. He was commissioned in April 1943 as flight lieutenant. Posted to Bomber Command, with 619 squadron from August 1944 to January 1945 he flew Lancasters from Dulholme Lodge and Strubby in Lincolnshire. This involved long flights over enemy territory in the face of fierce opposition. On one occasion when detailed to target Wurzburg, one of his engines failed over

enemy territory, but he successfully pressed home his attack. He was awarded the DFC for his varied exploits during his tour of duty with 619, the citation highlighting that his 'gallantry in the face of the enemy has been a source of inspiration to all the crews of his squadron'. John participated in the Dresden raid, and its horror was not lost on him, and he later developed a wide interest in German history. Knowledge of his DFC came as a complete surprise to his friends. During 1947 he was posted to India where, under Mountbatten, he was involved in the closure and transference of RAF stations in the face of independence, with the acting rank of Wing Commander. I remember once reminiscing to John how as a small child at the end of the war, at Sandbanks, I used to be entranced by the Sunderland flying boats landing across Poole harbour. A romantic aircraft if there ever was one. 'I came back from the Far East in one of those' John remarked with a grin, and he must have been referring to his return from India. Now in England in a non-flying role, after a couple of years he resigned his commission to join BOAC, working in the charter division. Subsequent business experience, first in Rickards, a coach hire company, and then with Initial Towel Services, gave him a varied background in commercial practice which proved invaluable later. With BOAC he was also involved in the development of trade unions, though he characteristically took pride in ensuring that members were able to exercise their right to opt out of the Labour Party levy. This first-hand union experience would provide him with the stepping stone to another strand of his work for music, as Secretary of the Association of British Orchestras.

In July 1957, after his first marriage ended in divorce, John married Laurie Lyons whom he had met when they were both Labour councillors. Though without formal training, he acquired a wide practical knowledge of languages; not only French and German, but also Russian, Czech and Hungarian, an expertise evident in his catalogues. He built an unrivalled international knowledge of music and the literature of music through actually handling and cataloguing it over half a lifetime.

I must have been on May & May's mailing list from almost the initial catalogue, in 1964, when I worked as a music librarian. When I first knew John in the mid-1960s he and Laurie operated the business from their Putney home, shelving covering every wall, starting immediately inside the front door. Later, seeking more space they moved to Tisbury, and then Semley near Shaftesbury. Wanting a job which would also enable him to develop their music business, John took the part-time post of Secretary of the Orchestral Employers Association, which he developed from a narrow confrontational 1950s organisation for negotiating with the Musicians' Union into today's Association of British Orchestras. He put the ABO on a sound footing as an employer's trade association, consolidating its role and broadening its scope. For him the musical life of the country was always paramount, and he took a great interest in the latest trends. I particularly remember him strongly tipping 'young Rattle' when Simon Rattle was unknown to most of the musical world.

John finally left the ABO in April 1985, and the manner of his going was typical. When Charlotte Ashe worked for him at the ABO he made a point

of training her in the job, giving her ever more responsibility. When the ABO found it had to reduce its overheads, John engineered his own redundancy, with Charlotte as his successor. He was widely known and respected in the musical world, and was influential in the formation of the National Centre for Orchestral Studies and the National Campaign for the Arts. A Board member of the Western Orchestral Society (Bournemouth Symphony Orchestra) he became Vice Chairman. It was John who initiated Stephen Lloyd's work on his history of Dan Godfrey and the earlier Bournemouth Municipal Orchestra. Only the best would do. John wanted a text worthy of the orchestra to compare with the best histories of continental orchestras. While working in Westminster he took an interest in the courts and was appointed to the Magistracy in May 1972, serving in the Inner London area on the South Westminster Bench until 1985. He was characteristically proud of this service, and his lifelong sympathy with the underdog meant that he was not always inclined to believe police statements if not adequately corroborated.

As May & May's catalogues developed, he took a growing interest in the work of music librarians. Becoming a member of the UK branch of IAML(UK) he devoted considerable time to this activity, being an executive committee member 1973-79 and President 1980-83. He remained an officer until 1990. Lacking academic training, he at first felt himself insufficiently qualified to accept the Presidency, but once persuaded, as in the ABO, he transformed the organisation, in the words of one colleague 'he turned it round', introducing a business-like committee structure, making it out-ward rather than inward-looking, and, typically, tried to ensure that the most junior were given a voice. IAML(UK)'s remarkable organisation and activity today is in no small part a legacy of John May. It was also John's personal vision that established the Ermuli Trust, now the Music Libraries Trust, in 1982, to fund impecunious music librarians and researchers to attend conferences and meetings and carry out research. He remained a Trustee for eleven years.

May & May had a unique role. Models of their kind, John May's catalogues had a consistent range, depth and frequency that was quite amazing. Where did he find the material? How did he find the time to catalogue some 500 items a month, in scholarly detail and in the margin of his many activities. They were questions not a few must have asked themselves. Although one has always taken them for granted, it is worth emphasising, I think, in writing in *Brio* for readership of music librarians, how important the catalogues were in establishing standards of citation and presentation. But it did not end there, for customers became friends, and John increasingly found himself an irreplaceable middle man, an institution, in bringing together scholars and librarians working in many fields, and successfully searching for 'wants' no matter how obscure. Notable collections dispersed through the catalogues included those of Anna Instone and Julian Herbage, Trevor Harvey and Christopher Palmer. Fully referenced and extensively annotated, the catalogues always provided something for every taste and interest, and reading them was itself an education, as well as a pleasure. That there are

to be no more leaves a sad gap in one's life. A set constitutes an enduring scholarly memorial.

In 1993 Westminster City Council announced cuts in music provision, widely perceived as a threat to Central Music Library. As a consequence in June 1993 it was decided to hold 'Music Libraries for the Nineties', a consultation meeting to discuss the provision of music in libraries, and John immediately undertook to give up a Saturday and come up to London at his own expense to chair the meeting. This was a very emotive time, with questions in the House and letters to *The Times*, and one or two London boroughs attempted to prohibit their staff attending the meeting. Hearing of this John opened the proceedings with a face like thunder: 'Ladies and gentlemen, in such circumstances it is difficult to remember that this is not Prague in 1968 or Moscow in 1948 but London in 1993'. His feeling for fair play and the proper function of public bodies was always paramount.

Not one to suffer fools or bureaucracy gladly, and with a persona that could on occasion be forthright, John was nevertheless a remarkably kind and humane man, always willing to assist a good cause or a friend or colleague. Many have warmly remembered his role in encouraging them early in their careers; he leaves an enormous gap and we all extend a very real sympathy to Laurie and his son Chris who survive him.

[Mrs Laurie May would like to express her gratitude to all members of IAML(UK) and other friends who sent letters and other messages of condolence. - ed.]

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A RISKY BUSINESS: ROBERT COCKS, HIS ALMANAC, AND COCKS'S MUSICAL MISCELLANY

John Wagstaff
(University of Oxford)

One of the joys of assembling the second edition of the *British Union Catalogue of Music Periodicals* (hereafter referred to as *BUCOMP2*) has been the discovery or rediscovery of many intriguing periodical publications. Several of these have emanated from 19th century Britain, and it would not be difficult to spend the next few years researching and writing about the histories, economics and general *raison d'être* of such titles. My reasons for choosing *Cocks's Musical Miscellany* (1850–53), whose title incorporated the supplementary 'Enlarged series' following its relaunch, at twice its former size, in March 1852, are due as much to a sense of piqued curiosity as to any feeling of a bibliographical imperative: but an in-depth look inside the cover of the *Miscellany* has yielded up a considerable amount of information which not only sheds light on the activities and motivations of Robert L. (Lincoln) Cocks, whose publishing house existed as an independent, and highly successful, business from 1823 until its purchase by Augener in 1898, but also highlights the economic and social contexts which existed at a time when few music periodicals were achieving any sort of longevity.¹

¹ John Parkinson, in his *Victorian music publishers: an annotated list* (Michigan: Harmonie Park Press, 1990), p. 56 states that Cocks's firm existed until 1904, as do Frank Kidson and W. H. Hadow in an article revised by Peter Ward-Jones in the *New Grove Printing and publishing handbook* (London: Macmillan, 1990), p. 56. This circumstance is explained by a notice in Augener's *Monthly Musical Record [MMR]* 29, no. 337 (January 1899), p. 23, in which Augener, by way of announcing its purchase of Cocks's business, notes 'We shall continue the business under the title of Robert Cocks & Co., but it will be kept entirely distinct from our other businesses, excepting that it will have the additional advantage of our own immense stock of musical works'. The *MMR* of February 1899 carried several advertisements for new items published in 'London: Augener & Co., Regent Street and Newgate Street. And Robert Cocks & Co., 6, New Burlington Street, W.' It would be interesting to know for how long Augener had harboured ambitions of taking over Cocks's business: a brief announcement in the *MMR* of September 1898, p. 207, under 'Miscellaneous musical items' noted only that 'The old-established firm of Messrs. Robert Cocks & Co. will shortly change hands. The present proprietor of the firm is about to retire, and the copyrights and stock will be sold by auction in October [. . .]. It may, of course, have been an open secret in the trade that Augener was interested in Cocks, but in the absence of further evidence the issue must remain open. Stainer and Bell, who took over the firm of Joseph Williams, which in turn succeeded Augener, report virtually no surviving archival documents relating to Cocks and Co.'

Little information survives concerning Cocks and his company. In spite of constantly emphasising the fact that he was music publisher by appointment to Queen Victoria and later also to the Prince of Wales, a fact rather ridiculously alluded to by the incorporation of the royal coat of arms into the masthead of the Enlarged series of the *Musical Miscellany*, and by his occasionally referring to his premises as the 'Royal Music Warehouse', he did not make it into the *Dictionary of National Biography*.² Fortunately for posterity, a most useful article, on account of its being written when Cocks's firm still existed (though its founder had died in 1887), was provided by Arthur Pearson for the *Musical Opinion and Music Trade Review* [hereafter *MO*] of 1893.³ Originally established in 1823 at premises in Princes Street, Hanover Square (and thus in close proximity to the then newly-founded Royal Academy of Music [RAM] in Tenterden Street),⁴ Cocks's business later moved to 6 New Burlington Street, a house reportedly 'formerly the town mansion of the Dowager Duchess of Cork'.⁵ By 1893 the firm had issued some 20,000 works: many were sentimental songs and piano pieces of an elementary level, both technically and emotionally, but Cocks also included instrumental tutors and books on music in his catalogue, in particular works on harmony by Albrechtsberger; Cherubini's *Counterpoint and fugue*; and Rimbault's *The organ: its history and construction* (1855). Cocks and Co. published music by Hamish MacCunn, A. C. Mackenzie (strengthening the firm's links with the RAM, of which Mackenzie became Principal in 1888), Edward German and Arthur E. Godfrey, as well as that of Bach (the organ works, edited by W. T. Best), Beethoven, and Handel.⁶

² For those of a less royalist persuasion, Cocks's claim, in his musical instruments catalogue of ca. 1860 (British Library, shelfmark 1609/463) that he was likewise music publisher 'to his imperial majesty the Emperor Napoleon III' may have provided some reassurance.

³ A. Pearson, 'Prominent music publishers, 7: Robert Cocks & Co.' *MO* 16 (1893), p. 748. The article includes a portrait of R. L. Cocks. An obituary of Cocks appeared in *Musical Times* 28 (1887), p. 298. It adds little new information, save to say that Cocks arrived in London, 'as a boy', 'six years after the battle of Trafalgar'.

⁴ Surprisingly, Cocks's company does not appear in any of the main London directories until 1826, when it appears in three; but there is much evidence for believing that his company was indeed set up in 1823. For example, *The Harmonicon* of June 1823, p. 84, reviewed the first of *Amusement pour les dames: recueil périodique de pièces choisies pour la Harpe*, announcing it as published by 'Cocks and Co., Princes-Street, Hanover Square'.

⁵ The house is elsewhere described as the former residence of the Countess of Cork and Orrery: Cocks began business there in December 1844, according to a report in the *Musical World* (vol. 19, no. 51, 19 December 1844), p. 416: 'Messrs Cocks & Co. opened their splendid new establishment at No. 6, New Burlington Street, yesterday evening. If enterprise deserve success, these spirited publishers may anticipate great results from their speculations'. An article in the *Court Journal* of 11 March 1848 described the new premises as having 'great space and elegance, [affording] the means of displaying Mr. Cocks's large stock of music and musical instruments to great advantage'.

⁶ Cocks published Scipion Rousselot's edition of the complete string quartets of Beethoven, at a price of six guineas (£6.30); and printed the programmes for the concerts of the Beethoven Quartett Society. A comprehensive account of the society appears in Christina Bashford's doctoral thesis *Public chamber music concerts in London, 1835–1850: aspects of history, repertory and reception* (University of London, King's College, 1996). *Cocks's Musical Miscellany* for November 1852 also advertised a 'catalogue thématique' of Beethoven's works. This may refer to the *Catalogue of Beethoven's compositions, published only by Robert Cocks and Co.* of ca. 1860; currently at British Library, shelfmark 1609/464, which does include a few thematic incipits.

A further, unsigned article in *MO* for 1921 reports that Cocks had been born in Norfolk in 1798, and retired in 1881. The writer of the essay, who may perhaps have known R. L. Cocks himself as well as his business, reports that Cocks was perhaps not as successful in another business sideline – that of instrument maker and seller – as he was as a publisher.⁷ The writer reports that ‘As a dealer in musical instruments, Cocks cannot be said to have been a shining light in the trade, though he kept a high grade stock suited to the requirements of the “Nobility and gentry”’, a rather barbed comment which adds weight to the idea that Cocks may have courted the attentions of the aristocratic gentleman – and perhaps even more the aristocratic gentlewoman: an ability to play the piano was very much a female accomplishment at this time – rather more than may have been viewed by others as strictly necessary. A further string to Cocks’s bow – and a reminder that in order to survive in the music market of Victorian London it was necessary to engage in a broad spectrum of activities – was as proprietor of the Hanover Square [concert] Rooms, which again were close to his business premises and were made available for use by the RAM: indeed, Robert Elkin reports that students from the Academy gave the last concert ever presented in the Rooms, on 19 December 1874.⁸ Cocks bought the freehold of the Rooms in 1845 for £12,280. In 1861–62 he substantially refurbished them, and published a pamphlet (?now lost) celebrating their reopening.⁹

To an extent, then, Cocks may be viewed as embodying the Victorian virtues of hard work and the desire for self improvement.¹⁰ We should not be surprised that he allied to these attributes another which, rightly or wrongly, we now associate with the Victorian gentleman, and which the Victorians

⁷ *MO* 45 (1921), no. 529, p. 69–71. A further article in *MO* 64 (1941), no. 764, p. 379, also unsigned, draws heavily on the 1921 article. *Cocks’s Musical Miscellany* of November 1852, when speaking of Cocks and Co.’s pianos ‘in mahogany and rosewood’, says that ‘it has been observed by the most eminent professors, amateurs, and merchants, that their instruments claim a decided preference over those by other makers. The touch, tone, and beauty are remarkably superior’. The advertisement further reports that Cocks hired out second-hand pianos, and also sold harps. In his *Catalogue of modern classical publications by the most esteemed foreign and English composers* of ca. 1837 (British Library, shelfmark 7892.tt.11), Cocks and Co. is noted as ‘appointed agents for Messrs. Rudall and Rose’s Flutes and Mr. Maelzel’s Metronomes with a bell’; and at the rear of *A book of song-words selected from the catalogue of Messrs. Robert Cocks and Co.* (London, ca. 1897; British Library, shelfmark 011652.k.91) is an advertisement for catalogues of ‘Old and new violins and mandolines’; ‘Music folios and rolls, music paper, metronomes, violin, mandoline, banjo and guitar strings, fittings, music stools, & c.’; ‘Pianofortes: artistic sketch books and price lists of’; and ‘American organs and harmoniums, illustrated’. This suggests that Cocks’s premises must in many ways have resembled some of today’s music shops, with their stock of music and books, instruments and instrumental accessories.

⁸ R. Elkin, *The old concert rooms of London* (London: E. Arnold, 1955), p. 103. A picture of the Hanover Square Rooms in 1831 is reproduced between p. 96 and 97 of Elkin’s book.

⁹ Reported in the *Musical Times* [hereafter *MT*] of January 1875. See also Percy Scholes, *The mirror of music, 1844–1944: a century of musical life in Britain as reflected in the pages of the Musical Times* (London: Novello; Oxford University Press, 1947), p. 205.

¹⁰ The writer in the *MMR* of September 1898 notes that Cocks ‘began to study music in a very humble way, when a lad of fourteen, and in 1823 started the firm which gained celebrity under his name’.

themselves were so keen to promote for posterity: that is, a zeal to do, and be seen to be doing, ‘good works’. Boase’s *Modern English biography* records that Cocks built and endowed ten almshouses at Old Buckenham, Norfolk, in 1861.¹¹ James Coover notes that Robert Cocks and Co. was a charter member of the Music Publishers’ Association, founded in 1881 primarily to help publishers combat copyright and other abuses, but hoping also thereby to help authors of musical works.¹² More significantly, *Cocks’s Musical Miscellany* of January 1851 reports on a proposal for a ‘General Musical Provident Society’ as follows:

A meeting was convened recently at Store Street, Bedford Square, in order to establish a Society under the above name. Mr Charles Ollivier presided. Messrs Cocks, Chappell, Collard, R. Metzler, and others, addressed the Meeting; pledging themselves to give the Society, when enrolled, all the assistance in their power. A Society like this, which will afford to the profession and trade of music, of every grade, assistance in sickness and in poverty, has long been wanting, and we heartily wish it every success.¹³

A few stray facts from other sources will complete this brief profile. Dave Russell grants Cocks the distinction of being the first to publish a work specifically for brass band.¹⁴ Donald Krummel reports that Cocks’s catalogue for 1840 had 304 pages, showing the extent of the firm’s output.¹⁵ Humphries and Smith state that Cocks purchased some copyrights and plates at the sale of Paine and Hopkins in 1836,¹⁶ to which may now be added information from *Cocks’s Musical Miscellany* of January 1851, which includes a ‘List of Valuable Works, which they [Cocks] have just added to their extensive Stock from the Catalogue of the late Firm of Messrs. Coventry and Hollier

¹¹ F. Boase, *Modern English biography* (London: Privately printed, 1892; reprinted London: F. Cass, 1965), vol. 1, col. 1665. Old Buckenham is near Attleborough.

¹² James Coover, comp., *Music publishing, copyright and piracy in Victorian England* (London; New York: Mansell Publishing, 1985), p. 9.

¹³ This seems to have been the only mention of the Society in the *Musical Miscellany*, and it may be that it made little progress thereafter.

¹⁴ D. Russell, *Popular music in England, 1840–1914: a social history* (Manchester: Manchester University Press, 1987; second edition 1997), p. 137/175. The work was *Macfarlane’s Eight popular airs for a brass band*, published in 1836. Cocks continued to publish material for brass and military bands, and much later issued a ‘Brass band magazine’, which, despite its title, was a series of musical publications rather than a prose-based periodical. A ‘Military journal’ of the same sort dates from around 1890. The *Court Journal* of March 1848 suggests that Cocks’s first publishing ventures were solely in the instrumental field, noting that he ‘has only recently launched forth into the publishing of vocal music, and we have no doubt that he will reap the due advantages of his spirited speculation’.

¹⁵ D. W. Krummel, ‘Music publishing’, in Nicholas Temperley, ed., *The Romantic age, 1800–1914* (Oxford: Blackwell, 1988), p. 48. The British Library’s copy of this catalogue (at shelfmark 2737.aa.25) is incorrectly dated to ?1846: both this and Krummel’s date appear to be wrong, as the preface to the catalogue in question states that Cocks and Co. has enjoyed the patronage of musical performers, amateurs and businessmen ‘for upwards of twenty years’, suggesting a date of at least 1843; and the ‘first addenda’ to the catalogue is actually dated 1843.

¹⁶ Charles Humphries and William C. Smith, *Music publishing in the British Isles, from the beginning until the middle of the nineteenth century*. 2nd edn (Oxford: Blackwell, 1970), p. 110.

(formerly Preston).¹⁷ The anonymous writer of the article in *MO* of 1921 suggests that Robert Cocks may have been something of a miser (Cocks himself would probably have protested Victorian thrift), having claimed that by collecting all the wasted string in his warehouse he could save the cost of one man's wages. Upon Robert Cocks's retirement in 1881 his business was carried on first by his senior partner Stroud L. Cocks, and then by his grandson Robert Macfarlane Cocks, whose retirement in 1898 caused the business to be sold.¹⁸

Finally in this section, those interested in music copyright will wish to know of two legal cases involving Cocks and Co.: these were the cases of *Cocks v. Purday*, heard on 12 May 1848; and of *Cocks v. Lonsdale*.¹⁹ *Cocks v. Purday* concerned the matters of whether a foreign composer who was resident abroad could enjoy copyright protection in England; and whether simultaneous publication of a musical composition in England and overseas did, or did not, affect this right. The case centred on Josef Labitzky's waltz for piano *Die Elfen*, op. 86. According to Cocks, the copyright to this work had been sold to him in August 1842 by Friedrich Hoffmeister of Leipzig, acting for Joseph Hoffmann, to whom Labitzky had, in turn, assigned his copyright. Hoffmann then published *Die Elfen* in Prague, and Cocks in London, on the same day – 1 September 1842. The court records report that Cocks printed 500 copies, 'to his great profit and advantage', as he succeeded in selling them all.²⁰ At some time following, Purday, also a London music publisher, had printed 2000 copies of *Die Elfen* under his own imprint, a fact which Cocks was able to prove in court, as he himself purchased a copy of Purday's publication on 7 August 1845. Cocks was also able to prove that he had entered notice of publication of *Die Elfen* in the registers of Stationers' Hall on 1 September 1842, as required for the establishment of a claim for

¹⁷ In his *Catalogue of Foreign and English Music* of ca. 1843 Cocks further reports that the firm has, 'at an enormous expense, selected and purchased, at the sales of Messrs. Clementi and Co.,] Messrs Hill (late Monzani and Hill), Messrs. Paine and Hopkins & Co upwards of twelve thousand plates, embracing a large portion of the most classical Works published by those eminent houses, the celebrity of which is known all over the world'.

¹⁸ See J. A. Parkinson, *Victorian music publishers*, p. 56.

¹⁹ No documentation survives for the case of *Cocks v. Lonsdale*. This suggests that it may have hinged upon the same legal principle as that in *Cocks v. Purday*, an idea strengthened by a pamphlet by T. Webster, *The law of copyright in foreign compositions: being a report of the cases Cocks v. Purday, and of Cocks v. Lonsdale*, published in London in 1848. The fact that the details of both cases were published in such a way further suggests that the principles thus established were regarded as important. Unfortunately the British Library's copy of Webster's booklet is missing, and I have not traced a copy elsewhere. I am indebted to Robert Logan of the Bodleian Law Library for his help with information on the case of *Cocks v. Purday*.

²⁰ The case notes report that Cocks purchased *Die Elfen*, together with another piece by Labitzky – the piano polka *Heiter Sinn*, op. 83, for a total of £111. In his catalogue of October 1843 Cocks was advertising the 'Elfen Waltz' for 2s (10p), and his 500 copies would therefore have brought him in only £50, which seems poor business practice. However, the same catalogue advertises Three Polkas, 'Heitzer [sic] Sinn', as a piano duet for 4s (20p); the *Elfen Walzer* in a harp and piano arrangement at 6s (30p); and the same work in an arrangement for military band by Godfrey for 12s (60p). Cocks was still advertising the *Elfen Waltz* in February 1846, now for 1s (5p) per piano solo copy. This is a rare real example of how Victorian music publishers marketed their goods, and suggests a good deal of sophistication on Cocks's part.

English copyright. Cocks won the case. However, Purday was not finished yet: according to a fuller report in *MT* 3 (1848), p. 80, which in turn quotes from a report in the newspaper *The Morning Post* of 13 November 1848, Purday had published a further work, called the *Elfin Song*, in January 1846. Cocks argued in court that, since the melody was taken from the *Elfen Walzer*, with some additions and variations, he should have a case for copyright infringement regarding that work as well. The question of copyright on this matter appears not to have been resolved, even though Purday did not contest that the melody of the *Elfin Song* was, indeed, taken from the *Elfen Walzer*.

The Musical Miscellany, and Cocks' Musical Almanac

Cocks's Musical Miscellany, which appeared monthly, was preceded between 1849 and 1851 by an annual publication, *Cocks's* [sic] *Musical Almanac*, the first number of which described itself as 'containing all the useful information to be found in every almanac; also the days of birth and death, and the remarkable events appertaining to all distinguished musicians and vocalists of every age and nation'. In addition the 1849 number was remarkable for the way in which its publisher managed to slip the name and publications of Robert Cocks and Co. into the almanac's calendar at every opportunity. It may be that even the most enthusiastic supporter of the firm found this rather hard to stomach, as the almanacs for 1850 and 1851 take a much softer approach to advertising in this way. The 1849 edition also included data on such matters as court and parliament, public holidays, and so forth. A disappointment for the music historian is that it lacks a listing of music dealers in the United Kingdom: but to its credit the 1849 edition includes a list of the principal general newspapers and magazines published in the UK, with notes on their frequency of publication and on the day they were published. More interestingly, both the 1849 and 1850 almanacs also carry lists of music periodicals, as follows:

The English Musical Gazette, or, Monthly Intelligencer
The Quarterly Musical Magazine and Review
The Harmonicon
The Musical Library
The Musical World
The Dramatic and Musical Review: a Record of Public Amusement
The Musical Times and Singing-Class Circular

The list of periodicals is not of great significance in itself – a similar, and perhaps more comprehensive list could be assembled by means of *BUCOMP2* or *The New Grove* – so much as for the fact that Cocks signals his firm's willingness to act as subscription agent for the *Musical World* and *Musical Times*, thus bringing into view another aspect of the company's activities.²¹

²¹ It is surely not coincidental that in the 1851 *Almanac*, which would have appeared shortly after the launch of the first series of his *Musical Miscellany*, Cocks has a much shorter listing of music journals, and is no longer offering to act as subscription agent for his competitors (1851 *Almanac*, p. 71).

Furthermore, in respect of both *The Harmonicon* and its successor *The Musical Library*, readers are advised that 'Messrs Cocks and Co. have several sets and odd numbers of this valuable work on hand'. This raises an interesting point, as *The Harmonicon* had ceased publication in 1833, and *The Musical Library* in 1836.²² Was Cocks suggesting that, so long after their demise, these journals still contained material of interest to readers, or had he simply overstocked, and hoped even at this late stage to make something, no matter how little, by selling off what he had left? If the former, it confirms that the products of the newspaper and general press were not regarded as so ephemeral in their own day as they are in ours. Or it may be that Cocks was hoping that the presence in each journal of a musical supplement would continue to be a selling point. According to Langley in *RMARC*, a consortium of six music publishers was formed in 1828 to help *The Harmonicon* out of financial difficulties: while Cocks was not among these, he may have been persuaded to help the project by buying up a significant stock of copies.²³

Why Cocks ceased publication of the *Almanac* is not yet known. But it may be significant (or, of course, completely coincidental) that both it and the first series of *Cocks's Musical Miscellany* ceased in 1851. Was there perhaps some financial or personal crisis which led to a downturn in business in the last quarter of 1851 and the first of 1852?²⁴ Whether this was so or not, others soon filled the vacuum, and a new *Musical Directory, Register and Almanac*, published in London by Rudall, Rose, Carte and Co. and incorporating the Royal Academy of Music Calendar, began in 1853, continuing well into the twentieth century.

Although the *Almanac* lasted only three years, its publication may have encouraged Cocks to think seriously about starting his own house journal. At least two reasons for this immediately spring to mind. Firstly, Cocks seems to have been something of a journalist *manqué*: each issue of the *Miscellany* began with a lengthy essay, and in the absence of other evidence it seems that this may well have been contributed by Cocks himself.²⁵ Many essays cover familiar ground: 'Music in connection with the national character' (October 1850); 'Should the congregation sing?' (January 1851); 'On the use of music in female education' (March 1851) and so on, such topics having

²² The most comprehensive account of both journals is Leanne Langley's 'The life and death of *The Harmonicon*: an analysis', *Royal Musical Association Research Chronicle [RMARC]* 22 (1989), p. 137–163. See also her doctoral thesis, *The English musical journal in the early nineteenth century* (University of North Carolina, 1983).

²³ See Langley, 'Life and death', p. 141. Dr Langley has also suggested to me that collectors of *The Harmonicon* may well have been willing, even by 1850, to purchase copies of the journal to complete their sets at home: the early issues in particular may have been missed by many subscribers first time around, since they may have wished to wait to see how the journal developed before committing themselves to it, and by the time they *did* decide to subscribe, copies of earlier issues may no longer have been available (publishers apparently only printed short runs in order to minimise their losses if sales were disappointing). Any overstocking by Cocks may therefore have paid off in the long term.

²⁴ This suggestion may be borne out by the editorial to the first issue of the Enlarged Series (March 1852), which notes a 'short cessation which has been *imposed* on us' [my italics].

²⁵ This is suggested by the statement on its title page that the *Miscellany* was 'conducted under the direction of Mr. Robert Cocks'.

the benefit of enabling opinions to be expressed at length without any need for tiresome gathering of factual data. The second reason behind publication of the *Miscellany* was surely financial: what cheaper way to advertise new and existing publications than one's own house journal? A comment from *MT* of March 1853 that 'It is usual with some publishers to calculate that if a book costs £40 to print it, £40 should be spent in advertising it' reinforces the point,²⁶ as does the fact that of the four pages of text in each issue of the original series of the *Miscellany*, a whole one was given over to publicising Cocks's publications. Cocks refined this technique in the Enlarged Series of March 1852–August 1853, firstly by reprinting the back page containing his monthly 'Musical Novelties' as a separate free sheet which would be supplied post free to any who required it, and was no doubt circulated as a handbill to music sellers; and secondly, by supplying the musical supplements which were a feature of both series of the *Miscellany* as, in effect, a free item whose contents would otherwise, if obtained separately, have cost purchasers well over a shilling (5p). An exceptionally good offer was to be had in September 1852, where as a musical supplement to volume 1 no. 7 of the Enlarged Series Cocks offered the following:

- (i) Home and friends. Song. The poetry by Charles Swain; the music by E. J. Loder (now first published)
- (ii) Andante for violin and pianoforte, composed for Cocks's Musical Miscellany, by Bernhard Molique
- (iii) The hostess's daughter (Der Wirthinn Tochterlein). German Volkslied. Poetry by Ludwig Uhland. Arranged for Cocks's Musical Miscellany
- (iv) Sanctus. Contributed to Cocks's Musical Miscellany, by William Jonathan

Each was priced separately at 6d (2.5p), making a total of 2s (10p) worth of music. If this was not already sufficient inducement, Cocks made a point of emphasising that many of the works published in the *Miscellany* were composed especially for it.

By such means Cocks was content, if not absolutely determined, to remove the light of his altruism from under its already skimpy bushel. This altruism manifested itself, too, in his first editorial for the 1850–51 series of the *Miscellany*, and confirms Langley's realistic if rather cynical observation that nearly all the music periodicals founded in Britain between 1800 and 1845 attributed their appearance to 'a current "general", "wide", "perfect" or "increasing" cultivation of the subject'.²⁷ For, far from being a money grubber or ambitious scribbler, Cocks has no desire stronger than the benefit of his fellow human beings:

We are solicitous, not only to see music adopted as an appropriate means of recreation for all classes, but also to find from it those higher results which it is calculated to produce in a moral and social point of view. And we fully trust that the selections which we shall from time to time lay before our readers will have a decided tendency towards the accomplishment of these great and useful ends.²⁸

²⁶ *MT* 5 (March 1853), no. 106, p. 150.

²⁷ Langley, 'Life and death', p. 137.

²⁸ *Cocks's Musical Miscellany*, vol. 1 no. 1 (October 1850), p. 1.

The *Miscellany* was printed throughout its existence by Joseph Mallett of 59 Wardour Street, who later removed his premises to Kentish Town. It was distributed both from Cocks's premises and from those of Simpkin, Marshall and Co. of Stationers' Court; and, Cocks proudly stated, was available from 'all Booksellers, Musicsellers, and Newsvendors'.

The 1850–51 series quickly settled down to a standard format. A discursive essay of the type already noted would be followed by concert and festival reports, and then, sometimes, by an uplifting poem. A section denominated 'The Editor's Album' would occupy much of page 3, and would consist chiefly of anecdotes of a humorous and musical nature. From issue number 2 of volume 1 the *Miscellany* carried advice to correspondents, and a 'Retrospect of the month', and page 3 was also the resting place for musicians' obituaries. The final page advertised Cocks's products. From the beginning Cocks issued a four-page musical supplement which alternated between sacred and secular works, and was through-paginated to create 24 pages of religious and 24 of secular works by the year's end. These compilations would surely also have been made available separately. The 'Enlarged Series' of 1852–53 also had four pages of music, but its textual matter was increased from four to 12 pages, making it twice as large in total as each number of the previous series. In order to fill the extra space Cocks inserted additional discursive essays, book and music reviews, and greatly expanded the reports on musical events, giving over much space to 'Music in the provinces' and some to 'A glance at the Continent'. Readers' letters appeared for a while, but ceased abruptly after February 1853, following a flurry of correspondence concerning the abilities and deficiencies of church organists and their choirs which apparently annoyed some readers and embarrassed the proprietors.²⁹ Finally, the space given to advertisements expanded to cover much of pages 1, 2, 11 and 12 of each issue, and included items from other publishers (including Novello); from musicians advertising their services; and from advertisers of general products such as cosmetics and potions whose efficacy was loudly proclaimed to anyone sufficiently gullible to believe in it. Given Cocks's commercial experience it seems odd that he did not take advertising in the first series of the *Miscellany*, especially since the *Almanac* had carried a considerable amount of such material. The Enlarged *Miscellany* operated the following scale of advertising charges:

5 lines and under	6s 0d [30p]
Every additional line	1s 0d [5p]
Half column	£1.4s.0d [£1.20]
Column	£2
Page	£5 ³⁰

²⁹ See 'A desultory retrospect, with some out-of-the-way elucidations', *Cocks's Musical Miscellany* 2 no. 13 (March 1853), p. 4. The retrospect also reveals readers' dissatisfaction with a perceived undue preference for foreigners in the pages of the *Miscellany*.

³⁰ This scale applied to volume 1 no 1 of the Enlarged Series only: it changed in format and pricing from volume 1 no. 2.

For comparison, the *Musical World*, which appeared weekly rather than monthly, offered the following scale of advertisement prices in October 1850;

Not exceeding six lines	5s 0d [25p]
All others	6d [2.5p] per line, 'and a duty added for a long or short advertisement'

Cocks does not mention the advertising tax (repealed in 1853) in his scale, which may mean either that his rates already included it, or (more likely) that advertisers knew that tax was payable, and would have expected to add it.

The issue of taxes raises the matter of how publishers ensured that their periodicals remained economically viable. How many subscribers did they need to attract to maintain their enterprise? And how did they go about setting a cover price? While one might expect this matter to be fairly straightforward, in practice it is not, and the principal difficulty is in ascertaining circulation figures. In the case of the *Miscellany*, a set of figures of February 1854 published in *The newspaper press directory and advertiser's guide* (London: C. Mitchell) notes 'an official return of the number of newspaper stamps at one penny' for *Cocks's Musical Miscellany* as follows:³¹

1851	1852	1853
6800	14000	7000

Publishers of newspapers and other periodicals had to pay 1d (approximately 0.5p) tax on every sheet of paper they printed, with a stamp bearing their name appearing on each sheet on which tax had been paid.³² The figures as given above therefore show how many sheets of paper Cocks paid tax on in the years listed. As regards the *Miscellany*, they arguably tell us little more, though hypotheses can be advanced. The *Miscellany* was a publication in *quarto*, which meant that the sheet of paper on which it had been printed (and on which tax had been paid at 1d) was folded once, to make a folio, having four faces; and then folded again, resulting in eight faces. Since the 1850–51 series of the *Miscellany* had eight pages, one sheet would have been sufficient to print one copy. The Enlarged Series, however, had 16 pages, also in *quarto*, per issue, and would have required two sheets rather than one per copy. This may explain in part why the figure for 1852 is around double that for 1851: the Enlarged Series was launched with a similar sized print run to that of the original series. But the figures as given can easily lead one into error, since although logic would lead one to divide each year's figures by 12 to arrive at a monthly total of issues published, the *Miscellany* never, in fact, appeared over an entire calendar year at any point in its existence. In 1851 it was published only between January and September, and then ceased; in 1852 it appeared from March to December; and in 1853

³¹ I am indebted to Christina Bashford for information about this source, and for many helpful comments on earlier versions of the current article.

³² A full account of this matter is given by Joel Wiener in his 'Circulation and the Stamp Tax' in D. Vann and Rosemary T. VanArsdel, eds, *Victorian periodicals: a guide to research* (New York: Modern Language Association of America, 1978), p. 149–165. The tax was finally repealed in 1861.

it ran from January to August. Therefore even if one assumes that all the paper on which tax had been paid was used (a dangerous assumption), the average monthly run in 1851 would have been 6800 divided by 9, or 755 copies; in 1852, 14000 divided by two and then by 10, or 700 copies; and for 1853, 427 copies (7000 divided by two and then by eight).³³ If we try to convert these figures into hard cash, the problems become more intractable still: the 1850–51 series, at a cover price of 2d (1p), or 3d stamped,³⁴ and paper tax of 1d per copy, would have yielded 755d, or £3.2s.11d (£3.14) per month, out of which the costs of printing, wasted copies, and a further tax on the purchase of the paper would have had to come;³⁵ the Enlarged Series of 1852–53, at a cover price of 5d (approximately 2p) or 6d stamped, would have yielded a profit of 3d per issue, or 2100d (£8.15s.0d, or £8.75) per month in 1852, and 1281d (£5.6s.9d, or £5.34) in 1853. Advertising revenue has also to be taken into account for the Enlarged Series: a rough-and-ready calculation using the rates for advertising noted earlier suggests revenue of over £23 for the March 1852 issue;³⁶ but by issue no. 6 of the series advertising revenues were dropping off considerably, and Cocks was taking up more and more advertising space for his own products in an effort to make it look as if advertising was still buoyant. Advertising income for the October 1852 issue would have been around 25s (£1.25); for December 1852, around 43s (£2.15). Cocks made brave attempts to encourage advertisers, claiming a circulation of '5 to 6000' in the issue of May 1852, an impossibly high number if the stamp figures above are to be believed, and probably based more on inspired (and exaggerated) guesswork on Cocks's part regarding how many people read, rather than actually purchased an individual copy of, each issue. Three months later he printed some 'laudatory notices' about the *Miscellany* from the general press; and in the November 1852 issue he was still boasting an 'extensive circulation'. Finally, the 'desultory retrospect' printed in volume 2 no.13 (1 March 1853) reported that the *Miscellany* was 'subscribed for and read in all the quarters of the world'.

Cocks may have been losing his advertisers to the general press and perhaps even to *MT*, whose cover price was 1.5d or 2.5d (approximately 1p) stamped and which, like the *Miscellany*, had 16 pages including musical supplement.

³³ Wiener, 'Circulation and the Stamp Tax', points out that publishers sometimes bought up more paper than they expected to use, especially when publishing newspapers, whose circulation may have fluctuated widely according to whether or not an important piece of news had broken. While music periodical publishers may have done the same, one cannot imagine their suffering fluctuations to the same extent. Nevertheless, Cocks's relaunch of the *Miscellany* in March 1852 may have caused him to buy extra quantities of paper, 'just in case'. If this was so, he may have had stock left over from 1852 which he then used for copies dated 1853, making the discrepancy between figures for 1852 and 1853 less significant than it at first appears.

³⁴ The cover price difference of 2d or 3d refers here not to the stamp tax on paper, but simply to the cost of 1d incurred in sending out the *Miscellany* to those who ordered it by post.

³⁵ J. A. Novello remarked in *MT* of March 1853, p. 150, that 'good paper may be purchased at from seven-pence to eight-pence per pound'.

³⁶ The sums presented here have been calculated as far as possible using Cocks's advertising table: but it should be borne in mind that different sizes and fonts of type would most likely have incurred extra costs for the advertiser. Furthermore, Cocks would have had to pay tax on the amounts listed.

It was also, it has to be said, printed on rather better paper. The lower price of *MT* was due to at least two factors. First of all, its circulation, according to its stamp figures, was much higher (comparable figures from the source cited earlier are 53,500 for 1851; 59,500 for 1852; and 63,000 for 1853). Secondly, J. Alfred Novello, at that time in charge of *MT*, was secretary of a committee dedicated to removing the 'Tax on knowledge' imposed via taxes on the purchase of paper, on stamp duty on that paper, and on advertisements. He regularly printed in *MT* the amount of tax he had paid on a particular issue, calculating that in 1852 alone the journal had paid £62.17s.6d (£62.87) to the Exchequer, such figures being always accompanied by the complaint that all this tax was being paid by a periodical which cost only 1.5d. Keeping the price at 1.5d was therefore something of a point of principle. Perhaps a final, much more down to earth reason for keeping *MT*'s price low was simply to thwart Cocks's (and others') efforts to establish a market for their own journals.³⁷ For his first series Cocks was charging 0.5d more than *MT* per issue, but for eight pages fewer: while the Enlarged Series, though having 16 pages, was 3.5d dearer. *The Musical World*, published weekly at 3d (1p) per issue, and also having 16 pages, cost 13s.0d (65p) per year, and the purchase of an additional monthly journal at 1.5d (for *MT*) or purchase of the *Miscellany* (at 2d, then 5d) would not, one assumes, have been a massive extra burden.³⁸ Maybe the better-quality paper, lower price, and title of *MT* (were readers of *The Times* under the impression that the *Musical Times* was in some way related to it?) tempted them more than did the *Musical Miscellany*.

In her *Harmonicon* article cited earlier, Langley shows that although that journal survived until 1833, it was suffering financial problems as early as 1826. Cocks's *Musical Miscellany* survived for a much shorter time, and confirms Langley's observation that the average life of a music periodical was two years and four months:³⁹ its demise was perhaps due to the fact that Cocks had neither the personal finance nor the network of backers that William Ayrton of *The Harmonicon* was able to call on when times became difficult, though given the scale of Cocks's business such a conclusion seems unlikely. In the end his *Miscellany* seems to have failed because of a lack of buyers, and, therefore, lack of money.⁴⁰ Its circulation figures, though

³⁷ One must not push this argument too far: Cocks in his *Miscellany* was definitely aiming at the amateur leisure market, and the fact that he published so much piano music (sometimes as part of the musical supplements to the *Miscellany*) suggests that he was aiming at musical amateurs who already had pianos (perhaps his pianos), though the piano was at this period still a luxury item. The supplements to *MT* often consisted of sacred music for mixed voices, with the odd glee or madrigal mixed in for secular leavening, rather than the sentimental ballads and dances for piano offered by Cocks.

³⁸ I am not suggesting here that there was a definite overlap between subscribers to these journals: the figures for the *Musical World* are simply given for comparison's sake.

³⁹ Langley is talking about periodicals from the first half of the nineteenth century: but the example of the *Miscellany* obviously also fits her theory.

⁴⁰ Cocks gives no hint in the August 1853 issue of why the *Miscellany* is to cease, noting only (p. 63) that: 'Before going to press, we are directed to state that it is not the intention of the Proprietors of Cocks's Musical Miscellany to continue the work beyond the present month. Subscriptions paid in advance will be returned in the course of the month. Subscribers are requested to forward arrears due'.

imperfectly described above, suggest that it never established a sufficiently strong foothold – or even toehold – to avoid being blown away by the wind of competition. The quality of the *Miscellany's* content, especially in the Enlarged Series, was often high, with notes by Carl Czerny and A. B. Marx, and there is much more to be written about the journal itself: but its reach, ultimately, was greater than its grasp. Robert Cocks and Co. continued for a further 45 years after the cessation of the *Miscellany*, but never again did its founder attempt music journal publishing.⁴¹

⁴¹ To complete the picture it should be noted that the *Miscellany* was not the last foray of Robert Cocks and Co. as a *company* into the world of music journals, since between 1893 and 1896 it published 12 numbers of a new title, *The New Quarterly Musical Review*. This *Quarterly* was a completely different product from the *Miscellany*, being given over to scholarly work by such well-known names as W. Ashton Ellis, A. C. Mackenzie, Ernest Newman and J. A. Fuller-Maitland. Subscribers received issues of over 50 pages for 1s (5p). It would appear that Robert Cocks and Co. had no involvement beyond that of publication, with no editorial input: although the *Quarterly's* regular column on 'New musical publications' certainly included Cocks's products on several occasions.

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BRUCKNER'S PUBLISHERS, 1865–1938

Nigel Simeone

Introduction

Relatively little has been written about Bruckner's publishers, and information about them is often distressingly slight. This article is derived from a paper given as part of *Perspectives on Anton Bruckner 1896–1996* (1–4 April 1996) at the Department of Music, University of Manchester. It aims to provide a summary of Bruckner's publishers during his lifetime and during the early years of the present century. I would like to record my gratitude to Dr Crawford Howie, organiser of the Manchester Symposium, for inviting me to deliver the original version of this paper.

It has been claimed so often (and with such vigour) that Bruckner was urged, against his will, to make far-reaching changes to his works before publication, that we can forget all too easily how many of the composer's most important works were published with his consent and under his supervision. There are thus a large number of works where the first editions constitute a valuable source and in some cases, provide valuable indications of performance intentions.

Bruckner's music contributed significantly to the success of several Viennese publishing houses which are still in operation today, among them the firms of Doblinger and Universal Edition, as well as a number of smaller firms which are now forgotten, or which were absorbed by others.

By exploring the history and activity of Bruckner's publishers, we gain a much better understanding of the Viennese music trade during the later 19th and early 20th centuries. At the turn of the century and for several years beyond, Bruckner was often considered in Vienna – even by the city's most progressive publisher, Universal Edition – to be a founding father of modernism.

Given the length of time it took for Bruckner's music to achieve widespread acceptance, even in his native Austria, it is surprising to find how many of the composer's major works were published during his lifetime. His earliest publishers were an extraordinary collection of firms, ranging from the comparatively prolific Vienna-based concerns of Theodor Rättig, Emil Wetzler, Carl Haslinger, and Albert Gutmann, to the decidedly provincial Johann Gross of Innsbruck. Later Bruckner publications, many issued in the last five years of the composer's life, formed a significant part of the output of Ludwig Doblinger. The Viennese firms of Emil Berté and Josef Weinberger, both destined to become important around the turn of the century, each published

a short Bruckner piece during the composer's lifetime. Table 1 is a chronology of Bruckner editions issued before his death in October 1896.

It was not until the foundation of Universal Edition (UE) in 1901 that the publication of serious new music in Vienna was principally in the hands of one major firm. UE issued a large number of posthumous Bruckner first editions during the first quarter of the 20th century and it also reissued a vast amount of Bruckner material from other publishers, especially those such as Doblinger, who had been involved in the setting up of UE.

Bruckner's earliest publications

The most obscure of Bruckner's publishers was Josef Kränzl of Ried, a small town situated a few miles west of Linz. Kränzl has the singular honour of being Bruckner's first publisher, issuing his *Germanenzug* in 1865, the year of its first performance by the 'Frohsinn' choral society in Linz, directed by the composer, who was the society's conductor at the time. Kränzl published both score and parts of this work for male chorus, woodwind and brass, as well as seven choruses by other composers, all written for the first Oberösterreichische Sängerkreis in Linz, at which the *Germanenzug* won second prize.

In 1868, the momentous year of Bruckner's move to Vienna, the tiny firm of Feichtinger in Linz published the hymn for mixed voices *In S. Angelum custodem*. Much later, this piece was reworked by Bruckner as a four-part male chorus and published in the magazine *An der schönen blauen Donau*, i (1886), 240. The original Feichtinger edition gives the composer's name in a resonant Latinized version as 'Antonius Bruckner'.

Bruckner in Vienna

From 1868, it was in Vienna that Bruckner was not only to work but also to be published for the rest of his life. Table 2 shows Bruckner's Viennese publishers and the works they issued up to the publication of the Ninth Symphony in 1903. The remainder of this article will survey the activity of these publishers, with specific focus on Bruckner, and the later activity of Universal Edition in promoting his works.

Theodor Rättig

One of Bruckner's earliest champions in Vienna was the publisher Theodor Rättig. He began his publishing activities in about 1877, initially in partnership with Bussjäger, with premises at Herrengasse 8. After hearing the première of the 1877 version of the Third Symphony (on 16 December of the same year), Rättig was almost alone in his enthusiasm for the work and issued a handsomely engraved full score and, shortly afterwards, the celebrated piano duet arrangement by Bruckner's 18 year-old pupil Gustav Mahler (his first appearance in print; the finale was probably arranged by his close friend and fellow student Rudolf Krzyzanowsky). Since this was Bruckner's first published symphony, it is no surprise that the work was described on the title page as an unnumbered 'Symphonie in D moll', but it is curious that it remained without its number on the title page even when

the 1889 revised version was published in 1890, by which time the Fourth and Seventh symphonies were already in print. It was only around the turn of the century, when Rättig had moved to Leipzig, that a large Roman 'III.' started appearing on the title pages of reprints. It is one of these later issues (with such a title page), dating from about 1910, which resulted in a happy accident: Rättig (or perhaps the printer Eberle) used the latest version of the title page, but inadvertently printed the note-text from the original Bussjäger & Rättig plates (with the plate number B. & R. 165, rather than the 1890 plate number T.R. 165) for a reprint of the piano 4-hand score, thus producing a version misattributed to Schalk and Löwe (who had made the 1890 arrangement) but which was actually a thoroughly disguised reissue of Mahler's arrangement. This is so rare in what was formerly believed to be its only printing (1878) that the emergence of another issue, albeit with misleading information on the title page, is extremely useful.

Rättig's score of the Third Symphony was the first publication of any of Bruckner's orchestral music: that it appeared at all was due at least as much to Rättig's conviction in and enthusiasm for Bruckner's music as it was to his commercial judgement. By 1880 Rättig was no longer in partnership with Bussjäger, but was now operating under his own name as 'Th. Rättig in Wien' with offices at Bellariastrasse 10 (just outside the Ring, alongside the Natural History Museum), from where his passionate advocacy of Bruckner's music continued with the publication of the *Te Deum* in 1885. Rättig was wholehearted in his commitment to this work, and it was printed for sale in full score, a piano-vocal score (by Josef Schalk), orchestral parts and chorus parts. The following year Rättig issued, in two volumes, the scores and parts of *Vier Graduale*, thereby publishing simultaneously what are perhaps Bruckner's four most famous motets: *Christus factus est*, *Locus iste*, *Os justi* and *Virga Jesse*. By 1890 Rättig's address was given as Wallnerstrasse 1, and this appears on the title page of the full score and parts, published that year, of the revised 1889 version of the Third Symphony. During the late 1890s the firm moved to Leipzig and was subsequently taken over by Robert Lienau (Schlesinger) in 1910. Rättig's place as a publisher of Bruckner remains one of immense importance: he was responsible for the first publication of two substantial masterpieces (the Third Symphony in both 1877 and 1889 versions and the *Te Deum*) and four of the composer's greatest shorter choral works. Rättig's daughter Helena described her father in the title of an article published in 1939 as 'a pioneer for Anton Bruckner':¹ a very fair assessment, not least because he was the only Viennese publisher of the 1870s and early 1880s to make the necessary leap of faith on behalf of Bruckner's music.

Albert J. Gutmann

The only other important Viennese publishing house to take Bruckner into its catalogue relatively early was the firm of Albert J. Gutmann, founded in 1873. The grandly-styled 'Kaiserl. Königl. Hof-Musikalienhandlung' (as the

¹ Rättig, Helena 'Theodor Rätting: ein Wegbereiter Anton Bruckners', *Gedenke und Tat*, i (1939), 1.

firm was designated on its title pages) had its premises at the Hofopernhaus. Gutmann published the first editions of the String Quintet (1884), Seventh Symphony (1885) and Fourth Symphony (1889) each in full score, parts and arrangements for piano 4 hands. Gutmann was still active after the Empire had collapsed: with the firm's address now simply at the 'Opernhaus', an advertisement which appeared in 1919 listing selected highlights from the catalogue, includes mention of the firm's three distinguished Bruckner publications.

Gutmann is the only publisher to appear in one of the more entertaining curiosities of the Bruckner literature. In 1924 Victor Léon (joint librettist with Leo Stein of Johann Strauss II's *Wiener Blut* and Lehár's *Die lustige Witwe*) collaborated with Ernst Decsey (a Bruckner pupil and the witty, brilliant critic of the *Neues Wiener Tagblatt* from 1920 until his forced resignation in 1938) on a burlesque play about the life of Bruckner which, amazingly, used Bruckner's music: *Der Musikant Gottes*, subtitled 'Vier volkstümliche Bilder aus dem Leben Anton Bruckners'. Gutmann is in the cast, thinly disguised as 'Goldmann, Musikverleger' and later as 'Kaiserlicher Rat Goldmann'. It is a none too sympathetic portrayal: on his first entry he is described as 'a Jewish type, with black hair, a black pointed beard, very well dressed'; he is greeted as 'Mr Goldmann, the classic publisher!' and asked if he has come to do a deal. Rather confusingly, the two works Goldmann specifically mentions in the text of the play are the *Te Deum* and the 'Wagner-Symphonie' [Symphony no. 3], both published by Rättig: bibliographical accuracy was evidently not a priority for Léon and Decsey. Their hugely diverting piece of nonsense was published in at least two editions in 1924 (W. Karczag, Vienna, and Steyermühl Verlag, Vienna) and first performed in Klagenfurt the same year. It enjoyed some success subsequently and reached the Stadttheater in Vienna on 11 January 1926. This delightful enterprise conjures up an extraordinary image of Bruckner's music being used as a kind of operetta score. It was followed with a rather less improbable venture in 1926: another play with music called *Der unsterbliche Franz*, about the life of Schubert – evidently a successor to Heinrich Berté's *Das Dreimäderlhaus* (first performed in Vienna on 15 January 1916, and better-known in England as *Lilac Time*).

Wetzler (Julius Engelmann) and Doblinger (Bernhard Herzmannsky)

The firm of Emil Wetzler issued the first editions of Bruckner's *Tota pulchra es Maria* and the seven-part *Ave Maria* in 1887. Wetzler's catalogue included a number of interesting publications, among them songs by Hugo Wolf and early works by Ferruccio Busoni (*Trois Morceaux* for piano comprising the Scherzo op. 4, the Prelude and Fugue op. 5 and the *Scène de Ballet* op. 6). Equally enterprising but of more ephemeral interest, Wetzler also published some studies and pieces for the 'Janko keyboard', an invention of the greatest oddity by Paul von Janko, comprising a purportedly user-friendly piano keyboard with six tiers of short, narrow keys which had the advantage of enabling the player to negotiate immense leaps with barely any movement,

but the overwhelming disadvantage of needing completely to relearn the piano in order to master Janko's instrument. After a brief flurry of interest, both the instrument and Wetzler's pieces for it sank into decent obscurity.

Wetzler had also been active (and certainly a great deal more commercially successful) as a publisher of popular fare including at least two pieces which were well-known favourites – Johann Král's *Hoch Habsburg* March op. 86 and Ivanovici's *Donauwellen-Walzer* – along with entertaining freaks such as Arthur Felkl's *Nibelungen-Walzer: Musikalischer Scherz nach Leitmotiven aus Wagner's 'Tetralogie'*. Wetzler also printed some of the standard classics, including Anton Door's edition of Schumann piano music.

The antiquarian dealer Friedrich Mainzer opened for business in 1817, with a music lending library attached. This concern was sold to Ludwig Doblinger in 1857. In 1876 the business passed to Bernhard Herzmannsky who began the publishing activity of the firm in the same year. For a delightful reason, the honour of Doblinger's plate number 1 went to J. E. Hummel's 'Emma Quadrille', the first of his *Tanzbilder der Jugend* op. 160 for piano four hands. This was a deliberate and charming gesture by Herzmannsky, whose fiancée (soon to become his wife) was called Emma. The Doblinger catalogue grew rapidly with a series of popular piano pieces! notably by Carl Michael Ziehrer. Rather more serious repertoire was soon issued by the firm as well: music by the likes of Johann Peter Gotthard (pseudonym for the Czech publisher, composer and indefatigable bibliographer Bohumil Pazdírek) and members of the Brahms circle such as Heinrich von Herzogenberg and Julius Stockhausen. Rheinberger and Goldmark also featured in Doblinger's early catalogues.

Herzmannsky acquired several firms, notably J. P. Gotthard's publishing business in 1880, which resulted in Doblinger becoming responsible for Gotthard's important series of posthumous Schubert first editions. In 1890 Doblinger acquired what was described in the original contract of sale as 'the music publishing catalogue of Jul[ius] Engelmann in Vienna, music dealers at Kärtnering 11, next to the Grand Hotel'. This was the firm better known as Emil Wetzler. Having acquired the two Bruckner motets from Wetzler's catalogue in 1890, it was shortly afterwards that Doblinger began its own extensive publication of Bruckner's music. The firm was responsible for the first editions of the First, Second, Fifth, Sixth and Ninth Symphonies (the last two appearing after the composer's death), Psalm 150, the E minor and F minor Masses, *Helgoland*, *Das hohe Lied* and several smaller pieces: the song *Im April*, *Erinnerung* for piano, the two male choruses *O könnt' ich dich beglücken* and *Der Abendhimmel* and the chorus for male voices and piano *Mitternacht*, which inspired Doblinger's graphic artists to produce a splendid *Jugendstil* title page with a decorative border featuring a moon and stars.² Franz Brunner's 1895 monograph (*Anton Bruckner: Ein Lebensbild*, Linz, 1895) had included only the briefest of worklists, omitting almost all the smaller choral works. In 1903 Doblinger published a catalogue of the complete published works of Bruckner listing all Bruckner publications

² See R. Grasberger: *Werkverzeichnis Anton Bruckner (WAB)* (Schneider, Tutzing, 1977), 217.

known to the firm, irrespective of their publishers, and containing much useful information on the early performance history of Bruckner's music. This was a particularly valuable booklet given the state of Bruckner worklists up to this point. 1903 was also the year when Doblinger published the Ninth Symphony for the first time and advertised it widely as one of their most important novelties for the year.

Doblinger is one of the few publishers active at the end of the last century to have printed, in various jubilee volumes, a pictorial record of its premises. These have been at Dorotheergasse 10 since Doblinger himself moved there in 1873, three years before Herzmansky began publishing in earnest. The little volume published by the firm in 1926 to mark its 50th anniversary as a publisher includes a large number of pictures. There are, naturally, portraits of Herzmansky and his son (also called Bernhard) who continued the business after his father's death in 1921, but there is also a series of illustrations which shows the exterior of the building and the various departments in considerable detail. These pictures also reveal, surprisingly perhaps, just how little both the interior and exterior of the buildings have changed over the last 120 years.³

Carl Haslinger

Much the oldest of the firms to publish Bruckner's music, Haslinger was founded in the Josefstadt on 27 July 1803 as the 'Chemische Druckerey' by Alois Senefelder, the pioneer of music lithography. By 1805 the firm was known as S. A. Steiner and, from 1815, was a partnership of Steiner & Tobias Haslinger. Haslinger took over the firm in his own name in 1832. After his death ten years later, it was run by his widow and, from 1848, by his son Carl. After Carl died in 1868, his widow Josephine carried on the business until 1875 when she sold it to Robert Lienau (A. M. Schlesinger) and the firm moved to its address in Tuchlauben, from where Bruckner's Eighth Symphony was published. The firm's commercial successes in the later part of the 19th century derived largely from its enormous list of dance music, notably the publication of Johann Strauss II's opp. 95–278, after which Haslinger lost the Waltz King to C. A. Spina. At the same time the firm also lost Josef Strauss, whose works it had published up to op. 150. After its acquisition by Robert Lienau, there was a return to the rather more serious repertoire of Haslinger's early years, exemplified most conspicuously by the publication of Bruckner's Eighth Symphony in 1892. The firm issued it as a full score, piano four-hand score, a set of printed orchestral parts, and later produced a version for solo piano by August Stradal. The most intriguing of these is the most often reprinted: Josef Schalk's arrangement for four hands at one piano. The earliest issue makes no mention of Stradal's arrangement. The second issue, probably put out during the mid-1890s, includes mention

³ These illustrations can be found in: *Ludwig Doblinger (Bernhard Herzmansky) Musikalienhandlung, Verlag, Antiquariat und Leihanstalt Wien-Liepzig 1876–1926* (Doblinger, Vienna, 1926).

of Stradal's solo version.⁴ In about 1905 the same note-text was reprinted under licence with a UE *passe-partout* title page. Finally, UE produced a version described on the title page as a 'Neurevision 1929', edited by Josef V. von Wöss and incorporating some important changes. All these editions have 71 pages and the first three have the same plate number: S. 8289. The *Neurevision* is based on these plates but has the new number U.E. 2494. The first startling point of interest in the pre-1929 issues is the *order* of the movements: 1. Allegro moderato; 2. Adagio; 3. Scherzo; 4. Finale. The 1929 *Neurevision* is the earliest issue of this arrangement to place the movements in their correct order, with the Scherzo second.

The first edition of the full score (Haslinger, [1892], PN S. 8288, 129 pp.) reflects neither the incorrect order of the movements, nor another startling feature of the piano duet score, which gives the unrevised (1887) version of the closing bars of the symphony. This appears in all issues of the piano duet arrangement before 1929. The 1929 edition of the piano four-hand version is thus the first to print the 1890 ending, with its massive unharmonized octaves, as given in all early editions of the full score. The obvious conclusion to be drawn is that Schalk began work on the arrangement of the fourth movement before Bruckner completed his revisions. At the earliest stages of his work on the symphony, Bruckner had intended the Adagio to be the second movement,⁵ but it is both puzzling and fascinating that this order persists in Schalk's arrangement.

A further significant textual difference exists between the full score and the piano four-hand version: the pre-1929 issues of Schalk's arrangement include metronome marks for each movement as follows:

1. minim = 56
2. Adagio; crotchet = 42
3. Scherzo; crotchet = 104
4. minim = 76

Only one movement in the original edition of the full score has a metronome marking. This is the finale, given as 'minim = 69'. The full score metronome marking is subsequently followed in the Haas and Nowak editions. Only in the 1929 *Neurevision* of the four hand version is the marking also given as minim = 69. The metronome markings for the other movements remain in the *Neurevision*. It is intriguing to speculate on the provenance of these metronome markings; undoubtedly Josef Schalk believed them to be helpful indicators to performers in 1892, but it is not unlikely that they have authority from Bruckner himself. If this is so, they provide an important source of information for the composer's performing intentions in one of his very greatest works.

⁴ See Grasberger 1977, 233.

⁵ See Leopold Nowak: Foreword to *Anton Bruckner: Sämtliche Werke, Band VIII/1* (Musikwissenschaftliches Verlag, Vienna, 1979).

Josef Weinberger and Universal Edition

Universal Edition (UE) was founded in 1901 by three Viennese publishers: Josef Weinberger, Adolf Robitschek and Bernhard Herzmansky of Doblinger, in conjunction with the music engraving and printing firm of Josef Eberle & Co., which also produced the manuscript paper used by almost every Viennese composer at the time, with its distinctive trademark (which also appears in Eberle's advertisements). All three of the other founders had some sort of connection with Bruckner: Herzmansky we have already discussed. Adolf Robitschek, initially in a partnership as Rebay & Robitschek, but later on his own, had premises on the corner of the Graben and Braunerstrasse where the firm's elegantly archaic premises are to this day. Some time before 1895 Rebay & Robitschek produced the second edition of the *Germanenzug*. Josef Weinberger had begun his business in partnership with Carl Hofbauer at Kärtnerstrasse 34, setting up on his own at Kohlmarkt 8 in 1890. It was from this address that Weinberger published his *Album der Wiener Meister* issued as a souvenir of the International Exhibition of Music and Theatre held in Vienna in 1892. It is in this volume that Bruckner's *Vexilla regis* was first printed. It was also from his Kohlmarkt address that Weinberger issued the first editions of Mahler's First and Third Symphonies, the *Lieder eines fahrenden Gesellen* and *Das klagende Lied*. Sometime between the end of September 1899 and January 1900 Weinberger opened additional premises very close to the Hofoper, at Maximilianstrasse 11, later renamed as Mahlerstrasse, changed briefly to Meistersingerstrasse during the Nazi occupation, and subsequently known as Mahlerstrasse again.

It was from these premises that Universal Edition began life on 1 June 1901, originally planned as an edition to rival in popularity the Leipzig-based publishing giants of Peters and Breitkopf & Härtel, and to secure for Vienna the title of the world's music publishing capital. The early output was almost entirely of editions of the standard classics, newly edited or arranged by Viennese musicians, including some very distinguished names, among them Heinrich Schenker, Arnold Schoenberg and Alexander von Zemlinsky. In order to ensure that the new venture started successfully, Weinberger himself not only provided UE with its premises but also guaranteed to purchase a proportion of its stock. He helped to put together a consortium to finance the firm, with the Austrian Länderbank (one of whose directors was Josef Simon, Johann Strauss's brother-in-law) as the principal investor. Initial targets were ambitious: the first order with Eberle was for an astonishing total of 65,000 printing plates, and by July 1901, within a month of the firm's opening, 250 titles were on sale. It was in that same month that UE's position was strengthened by the edict from the Ministry of Education declaring that UE's editions should be used in the schools and conservatoires of the Austro-Hungarian Empire. Weinberger's other lasting contribution to UE's success was the secondment of one of his senior employees to become General Manager of UE in 1907. This was Emil Hertzka, a man whose contribution to 20th century music is the stuff of legend. He was a huge, bearded giant, unsurprisingly nicknamed 'Wotan' by his employees. He changed the

publishing policy of the firm to become one which concerned itself with the new and progressive in music, and it was under his management that a glittering array of 20th century composers signed contracts with the firm, among them Bartók, Berg, Delius, Eisler, Janáček, Kodály, Krenek, Mahler, Milhaud, Schoenberg, Schreker, Szymanowski, Webern, Weill, Wellesz and Zemlinsky. In 1914, Hertzka oversaw the move from Weinberger's building to the premises UE still occupies in the Musikverein.

Early pre-Hertzka UE advertisements list Bruckner as one of its 'Moderne Meister', along with largely forgotten figures such as Hans [Janos] Koessler, Reger's cousin, whose principal claim to fame nowadays is not so much as a composer but as the composition teacher at the Budapest Academy of Music, where his pupils included Bartók, Dohnányi and Kodály. From its earliest beginnings UE issued editions of Bruckner licensed or taken over from a number of sources, principally from Doblinger's catalogue. The first appeared early in 1902, and over 30 Bruckner titles were listed in the 1910 catalogue. In 1911 UE published an important series, all but one of them first editions, under the general title *Chorwerke von Anton Bruckner* edited by Viktor Keldorfer, principal conductor of the Wiener Männergesang-Verein from 1909 to 1921. Perhaps through lack of space, none of these was listed in the first advertisements for UE's Bruckner publications which began to appear on the back covers of its editions, though they are given in advertisements from the early 1920s where the more telegraphic style is otherwise a good deal less informative; there is more detail in a much later advertisement from the 1940's. Shortly after Keldorfer's impressive 1911 choral series came the Intermezzo for string quintet and the Andante from the F minor Symphony (both 1913). After World War I, UE produced first editions of two orchestral works: the Symphony in D minor ('no. 0'), and the Overture in G minor. In addition, the firm published Psalm 112 and a number of short choral and instrumental pieces for the first time, as well as Friedrich Eckstein's *Erinnerungen an Anton Bruckner* (1923). By the time UE's *Gesamt-Katalog* was issued in 1937 almost 200 publications of Bruckner's music had been produced. Table 3 gives a complete listing of UE's Bruckner publications from 1901 to 1938. It is particularly interesting to note the edition of the Ninth Symphony with the *Te Deum*, for piano solo, piano four hands, and as a pocket score.

Much of the enthusiasm for this prolific output came from UE's editor Josef V. von Wöss. After working as a proofreader for the engraving firm of Waldheim-Eberle from 1889 to 1908, he moved to UE, where he worked from 1908 until 1931. Most of his work for UE was very different from his other activities as an organist and church music composer, though he brought all aspects of his professional life together with the founding and editorship of UE's periodical *Musica divina* from 1913 to 1934, and the firm also published some of his compositions. His passionate enthusiasm for Bruckner was crucial in bringing about the publication of many of the choral and orchestral works which appeared under UE's imprint, although his editorial skills proved somewhat variable.

Europe's most progressive music publisher was evidently still proud to continue issuing Bruckner's music throughout the 1920s: sandwiched between the likes of Bartók, Berg, Casella and Delius, he is by far the oldest composer to appear in the pictorial supplement of Universal Edition's gallery of 50 'modern masters' printed in *25 Jahre neue Musik*,⁶ UE's celebratory silver jubilee yearbook, published in 1926. Even for the forward-looking Universal Edition, Bruckner remained a revered 'modern master' well into the 20th century.

The foundation of the Internationale Bruckner-Gesellschaft (Leipzig, 1925; from 1929 it was based in Vienna) brought about a far-reaching change in the publication of Bruckner's music: full scores, study scores, and orchestral material of most symphonies were issued by the society's own publishing house, the Musikwissenschaftliches Verlag, Reg.Gen.m.b.H. der Internationalen Bruckner-Gesellschaft in Vienna throughout the 1930s, edited by Robert Haas and Alfred Orel. The intention of this magnificent enterprise was to produce scholarly and practical texts, based on manuscript sources. The results were far-reaching, necessitating in some cases the complete critical reappraisal of symphonies such as nos. 5 and 9. The complex nature of Bruckner's manuscripts meant that this editorial endeavour often proved a daunting task for Haas and his colleagues. Their achievement was of the greatest significance, particularly as Haas's editions of several symphonies coincided with the first recordings of these works and it was thus in authentic versions that they first came to the attention of a wider public.

Regrettably, some later publications in this series are tainted by the funding provided for the project by the Nazi regime (from 1939);⁷ Haas's edition of Symphony no. 8, published in 1939, included, on the first issue only, a dedication to Hitler. The later Bruckner Gesamtausgabe, under the editorship of Leopold Nowak (Haas's successor at the Österreichische Nationalbibliothek), is also published by the post-war reincarnation of the Musikwissenschaftliches Verlag. This edition has often sparked controversy, due more to the inevitable familiarity with Bruckner's works in performances using the editions of Robert Haas, rather than to sober consideration of the editorial procedures employed by Nowak. The unfortunate result has been that Nowak's scrupulous and systematic work (with particular care being taken not to mix versions) has been greatly underrated by some commentators.

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⁶ H. Heinsheimer and P. Stefan, ed.: *25 Jahre neue Musik: Jahrbuch 1926 der Universal-Edition* (Universal Edition, Vienna, 1926).

⁷ See E. Levi: *Music in the Third Reich* (Macmillan, Basingstoke and London, 1994), 207

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TABLE I
CHRONOLOGY OF BRUCKNER EDITIONS, 1865-96

DATE	PUBLISHED TITLE	PUBLISHER	EDITION(S)	PLATE NUMBERS (if known)	WAB
1865	Germanenzug	Josef Kränzl, Ried	FS, parts	no PN	70
1868	In S. Angelum custodem: Hymnus [SATB]	Hered. [i.e. heirs of] J. Feichtner, Linz	FS	no PN	18
1878	[3.] Symphonic in D moll [1877 version]	A. Bösendorfer's Musikalienhandlung	FS, O, pl4h (Mahler/ Krzyzanowsky)	no PN(FS, O) B. & R. 165 (pf4h)	103
1884	Quintett F-dur	Albert J. Gutmann, Wien	(Bussjäger & Rätzig), Wien	A.J.G.500 (FS) A.J.G.500a (pf4h)	112
1885	Siebente Symphonie E dur	Albert J. Gutmann, Wien	FS, parts, pf4h (J. Schalk)	A.J.G.576 (FS) A.J.G.575 (pf4h)	107
1885	Te Deum	Th. Rätzig, Wien	FS, O, pf4h (F. & J. Schalk)	T.R.40b (FS) T.R.40 (VS)	45
1885	Pange lingua et Tantum ergo	<i>Musica Sacra</i> xviii (1885), 11, music suppl., p.44	FS, VS (J. Schalk), O, C alterations	no PN	33
1886	Vier Graduale	Th. Rätzig, Wien	FS, parts	T.R.141	11, 23, 30, 52
		No. 1 Christus factus est;			
		No. 2 Locus iste;			
		No. 3 Os, jusji;			
		No. 4 Virga Jesse			
1886	Um Mitternacht	Straßburger	Facs. and FS	no PN	90
		Männergesangsverein, Straßburg			
1886	In S. Angelum custodem: Hymnus [TTBB]	<i>An der schönen blauen Donau</i> , I (1886), 240	FS	18	
1887	2 Kirchen-Chöre	Em. Wetzer (Julius Engelmann), Wien	FS, parts	J.1006 E.	46, 6
		No. 1 Antiphon [Tota pulchra es Maria]; No. 2 Ave Maria [1861]			
1888	Pange lingua et Tantum ergo	No. 5 of <i>Eucharistische Gesänge</i> , ed. Franz X. Wift FS, with unauthorized alterations			33

1889	Vierte (romantische) Symphonie	Albert J. Gutmann, Wien	FS, O, pf4h (Löwe)	A.J.G.710 (FS) A.J.G.712 (pf4h)	104
1890	[3.] Symphonie in D moll [1889 version]	Th. Rätzig	FS O pf4h (Löwe/J. Schalk)	TR.165a (FS) T.R.165b (pf4h)	103
1891	Träumen u. Wachen	Th. Rätzig, Wien	FS, parts	T.R.223	87
1892	Vaterländisch	Emil Berté, Wien	FS, in <i>Wiener Componisten-Album</i> E.B. & Cie. 53	D.1769 (FS) D.1770 (O) D.1806	91
1892	Zweite Symphonie (C-moll)	Ludwig Doblinger, Wien	FS, O, pf4h (J. Schalk)	(pf4h)	102
1892	Der 150. Psalm	Ludwig Doblinger, Wien	FS, VS (Hynais), O, C	D.1804 (FS) D.1780 (VS)	38
1892	Messe in D	Johann Gross (S. A. Reiss), Innsbruck	FS, VS, O, C	D.1860 (O) D.1781 (C)	26
1892	Achte Symphonie (C-moll)	Carl Haslinger qdm. Tobias, Wien	FS, O, pf4h (J. Schalk)	S.8288 (FS, O) S.8289 (pf4h)	108
1892	Vexilla regis	Josef Weinberger, Wien	FS, in <i>Album der Wiener Meister</i>	J.W.-W.M.A.	51
1893	Erste Symphonie (C-moll)	Ludwig Doblinger, Wien	FS, O, pf4h (Löwe)	D.1868 (FS) D.1858 (O) D.1849	101
1893	Grosse Messe (Nro. 3 in F moll)	Ludwig Doblinger, Wien	FS, VS (J. Schalk), O, C	(pf4h) D.1866 (FS) D.1861 (VS) D.1867	28
1893	Helgoland	Ludwig Doblinger, Wien	VS (Hynais), C [FS, O pubd 1899]	(O) D.1862 (C) D.1885 (VS) D.1886 (C)	71
1893	Ave Maria [1856]	Johann Gross (S.A. Reiss), Innsbruck	FS, parts	no PN	5
1893	Fünf Tantum ergo	Johann Gross (S.A. Reiss), Innsbruck	FS	no PN	41, 42
1895	Tantum ergo	No. 1 in Es dur; No. 2 in C dur; No. 3 in B dur; No. 4 in As dur; No. 5 in 0 dur	FS, parts		33
by 1895	Germanenzug	Johann Gross (S.A. Reiss), Innsbruck	FS		70
1896	Fünfte Symphonie (B dur)	Rebay & Robitschek, Wien	FS, O, pf4h (J. Schalk)	D.2080 (FS) D.2081 (O) D.2062	105
1896	Messe in E moll	Ludwig Doblinger, Wien	FS, VS (Hynais), C [O pubd 1899]	(pf4h) D.2807 (FS) D.2085 (VS) D.2086	27

TABLE 2
BRUCKNER'S VIENNA PUBLISHERS, 1878-1903

1878	Symphony no. 3 (1877 version)	Rättig
1884	String Quintet	Gutmann
1885	Te Deum Symphony no. 7	Rättig Gutmann
1886	4 Graduale	Rättig
1887	2 Kirchen-Chöre	Wetzler
1889	Symphony no. 4	Gutmann
1890	Symphony no. 3 (1889 version) Wetzler is bought by Doblinger	Rättig
1891	Träumen und Wachen	Rättig
1892	Psalms 150 Symphony no. 2 Symphony no. 8 Vaterländisch Vexilla regis	Doblinger Doblinger Haslinger Berté Weinberger
1893	Helgoland Symphony no. 1	Doblinger Doblinger
1894	Mass in F minor	Doblinger
1895	Germanenzug, 2nd edition	Rebay and Robitschek
1896	Mass in E minor Symphony no. 5	Doblinger Doblinger
1898	Im April	Doblinger
1899	Symphony no. 6 2 Männerchöre	Doblinger Doblinger
1900	Erinnerung	Doblinger
1901	Universal Edition founded on 1 June	
1902	Das hohe Lied Universal Edition begins publishing Bruckner	Doblinger
1903	Symphony no. 9 Mitternacht Herzmansky's Bruckner catalogue	Doblinger Doblinger Doblinger

TABLE 3
BRUCKNER PUBLISHED BY UNIVERSAL EDITION 1901-38

FS	Full score
PS	Pocket score
VS	Piano-vocal score
O	Orchestral parts
C	Chorus/vocal parts
pf2h	Piano 2 hands
pf4h	Piano 4 hands
2pf4h	2 pianos 4 hands
2pf8h	2 pianos 8 hands

An asterisk (*) denotes first editions

A dagger (†) denotes publication in the series *Chorwerke von Anton Bruckner*, ed. Viktor Keldortter

A. UNIVERSAL EDITION

U.E. no.	Work	Edition
421	2. Symphonie	pf4h
422	3. Symphonie	pf4h
424	5. Symphonie	pf4h
425	6. Symphonie	pf4h
426	1. Symphonie	pf2h
427	5. Symphonie	pf2h
428	6. Symphonie	pf2h
429	Te Deum	VS
787	2. Symphonie	pf2h
843	9. Symphonie	pf2h
844	9. Symphonie	pf4h
931	9. Symphonie	PS
944	5. Symphonie	2pf8h
2493	8. Symphonie	pf2h
2494	8. Symphonie	pf4h
2495	8. Symphonie	PS
2773	Te Deum	pf4h
2878	1. Symphonie	FS
2879a/e	1. Symphonie	O
2880	2. Symphonie	FS
2881a/e	2. Symphonie	FS
2882	4. Symphonie	pf4h
2883	4. Symphonie	pf2h
2884	5. Symphonie	FS
2885a/e	5. Symphonie	O
2886	6. Symphonie	FS
2887a/e	6. Symphonie	O
2888	7. Symphonie	pf4h
2889	7. Symphonie	pf2h
2890	7. Symphonie	2pf4h
2891	9. Symphonie	VS
2892a/e	9. Symphonie	O
2893	9. Symphonie: Scherzo	pf2h
2894	Messe e-moll	FS
2895a/e	Messe e-moll	O
2896a/d	Messe e-moll	C
2897	Messe e-moll	VS
2898	Messe f-moll	FS
2899a/e	Messe f-moll	O

2900a/d	Messe f-moll	C
2901	Messe f-moll	VS
2902	Helgoland	FS
2903a/e	Helgoland	O
2904a/d	Helgoland	C
2905	Helgoland	VS
2906	150. Psalm	FS
2907a/e	150. Psalm	O
2908a/d	150. Psalm	C
2909	150. Psalm	VS
2910	Das hohe Lied	VS
2911a/e	Das hohe Lied	O
2912a/d	Des hohe Lied	C
2913a/d	*†Abendzauber	VS, C
2914	*†Abendzauber	VS
2914a/e	*†Abendzauber	O, Fernstimmen
2915	Messe e-moll	Orgelauszug
2916	Im April	Voice and piano
2917	Erinnerung	pf2h
2918	2 Männerchöre	VS
2919a/d	2 Männerchöre	C
2920	Mitternacht	FS
2921a/d	Mitternacht	C
2922	*Intermezzo (Streichquintettsatz)	VS
2923a/e	*Intermezzo (Streichquintettsatz)	Parts
2924	Streichquintett F-dur	VS
2925	Streichquintett F-dur	Parts
2926	Streichquintett F-dur	pt4h
2927	†Um Mitternacht [WAB 90]	VS
2928a/d	†Um Mitternacht [WAB 90]	C
2986	3. Symphonie	pf2h
2987	9. Symphonie / Te Deum	pf2h
2988	9. Symphonie / Te Deum	pf4h
2989	Te Deum	PS
2990	9. Symphonie / Te Deum	PS
3290	*†Herbstlied	VS
3291a/d	*†Herbstlied	C
3292	*†Um Mitternacht [WAB 89]	FS
3293a/d	*†Um Mitternacht [WAB 89]	C
3294	*†Trösterin Musik	VS
3295a/d	*†Trösterin Musik	C
3296	*†Sängerbund	VS
3297a/d	*†Sängerbund	C
3298	*†Ecce sacerdos	FS
3298a/c	*†Ecce sacerdos	Trombone parts
3299a/d	*†Ecce sacerdos	C
3300	*†Das deutsche Lied	VS
3300a/d	*†Das deutsche Lied	O
3301a/d	*†Das deutsche Lied	C
3593	1. Symphonie	PS
3594	2. Symphonie	PS
3595	3. Symphonie	PS
3596	4. Symphonie	PS
3597	5. Symphonie	PS
3598	6. Symphonie	PS
3599	7. Symphonie	PS
3601	Benedictus	pf2h

4961	*Pange lingua / Vexilla regis	FS
4962a/d	*Pange lingua / Vexilla regis	C
4972	Ecce sacerdos [ed. Wöss]	FS
4972a/c	Ecce sacerdos [ed. Wöss]	Trombone parts
4973a/d	Ecce sacerdos [ed. Wöss]	C
4976	*Libera me, Domine	FS
4976a/b	*Libera me, Domine	O
4977a/d	*Libera me, Domine	C
4978	*Offertorium: Afferentur	FS
4979a/d	*Offertorium: Afferentur	C
4980	*Zum Vermählungsfeier / Ave regina	FS
4981a/d	*Zum Vermählungsfeier / Ave regina	C
4984	*Am Grabe	FS
4985a/d	*Am Grabe	C
5144	4. Symphonie	2pf4h
5255	*Andante (Symphonie f-moll)	FS
5256	*Andante (Symphonie f-moll)	O
5257	*Andante (Symphonie f-moll)	pf2h
5258	*Andante (Symphonie f-moll)	pf4h
5259	*Andante (Symphonie f-moll)	PS
5347	8. Symphonie	2pf4h
5832	Messe f-moll	Analysis and text
6309	7. Symphonie: Scherzo	pf2h
6564a/c	*Ouvverture	O
6570	*Ouverture g-moll	FS
6570a	Alfred Orel: Unbekannte Frühwerke Anton Bruckners	
6575	4. Symphonie	FS
6576	4. Symphonie	O
6577	7. Symphonie	FS
6578	7. Symphonie	O
6579	7. Symphonie: Adagio	pf2h
6685	*112. Psalm	FS
6686	*112. Psalm	O
6687a/d	*112. Psalm	C
6688	*112. Psalm	VS
6839	Streichquintett: Adagio	pf2h
7048	Ouvverture g-moll	PS
7049	Messe f-moll	PS
7160	5. Symphonie	Analysis
7534	Messe e-moll	PS
7535	150. Psalm	PS
7615	*Symphonie d-moll ["Nullte"]	PS = W.Ph.V. 206
7767	Bruckner Festschritt	<i>Musica Divina</i>
8171	*Drei kleine Vortragsstücke	pf
8752	*Praeludium C-dur / Fuge d-moll	Organ
8757	Te Deum	FS
8758	Te Deum	O
8759a/d	Te Deum	C
8764	Streichquintett	PS
8768	Te Deum	Orgelauszug
8773	1. Symphonie	2pf4h
8774	5. Symphonie	2pf4h
8775	9. Symphonie	2pf4h
8864	3. Symphonie	VS
8865a/e	3. Symphonie	O
8866	8. Symphonie	FS
8867a/e	8. Symphonie	O

8983	2. Symphonie	2pf4h
8984	3. Symphonie	2pf4h
8985	6. Symphonie	2pf4h
9703	*Symphonie d-moll ["Nullte"]	FS
9704	*Symphonie d-moll ["Nullte"]	O
10001	Geistliche Gesänge, Band I	FS
10002a/d	Geistliche Gesänge, Band I	C
10003	Geistliche Gesänge, Band II	FS
10004a/d	Geistliche Gesänge, Band II	C
10005	Geistliche Gesänge, Band III	FS
10006a/d	Geistliche Gesänge, Band III	C
10637	*Christus factus est [WAB 10]	FS
10638a/d	*Christus factus est [WAB 10]	C

B. WIENER PHILHARMONISCHER VERLAG

All editions are pocket scores

W.Ph.V. no Work

163	9 Symphonien, Band I
164	9 Symphonien, Band II
165	9 Symphonien, Band III
194	1. Symphonie
195	2. Symphonie
196	3. Symphonie
197	4. Symphonie
198	5. Symphonie
199	6. Symphonie
204	Messe e-moll
205	150. Psalm
206	Symphonie d-moll ["Nullte"] [= UE 7615]
211	7. Symphonie
212	8. Symphonie
213	Streichquintett F-dur
218	9. Symphonie
264	Messe d-moll
438	Alfred Orel: Anton Bruckner
440	Friedrich Eckstein: Erinnerungen an Anton Bruckner

C. UE VINDOBONA COLLECTIONAll editions are arrangements for salon orchestra and small orchestra
'E. Bauer' was the pseudonym of Bohuslav Leopold**V.C. no Work / Arranger**

1	7. Symphonie: Adagio / E. Bauer
3	Ouverture g-moll / E. Bauer
63	4. Symphonie: Andante / E. Bauer
64	2. Symphonie: Scherzo / E. Bauer
65	4. Symphonie: Allegro (1. Satz) / E. Bauer
66	5. Symphonie: Scherzo / E. Bauer
67	1. Symphonie: Scherzo / A. Wilke
74	4. Symphonie: Scherzo / E. Bauer

D. UNIVERSAL ENSEMBLE SERIE

All editions are parts for string quartet

U.E.S. no.

11	Streichquintett arr. Lehnert for String Quartet
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NOTES

M-U-S-I-C-L-I-B-R-A-R-Y-L-A-N-D: PERSONAL REMINISCENCES

Anthony Hodges

Being a music librarian in the 1960's was different from now and in many ways easier. There seemed to be more jobs and fewer people to fill them; and we had recognition in library schools and by the Library Association. Music librarianship was on the curriculum and the Music Bibliography paper, C402, was still an option. I remember going for an interview for the job of music librarian at Carmarthen (of all places). There were only two other candidates, both Welsh, and one of them, quite rightly, got the job. Today, the number of candidates would probably have been trebled, and now specialisation seems to be out of fashion. But are we not all specialists at heart?

There were no computers in libraries then, and information retrieval was a manual operation. I enjoyed searching McColvin and Reeves and John Davies' elegant little 'Musicalia' for sources although, by today's standards, it wasn't particularly quick. Mind you, I will let you into a secret – computers often take just as long. Sometimes I never find what I am looking for. Perhaps it's me, or maybe the information is not programmed properly (or not at all). But it's infuriating to find twenty lines of 'Die Fledermaus' on the screen and have to wade through every one before you find a full score or libretto or even a CD (in a card catalogue you just go straight to the classified section).

While talking about 'bêtes noires', I regret the day when editors were decided to be 'nobodies' for cataloguing purposes. Titles (especially in music) are often not distinctive enough for tracing. 'A guide to the symphony' is amorphous, but its editor, Robert Layton, is a well-known musicologist. The same goes for 'Oxford choral classics . . .' edited by John Rutter. Who ever thinks of Edward Dent, J. A. Westrup, Carl Dahlhaus (to mention only a few) taking second place to title? They are names well-known to music librarians (or they should be).

Let me say that I am not in the business of praising the past (it is perhaps true to say I'm all for burying much of it). Working in music libraries then was different; but things can be learnt today from past practices. I still think it a positive advantage to be a practising musician. The trend today looks to computer skills as the essential requirement, and an interest in music is tagged on as an advantage or afterthought. Thus we have librarians who rely on their computer keyboards so much that without access to them, they think Cavalli and Moscheles are types of car, aleatory a medical term, and *Sturm und Drang* a comedy act.

When I was interviewed at the BBC for the job of Music Librarian (thank the Lord I didn't get it), I had to identify excerpts from full scores. Sitting on the other side of the table, I have used this device on a few candidates with eye-opening results. But, joking apart, identifying music can sometimes be an important part of a music librarian's lot, and no computer on earth will be able to do it for them. How often have you discovered a single sheet of music with no identity except the actual notes? There are no plate numbers, no clue as to the publisher, no words – nothing except the notes. Before you can marry this sheet to its volume you have to identify it. There isn't even a piano in the library to help you. You have to hear what you see. And even then you may not recognise it. At least a musician has a better chance of identifying it. But a computer whizz-kid will be completely at sea.

Of all the many reference works for musical biography, I always cherished Baker most. This huge tome, continued by that amazing lexicographer and composer, Nicholas Slonimsky, has usually come up trumps where encyclopedic works have drawn a blank. The most esoteric composers are there, (and they are not all American). Take, for example, Fritz Geissler – ever heard of him? Nor had I and even MGG (old and new editions) has overlooked him. But he was no small fry, at least in the former East Germany, where his nine symphonies, concertos, operas and chamber music were performed up to his death in 1984. Information on anyone in the minority world has usually surfaced in Baker (I am sure you can find someone who is not included and of course there are exceptions to every rule). Databases, of course will only come up with the goods if they have been programmed. The initial data has to be fed into the computer. So Geissler is unlikely to show up because it is unlikely that libraries in the UK will have anything by him. So if information about him is still required (and why shouldn't it be?), the books are essential.

One of my bones of contention has been the appointing of non-chartered librarians to academic library posts. Mind you, I am the first to admit that many of these have achieved great things (I need mention no names). But, on principle, what on earth have we got a Library Association for if people get good jobs without even joining it? Music libraries need competent musicians who can at least read a score (roughly speaking) and manage people. But do they need librarians – in other words, methodologists, cataloguers, information retrievers? Libraries are increasingly being run now by technologists and with everything increasingly available on the Web, they are needed. But if library qualifications mean anything at all, I would have thought they were still a necessary yardstick for eligibility.

Once upon a time, I advocated a separate trades union for librarians. I felt that NALGO (an archaic acronym now) was too big for its boots and little librarians were swallowed up in a morass of town hall clerks and secretaries. As a result, we didn't have much of a voice and our needs were overlooked. I argued and debated for a National Union of Librarians until I was exhausted and deflated. Now we have an even bigger union and perhaps our needs are even more submerged. Unions are probably a thing of the past anyhow.

I was at music college with Margaret Price, the opera singer. At Marylebone Library, some years later when she was making her mark, she was a borrower and she and I frequently shared old memories – particularly about Charles Kennedy Scott who was her teacher and a phenomenal choirmaster. I shall never forget his electrifying sessions rehearsing Mozart's Requiem which I sang (with Margaret) in St Sepulchre's church, Holborn.

Another personality who has made his name and was one of my borrowers is Simon Rattle. At Liverpool I created the first Children's Music Library in the country (you can read about it in *Brio*, Vol. 10 No. 1, 1973). Those children's operas and cantatas by such people as Herbert Chappell, Terence Greaves and Gordon Crosse enthralled Simon before he went on to the big stuff. He was normally the last person left before closing time, sitting at a table poring over huge full scores like 'Miraculous Mandarin' and, of course, 'Rite of Spring'. But this is supposed to be about librarians, isn't it? Well it is really. Those clients, two among many (I haven't mentioned Ken Dodd) illustrate the magnetic pull of their respective libraries and the fact that we sow seeds which may grow into big plants as well as little. Simon's sister, who was disabled, actually worked for Liverpool libraries and became a bright beautiful flower.

Keeping with personalities for the moment, the two Chiefs I remember most were Frank Gardner and George Chandler. Gardner had genius and vision when he designed and saw through the new library building in Luton. For a time it was a showpiece and crocodiles of library school students poured out of coaches to see it. That was in 1962. Open plan and photocharging were particular features and the music library was a carpeted ante-room with deep drawers packed with LPs lining the walls. Frank Gardner was approachable and listened to you but also was blunt in typical Yorkshire fashion. George Chandler was anything but approachable. He was king in his castle and myriads of beavers beneath him maintained his profile over a vast empire of libraries and library departments. But like Gardner, he had vision. This time the location is Liverpool. The music library at one time had a superb parquet-floored hall lined with elegant bookcases accommodating many collected editions (all the *Denkmäler*, the whole of CMM, *Corpus Scriptorum de Musica*, *Musicae Byzantinae*, *Monumenta Cryptensia* etc) and the centre-piece was an excellent Blüthner grand. Many wonderful recitals were held in the music library which had acoustics like a church. Mind you, just below in the basement were thousands of rats scurrying around eating the reserve stock and depositing their droppings in the Carl Rosa opera sets. Incidentally, anyone interested in doing an opera by Balfe or Goring Thomas or Benedict should go to Liverpool where vocal scores and all the orchestral material were held (hopefully free of rat-droppings). I hope they are still there.

Liverpool music library was in my time an Aladdin's cave for musicians and musicologists. I inherited it from that great man Ken Anderson (who compiled, single-handed, the Liverpool Music Library Catalogue, 1954) and he had built up a truly rich depository of music bibliography, scores, chamber music and orchestral sets. I hadn't seen anything like it since Westminster.

Nor even Manchester where I was to go next; and then it was "Goodbye" to public libraries.

Leaving the public sector for the academic was like crossing the old Berlin wall. It is such a different world where the accent is on professionalism and performance and research. There would be no more old ladies to help find a copy of "There is a green hill far away", or identify the signature theme of a radio programme; no more that feeling of pride as the public looked up to you as a true expert on music; no more the power of bureaucracy. Instead, I would be serving the experts themselves with what *they* demanded. But it had its spin-offs: all the rich archives to catalogue, the contact with students (bless their hearts), even attending IAML meetings. They were nice to me for a while. I managed to attend thirteen international conferences (mainly at someone else's expense) and see some of the world. This brought me a wider circle of colleagues and friends and kept me in touch with library practices in other countries. I actually enjoyed writing reports about what they had and we hadn't and vice versa. Because of my globe-trotting, my image within the College improved. I was no longer an insular fish beefing about provincial inadequacies. I could face my academic colleagues on equal terms across the table and that did the library some good.

And now we have technology, technology, technology. It's essential that we have it, of course. The time and space saved must be considerable as long as there's no breakdown. And you have to have staff who are totally computer literate. But since most of the younger ones have experienced the technology at school, that should pose no problem. It's the over-40's who may have the problems and shy away from the screens and keyboards preferring cards and a typewriter. Come to think of it, it's rather like me.

A GIBBONS DISCOGRAPHY, PART 1: INTRODUCTION & INSTRUMENTAL MUSIC

Michael Greenhalgh

Introduction

This Orlando Gibbons discography is a chronological listing of recordings of individual works. Part 1 published here comprises the introduction and instrumental music subdivided into two sections: consort and keyboard music. Part 2, to be published in the next issue of *Brio*, will complete the discography with vocal music, subdivided into five sections: services, anthems, hymn tunes, madrigals and consort songs. These sections derive from the list of Gibbons' works in *The New Grove Dictionary of Music and Musicians* vol vii. (London, 1980), pp. 356–357, as this is the most readily accessible comprehensive list with details of editions. However, for convenience, individual items within headed sections are here always listed in alphabetical order. The *Hymns and Songs of the Church*, the source for the hymn tunes section, are listed in song number order, with the texts for which Gibbons supplied tunes and basses, as made clear by and with the provisos of *Early English Church Music* volume xxi, ed. David Wulstan. London, 1978. After these texts, are cited later ones adapted to the same songs. In the consort music section, items are further identified by their numbering in GC (Orlando Gibbons Consort Music, *Musica Britannica* volume xlviii, ed. John Harper. London, 1982). Although not listed in *The New Grove*, *Go from my window*, whose attribution is argued in GC, has been added to the list of consort music. In the keyboard section, items are further identified by their numbering in GK (Orlando Gibbons Keyboard Music, *Musica Britannica* volume xx, ed. Gerald Hendrie. London, 1962, 2nd edn., 1967). Recordings are of complete works unless the title is prefaced by an asterisk (*), when the portion(s) recorded are cited after the title. Such recordings are entered in descending order of portions recorded, thereafter alphabetically.

Recordings of every work are listed in chronological order of year of issue (not necessarily date of recording) and, within each year, in alphabetical order of company or label. The initial entry is the identifying, though not always the sole performing artist, with the name of the director following an oblique stroke (/). In further identification of artists and the instruments on which they perform, the following abbreviations are used, with the suffix 's' always denoting more than one: (b) [for] bass; (bar) baritone; (c) contralto; (cha) chamber; (clvc) clavichord; (clvg) claviorganum, i.e. strings and pipes sound together; (cnr) cantor; (ct) countertenor; (gt) great; (hist) historic, i.e. sixteenth, seventeenth, eighteenth or early nineteenth century; (hpd) harpsichord;

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(ms) mezzo-soprano; (msr) muselar, i.e. Flemish virginals; (org) organ; (pf) pianoforte; (rec) recorder; (Ren) Renaissance; (s) soprano; (t) tenor; (tr) treble; (va) viola; (vc) violoncello; (virg) virginal; (vl) viol; (vn) violin. The company's timing of the performance is then given, with a minute mark (') dividing minutes and seconds. Where timings are the discographer's they are enclosed in square brackets ([]), as are all such enrichments of entries. When no timing is given ([nt]), this is because the recording has not been heard by the discographer and was not in 1999 available for public listening at the British Library National Sound Archive, St Pancras, London, where the reader is reminded that most material listed here may be heard by appointment. Next in the entry, when known, the edition used for the performance is cited, prefaced by 'ed', while on occasion 'reconstr' signifies 'reconstructed by'. Next appear the location and date of the recording, introduced by '@'. The company or label, the technical characteristic of the recording [mono (monaural), or stereo (stereophonic), sometimes also quad (quadraphonic) and digital in origin] and the catalogue number is then supplied, followed by the designation of format. The following abbreviations are used for formats: (cd) compact disc; (elp) long playing [45rpm] 12-inch disc; (ep) extended playing [45rpm] 7-inch disc; (lp) long playing [33rpm] 12-inch disc; (mc) musicassette; (slp) long playing [33rpm] 10-inch disc; (sp) short playing [78rpm] 12-inch disc; (ssp) short playing [78rpm] 10-inch disc. When the recording is part of an issue only available as a set, the numbers of the set are cited. The year of publication is stated following every catalogue number, with the label, numbers and dates applying to any reissues following the initial entry in chronological order. Thus a recording's publication history is readily apparent. It is to be assumed that reissues of mono and stereo material are stereo.

This discography lists all recordings of Gibbons' music which have ever been commercially available in the United Kingdom. Its terminal date is the end of 1998. Some recordings were not published in the UK but provenance is only cited for those not generally distributed, including some UK recordings. Misattributed works are not included. Instrumental arrangements of keyboard or vocal music are also omitted, but performances of analogous scale on instruments other than those for which Gibbons wrote (e.g. keyboard works performed on the piano) are listed.

Consort music

Fantasia a 2, no. 1 (GC 1)

1. Rose Consort of Viols 2'21; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

Fantasia a 2, no. 5 (GC 5)

1. Fretwork 3'13; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3, no. 1 (GC 7)

1. Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger 2'35; ed Giesbert; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); EPA 37126 [ep 1958]; 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
2. Telemann Society Recorder Ensemble: Theodora Schulze (s rec), Richard Schulze (a rec), Blanche Gwyn (t rec), Nixon Bicknell (hpd) 2'52. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
3. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 2'40; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).

Fantasia a 3, no. 2 (GC 8)

1. Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger 2'59; ed Giesbert; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
2. Jaye Consort of Viols 240. Arion stereo ARN 38215 (lp 1973).
3. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vis) 2'41; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
4. Vienna Concentus Musicus 2'14; @ Palais Schonburg Vienna 12/1964. Teldec stereo 4509979422 (cd 1995).
5. Fretwork 2'44; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3, no. 3 (GC 9)

1. Music Society String Quartet: André Mangeot, Boris Pecker (vns), Henry Berly (va), John Barbirolli (vc) [1'48]; @ 6/1925. National Gramophonic Society mono NGS 29-30 [2 sps 1925]; Barbirolli Society BS 03 (lp 1976).
2. Viols of the Schola Cantorum Basiliensis. His Master's Voice mono HMS 41 [sp 1954]; HLP 9 [lp 1957].
3. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 2'31; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
4. Fretwork 2'26; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3, no. 4 (GC 10)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 2'54; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
2. Viols of the Consort of Musicke/Martin Neary 2'27; @ Winchester Cathedral. ASV stereo ALH 943 (lp), ZCALH 943 (mc 1983); CDGAU 119 (cd 1990).

Fantasia a 3, no. 5 (GC 11)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 157; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
2. Parley of Instruments: Judith Tarling, Theresa Caudle (Ren vns), Mark Caudle (b vl)/Peter Holman (cha org) 1'35; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
3. Rose Consort of Viols 1'39. Woodmansterne stereo digital WOODM 0022 (cd 1993).

4. Newberry Consort: David Douglass (vn), Marion Verbruggen (rec)/Mary Springfels (b vl) 1'44; ed Matthysz; @ Troy Savings Bank Music Hall 11/1993. Harmonia Mundi USA stereo digital HMU 907123 (cd 1995).

Fantasia a 3, no. 6 (GC 12)

1. Music Society String Quartet: André Mangeot, Boris Pecker (vns), Henry Berly (va), John Barbirolli (vc) [nt]; @ 6/1925. National Gramophonic Society mono NGS 29-30 [2 sps 1925].
2. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 1'53; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
3. Parley of Instruments: Judith Tarling, Theresa Caudle (Ren vns), Mark Caudle (b vl)/Peter Holman (cha org) 1'53; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).

Fantasia a 3, no. 7 (GC 13)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 227; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
2. Parley of Instruments: Judith Tarling, Theresa Caudle (Ren vns), Mark Caudle (b vl)/Peter Holman (cha org) 2'01; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
3. Rose Consort of Viols 2'08. Woodmansterne stereo digital WOODM 0022 (cd 1993).

Fantasia a 3, no. 8 (GC 14)

1. Music Society String Quartet: André Mangeot, Boris Pecker (vns), Henry Berly (va), John Barbirolli (vc) [nt]; @ 6/1925. National Gramophonic Society mono NGS 29-30 [2 sps 1925].
2. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 233; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
3. Parley of Instruments: Judith Tarling, Theresa Caudle (Ren vns), Mark Caudle (b vl)/Peter Holman (cha org) 2'47; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
4. Fretwork 2'42; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3, no. 9 (GC 15)

1. Music Society String Quartet: André Mangeot, Boris Pecker (vns), Henry Berly (va), John Barbirolli (vc) [1'42]; @ 6/1925. National Gramophonic Society mono NGS 29-30 [2 sps 1925]; Barbirolli Society BS 03 (lp 1976).
2. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 2'15; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
3. Parley of Instruments: Judith Tarling, Theresa Caudle (Ren vns), Mark Caudle (b vl)/Peter Holman (cha org) 2'07; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
4. Fretwork 2'28; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3 with double bass, no. 1 (GC 16)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls), Johannes Sonnleitner (cha org) 4'27; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).

2. Parley of Instruments: Judith Tarling (Ren vn), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'46; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
3. Rose Consort of Viols, Timothy Roberts (org) 4'29; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
4. Fretwork, Paul Nicholson (cha org) 4'26; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3 with double bass, no. 2 (GC 17)

1. Parley of Instruments: Judith Tarling (Ren vn), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'00; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).

Fantasia a 3 with double bass, no. 3 (GC 18)

1. Parley of Instruments: Judith Tarling (Ren vn), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'21; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).

Fantasia a 3 with double bass, no. 4 (GC 19)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 4'07; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
2. Parley of Instruments: Judith Tarling (Ren vn), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'45; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
3. Fretwork 4'39; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 3 with double bass, no. 5 (GC 20)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls) 3'19; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).

Fantasia a 3 with double bass, no. 6 (GC 21)

1. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls), Johannes Sonnleitner (cha org) 3'38; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).

Fantasia a 4, no. 1 (GC 24)

1. Consort of viols of the Schola Cantorum Basiliensis/August Wenzinger 4'37; ed (reconstr) Wenzinger; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); EPA 37126 [ep 1958]; 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].
2. Pro Arte Antiqua of Prague Consort of viols [5'45]. Vanguard stereo VSL 11035 (lp 1960).
3. Parley of Instruments: Judith Tarling (Ren vn), William Hunt (t vl), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'46; @ 5/1990. Hyperion stereo digital CDA66395 (cd 1991).
4. Rose Consort of Viols 4'44. Woodmansterne stereo digital WOODM 0022 (cd 1993).

5. Fretwork, Paul Nicholson (cha org) 459; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).
6. Royal Consort: Mienke van der Velden (hist tr vl), Johannes Boer (hist t vl), Hermann Hickethier, Susanne Braumann (hist b vls) 5'58; @ Utrecht 9/1996. Globe stereo digital GLO 5159 (cd 1998).

Fantasia a 4, no. 2 (GC 25)

1. Parley of Instruments: Judith Tarling (Ren vn), William Hunt (t vl), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 4'04; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
2. Royal Consort: Mienke van der Velden (hist tr vl), Johannes Boer (hist t vl), Hermann Hickethier, Susanne Braumann (hist b vls) 5'02; @ Utrecht 9/1996. Globe stereo digital GLO 5159 (cd 1998).

Fantasia a 6, no. 1 (GC 31)

1. Fretwork, Paul Nicholson (cha org) 3'36; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 6, no. 2 (GC 32)

1. Jaye Consort of Viols: Francis Baines, Elizabeth Baines (tr vls), Peter Vel, John Isaacs (t vls), Jane Ryan, Dietrich Kessler (b vls) [3'47]; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971), Harmonia Mundi France HMU 219 (lp 1978); HMA 190219 (cd 1992).
2. Fretwork 3'50; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 6, no. 3 (GC 33)

1. Cécile Dolmetsch, Ian Graham-Jones (tr vl s), Sheila Marshall (a vl), Arthur Marshall (t vl), Margaret Donington, Rita Morey (b vls) [3'09]. [Haslemere:] Chantry mono CRLP 19 [lp 1978].
2. Rose Consort of Viols 3'46; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
3. Fretwork 3'34; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Fantasia a 6, no. 5 (GC 35)

1. Rose Consort of Viols 3'31; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

Galliard a 3 (GC 23)

1. Jacobean Ensemble/Thurston Dart (cha org) [1'53]; ed Coates [MB ix, 17]. L'Oiseau-Lyre mono OL 50133 [lp 1956].
2. Ulsamer Collegium/Josef Ulsamer 0'57; @ 1973. Archiv stereo 2533150 [lp 1973], 4152942 [cd 1986].
3. Parley of Instruments: Judith Tarling (Ren vn), Mark Caudle (b vl), Alison Crum (gt b vl)/Peter Holman (cha org) 1'02; @ 5/1990. Hyperion stereo digital CDA 66395 (cd 1991).
4. Rose Consort of Viols, Timothy Roberts (org) 1'12; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
5. Fretwork 1'09; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

Go from my window (GC 40)

1. Rose Consort of Viols 5'12; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
2. Fretwork 4'57; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).

In nomine a 4 (GC 26)

1. Bruggen Consort/Frans Bruggen [nt]; @ Bennebroek. Telefunken mono AWT 9511, stereo SAWT 9511 [lp 1968]; AS 641074 [lp 1976].
2. Jordi Savall, Christophe Coin, Sergi Casademunt (hist vls), Johannes Sonnleitner (cha org) 2'13; @ Nenzlingen church 1/1979. Astrée stereo AS 43 [lp 1980]; E 7747 (cd 1988).
3. Amsterdam Loeki Stardust Quartet 3'48; @ Concertgebouw Small Hall Amsterdam 6/1984. L'Oiseau-Lyre stereo digital 4142771 [lp], 4142774 [mc], 4142772 [cd 1985].
4. Elizabethan Consort/Peter Adams (tr vl) 2'19. Meridian stereo digital KE 77226 (mc), CDE 84226 (cd 1992).
5. Rose Consort of Viols 3'51; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
6. Fretwork 3'28; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).
7. Royal Consort: Mienieke van der Veiden (hist tr vl), Johannes Boer (hist t vl), Hermann Hicketier, Susanne Braumann (hist b vls) 3'22; @ Utrecht 9/1996. Globe stereo digital GLO 5159 (cd 1998).

In nomine a 5, no. 1 (GC 27)

1. English Consort of Viols [3'29]; @ 11/1976. Turnabout stereo TVS 34709 (lp), KTVC 34709 (mc 1980).
2. Rose Consort of Viols: Sarah Groser (tr vl), John Bryan (t vl), Susanna Pell, Elizabeth Liddle (b vls), Alison Crum (gt b vl) 4'53; @ Forde Abbey 11/1989. Amon-Ra stereo digital C-SAR 46 (mc), CD-SAR 46 (cd 1990).
3. Elizabethan Consort: Terence Pamplin (a vl), Lars Payne, Daphne Brereton (t vls), Brian Capleton (b vl)/Peter Adams (tr vl) 3'55. Meridian stereo digital KE 77226 (mc), CDE 84226 (cd 1992).
4. Berkeley Festival Consort of Viols: Patricia Neely, John Dornenburg, Julie Jeffrey, Steven Lehning, Peter Hallifax 3'58; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).
5. Royal Consort: Mienieke van der Velden (hist tr vl), Johannes Boer (hist t vl), Hermann Hicketier, Susanne Braumann, Freek Borstlap (hist b vls) 4:31; @ Utrecht 9/1996. Globe stereo digital GLO 5159 (cd 1998).

In nomine a 5, no.2 (GC 28)

1. Consort of Viols of the Schola Cantorum Basiliensis/August Wenzinger (tr vl) 4'03; ed (reconstr) Wenzinger; @ Oetkerhalle Bielefeld 9/1955. Archiv mono APM 14056 (lp 1956); 2547081 [lp], 3347081 [mc 1982]; 4531662 [cd 1996].

2. Lucerne Festival Strings/Rudolf Baumgartner [4'36], Deutsche Grammophon mono LPM 18969, stereo SLPM 1388969 (lp 1965).
3. Jaye Consort of Viols 5'13; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971), Harmonia Mundi France HMU 219 (lp 1978); HMA 190219 (cd 1992).
4. Occasional Byrd: Christine Plubeau (tr vl), Hiuroshi Fukuzawa, Jonathan Dunford (t vls), Pauly van Laarharen (b vl)/Luis-Emilio Rodriguez (tr vl) 3'47; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
5. Elizabethan Consort: Terence Pamplin (a vl), Lars Payne, Daphne Brereton (t vls), Brian Capleton (b vl)/Peter Adams (tr vl) 4'33. Meridian stereo digital KE 77226 (mc), CDE 84226 (cd 1992).
6. Fretwork, Paul Nicholson (cha org) 4'54; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996), 5614022 (1997).
7. Royal Consort: Mienieke van der Velden (hist tr vl), Johannes Boer (hist t vl), Hermann Hicketier, Susanne Braumann, Freek Borstlap (hist b vls) 4'22; @ Utrecht 9/1996. Globe stereo digital GLO 5159 (cd 1998).

In nomine a 5, no. 3: two basses (GC 29)

1. Elizabethan Consort/Peter Adams (tr vl) 5'04. Meridian stereo digital KE 77226 (mc), CDE 84226 (cd 1992).

Pavan a 5, *De le Roye* (GC 30)

1. Jaye Consort of Viols 1'27; reconstr Baines; @ All Saints' Church Boughton Aluph 1971. RCA stereo LSB 4039 (lp 1971), Harmonia Mundi France HMU 219 (lp 1978); HMA 190219 (cd 1992).

Pavan and galliard a 6 (GC 4142)

1. Fretwork: Wendy Gillespie, Richard Campbell, Julia Hodgson, Sarah Groser, William Hunt, Richard Boothby (vls) 6'24 (3'50, 2'34); @ St Andrew's Church Toddington 7/1990. Virgin stereo digital VC 5450072 (cd 1993).
2. Rose Consort of Viols 7:28 (4'23, 3'05); @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

Keyboard

Alman in C (GK 35)

1. Thurston Dart (hpd) [1'02]. L'Oiseau-Lyre mono OL 50131 [lp 1957], electronic stereo OLS 114-18 (5 lps 1971).

Alman in D minor (GK 33)

1. Christopher Hogwood (hist spt) [1'04]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
2. Richard Egarr (msr) 1'09; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Alman in G (GK 37)

1. Christopher Hogwood (hist hpd) [1'25]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).

2. Timothy Roberts (hpd) 1'49; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
3. Richard Egarr (msr) 2'07; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Coranto in D minor, no. 2 (GK 40)

1. Christopher Hogwood (hist spt) [1'43]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).

Fantasia for double organ [in D minor] (GK 7)

1. Hugh McLean (org) [5'39]; @ King's College Chapel Cambridge 1955. Argo mono RG 80 (lp 1956); Belart 4614522 (cd 1997).
2. Nixon Bicknell (org) [5'29]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
3. Nicholas Danby (hist org) [5'34]; @ St Mary's Church Rotherhithe 13/6/1966. Oryx stereo ORYX 511 [lp 1967]; EXP 22 [lp 1969].
4. John Butt (org) 4'32; @ King's College Chapel Cambridge. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
5. David Burchell (org) 5'07; @ New College Chapel Oxford 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
6. Robert Woolley (hist org) 5'45; @ Guimiliau. Chandos stereo digital CHAN 0559 (cd 1994).

Fantasia in A minor, no. 1 (GK 10)

1. Thurston Dart (hist org) 2'38; @ St Lawrence Church Appleby 21/6/1957. His Master's Voice mono CLP 1212 (lp 1958); J. Martin Stafford JMSCD 1 (cd 1994).
2. Bernard Rose (org) [3'00]; @ Magdalen College Chapel Oxford. Alpha mono AVM 009 (lp 1964); Saga mono XID 5287, stereo STXID 5287 [lp 1973].
3. Christopher Hogwood (hist cha org) 2'20. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
4. Bradford Tracey (double virg) 3'13. Telefunken AP 642074 (lp), CR 442074 (mc 1979).
5. Robert Woolley (hist org) 3'06; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
6. John Butt (org) 2'34; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

Fantasia in A minor, no. 2 (GK 11)

1. Geraint Jones (org) [2'23]. Decca mono X549 [sp 1951], LXT 2795-6 [2 lps 1953].
2. Thurston Dart (hist org) [3'01]. L'Oiseau-Lyre mono OL 50075 [lp 1955].
3. Albert de Klerk (hist cha org) 3'20. Telefunken AS 641036 (lp), CR441036 (mc 1961).
4. Nicholas Danby (hist org) [3'08]; @ St Mary Magdalene Church Holloway. Alpha mono AVM 004 (lp 1963).
5. Nixon Bicknell (org) [1'59]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].

6. Hans Fagius (org) 2'42; @ Norra Asarp Church 7/5/1979. Bis stereo LP 141 [lp 1980].
7. John Butt (org) 2'20; @ King's College Chapel Cambridge. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982); CDGAU 123 (cd 1990).
8. David Burchell (org) 2'04; @ New College Chapel Oxford 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
9. Robert Woolley (hist org) 3'21; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
10. Laurent Stewart (hist hpd) 2'40; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).

Fantasia in A minor, no. 3 (GK 12)

1. Elizabeth Goble (hpd) [5'58]; ed Donington. Decca mono AX 546-7 [2 sps 1951]; LXT 2795-6 [2 lps 1953].
2. Thurston Dart (hpd) [5'11]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
3. Simon Preston (org) [5'27]; ed Hendrie. His Master's Voice mono CLP 1867, stereo CSD 1603 (lp 1965); World Record Club stereo ST 831 [lp 1969].
4. Cohn Tilney (hist hpd) [6'22]. Pye stereo GSGC 14129 (lp), ZCGC 7053 (mc 1968).
5. Christopher Hogwood (hist cha org) [5'24]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
6. Christopher Herrick (org) [4'53]; @ St Andrew-by-the-Wardrobe London. Vista stereo VPS 1047 (lp 1977).
7. Colin Tilney (hist cha org) 6'19; @ Knole House Chapel. [Cologne:] EMI stereo 1C 06946403 (lp 1982).
8. David Burchell (org) 4'24; @ New College Chapel Oxford 7/1987. CRD stereo digital CRDC 4151 (mc), CRD 3451 (cd 1988).
9. Andrew Morrison (org) [5'47]; @ Divine Service St Andrew's Scottish Episcopal Cathedral Aberdeen 1/5/1988. Donselco stereo KB 1 (mc 1988).
10. Gary Cooper (virg) 5'15; @ St Benet's Hall Chapel Oxford 10/1993. Der-vorguilla stereo digital DRVCD 106 (cd 1993).
11. Robert Woolley (hist org) 6'25; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
12. Laurent Stewart (hist hpd) 5'29; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 7950 (cd 1995).
13. Laurence Cummings (org) 5'20; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
14. John Butt (org) 5'04; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (od 1997).

Fantasia in C, no.1 (GK 13)

1. Glenn Gould (pf) 3'35; @ 30th Street Studio New York City 1968. CBS stereo 72988 (lp 1973); MP 39552 (lp), MPT 39552 (mc 1987); Sony SMK 52589 (cd 1993).

2. Karl Benesch (org) [nt]; @ the Silver Chapel Innsbruck. Philips Four-front stereo 4FO 7010 [lp 1969].
3. Robert Woolley (hist org) 3'13; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).

Fantasia in C, no. 2 (GK 14)

1. Robert Woolley (hist org) 3'36; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
2. Laurent Stewart (hist hpd) 3'10; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
3. John Butt (org) 3'11; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).

Fantasia in D minor, no. 1 (GK 5)

1. Adrian Lucas (cha org) 0'48; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
2. Robert Woolley (hist org) 0'48; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
3. Laurent Stewart (hist hpd) 0'51; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
4. Richard Egarr (msr) 0'47; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Fantasia in D minor, no. 2 (GK 6)

1. Simon Preston (org) [1'48]; @ King's College Chapel Cambridge 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
2. Nixon Bicknell (org) [1'25]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
3. Gustav Leonhardt (hist hpd) [1'13]; @ Schloss Ahaus. BASF stereo BAC 3075 (lp 1975).
4. Adrian Lucas (cha org) 0'56; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
5. Robert Woolley (hist org) 1'10; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
6. Laurence Cummings (org) 1'15; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
7. Laurent Stewart (hist hpd) 1'11; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
8. Richard Egarr (hpd) 1'21; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Fantasia in D minor, no. 3 (GK 8)

1. Gustav Leonhardt (hist hpd) [4'08]; @ Schloss Ahaus. BASF stereo BAC 3075 (lp 1975).
2. Christopher Hogwood (hist cha org) 4'05. L'Oiseau-Lyre stereo DSLO 515 (lp 1975), DSLO 609 (lp), KDSLK 609 (mc 1983).
3. Trevor Pinnock (cha org) 4'22. Argo stereo ZK 37 (lp 1978).

4. Joseph Payne (hpd) 3'56; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
5. Robert Woolley (hist org) 4'32; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
6. Laurent Stewart (hist hpd) 3'55; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
7. Paul Nicholson (cha org) 4'09; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).
8. John Butt (org) 4'03; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).
9. Richard Egarr (hpd) 5'01; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Fantasia in G minor (GK 9)

1. Colin Tilney (hist cha org) 7'10; @ Knole House Chapel. [Cologne:] EMI stereo 1C 06946403 (lp 1982).
2. Andrew Lawrence-King (cha org) [5'02]; @ St Michael's Church Highgate 6/1983. Libra stereo digital LRS 127 (mc 1984).
3. Robert Woolley (hist org) 7'27; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
4. Sophie Yates (virg) 6'05; @ Forde Abbey 4/1994. Chandos stereo digital CHAN 0574 (cd 1995).
5. Paul Plummer [nt]; @ Eton College. OxRecs stereo digital OXCASS 65 [mc], OXCD 65 [cd 1996].
6. Richard Egarr (msr) 6'33; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

French air (GK 32)

1. Thurston Dart (hpd) [1'23]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Richard Egarr (msr) 0'45; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

French Coranto (GK 38)

1. Laurent Stewart (hist hpd) 0'53; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
2. Richard Egarr (msr) 1'04; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Galliard in D minor, no. 1 (GK 21)

1. Thurston Dart (hpd) [2'21]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Michael Thomas (clvg) [3'35]; @ Oryx Sound Studios 6/1967. Oryx mono 507 [lp 1968]; stereo 1757 [lp 1971].
3. Christopher Hogwood (hist hpd) [2'14]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).

Galliard in D minor, no. 2 (GK 22)

1. Christopher Hogwood (hist hpd) [2'45]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).

2. Colin Tilney (hpd) 2'50; @ German National Museum Nuremberg 3/1977. Archiv stereo 2533379 (lp 1978); 2547069 (lp), 3347069 (mc 1982).
3. Richard Egarr (hpd) 3'20; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Galliard in D minor, no. 3 (GK 23)

1. Christopher Hogwood (hist spt) [2'00]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
2. Richard Egarr (msr) 2'36; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Galliard in C (GK 25)

1. Thurston Dart (hpd) [2'34]. L'Oiseau-Lyre mono OL 50131 [lp 1957], electronic stereo OLS 114-18 (5 lps 1971).
2. Colin Tilney (hist hpd) [2'34]. Pye stereo GSGC 14129 (lp), ZCGC 7053 (mc 1968).
3. Gary Cooper (virg) 2'33; @ St Benet's Hall Chapel Oxford 10/1993. Der-vorguilla stereo digital DRVCD 106 (cd 1993).

Galliard: Lady Hatton (GK 20)

1. Thurston Dart (hpd) [1'27]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Joseph Payne (virg) 1'05; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
3. Laurent Stewart (hist hpd) 1'00; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).

Ground (GK 26)

1. Colin Tilney (hpd) [2'14]. Argo stereo ZRG 675 (lp 1973).
2. Christopher Hogwood (hist spt) 2'30. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
3. Bradford Tracey (double virg) 3'03. Telefunken AP 642074 (lp), CR 442074 (mc 1979).
4. Hans Fagius (org) 2'14; @ Norra Asarp Church 7/5/1979. Bis stereo LP 141 [lp 1980].
5. Robert Aldwinckle (hpd) 2'36; @ St Paul's Church New Southgate 4/1987. I M P stereo digital 3036701752 (cd 1987); Pickwick CIMPC 873 (mc), PCD 873 (cd 1988).
6. Laurent Stewart (hist hpd) 2'27; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
7. Restoration [nt]. Meridian stereo digital CDE 84316 [cd 1996].
8. Paul Nicholson (cha org) [2'15]; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).
9. Richard Egarr (msr) 2'29; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Ground: Italian (GK 27)

1. Thurston Dart (hpd) [2'49]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Glenn Gould (pf) 1'54; @ 30th Street Studio New York City 1968. CBS stereo 72988 (lp 1973); MP 39552 (lp), MPT 39552 (mc 1987); Sony SMK 52589 (cd 1993).
3. Christopher Hogwood (hist spt) 1'50. L'Oiseau-Lyre stereo DSLO 515 (lp 1975), DSLO 609 (lp), KDSLCL 609 (mc 1983).
4. Laurent Stewart (hist hpd) 1'56; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
5. Restoration [nt]. Meridian stereo digital CDE 84316 [cd 1996].

Lincoln's Inn mask (GK 44)

1. Christopher Hogwood (hist hpd) [1'09]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975); DSLO 609 (lp), KDSLCL 609 (mc 1983).
2. Joseph Payne (virg) 1'20; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
3. Timothy Roberts (hpd) 1'15; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

Mask 'The Fairest Nymph' (GK 43)

1. Trevor Pinnock (hpd) [2'01]; @ St Botolph's Church Swyncombe. CRD stereo CRD 1050 (lp), CRDC 4050 (mc 1978); CRD 3350 [cd 1988].
2. Joseph Payne (virg) 1'36; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
3. Timothy Roberts (hpd) 1'30; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).

Mask 'Welcome home' (GK 42)

1. Thurston Dart (hpd) [0'56]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Dorothy Walters (spt) [0'56]. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
3. Richard Egarr (msr) 0'55; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Nann's mask (French alman) (GK 41)

1. Thurston Dart (hpd) [1'33]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Dorothy Walters (spt) [1'04]. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
3. Richard Egarr (msr) 1'16; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Pavan and galliard Lord Salisbury (GK 18-19)

1. Elizabeth Goble [virg] [6'54 (4'22, 2'32)]. Decca mono LXT 2795-6 [2 lps 1953].
2. Thurston Dart (hist org) [8'04 (5'16, 2'45)]. L'Oiseau-Lyre mono OL 50075 [lp 1955].

3. Peter Williams (hpd) [5'33 (3'01, 2'32)]. Waverley mono LLP 1038 (lp 1965).
4. Colin Tilney (hist hpd) [6'03 (2'48, 3'15)]. Pye stereo GSGC 14129 (lp), ZCGC 7053 (mc 1968).
5. Glenn Gould (pf) 5'49 [4'04, 1'45]; @ 30th Street Studio New York City 1968. CBS stereo 72988 (lp 1973); MP 39552 (lp), MPT 39552 (mc 1987); Sony SMK 52589 (cd 1993).
6. Christopher Hogwood (hist hpd) 6'00 [3'29, 2'23]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
7. Trevor Pinnock (hpd) [5'05 (2'55, 2'10)]; @ St Botolph's Church Swyncombe. CRD stereo CRD 1050 (lp), CRDC 4050 (mc 1978); CRD 3350 [cd 1988].
8. Gary Cooper (virg) 6'54 (4'30, 2'24); @ St Benet's Hall Chapel Oxford 10/1993. Dervorguilla stereo digital DRVCD 106 (cd 1993).
9. Timothy Roberts (hpd) 6'47 [4'37, 2'10]; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
10. Laurent Stewart (hist hpd) 4'54 (2'54, 2'00); @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
11. Richard Egarr (hpd) 832 (5'18, 3'14); @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

*Pavan and galliard Lord Salisbury: Pavan (GK 18)

- *1. Claude Jean Chiasson (hpd) [3'13]. Nixa mono LLP 8037 [lp 1954].
- *2. Paul Maynard (org) [3'04]; @ General Theological Seminary Chapel New York. Brunswick mono AXTL 1099, stereo SXA 4007 [lp 1962].
- *3. George Malcolm (hpd) [2'19]. Cantate mono 047704 [lp 1964]; Oryx stereo 3C 301 [lp 1971]; Musicaphon BM30SL 1209 [lp 1981].
- *4. Simon Preston (hpd) 4'20. Turnabout mono TV 4017, stereo TV 34017S (lp 1966).
- *5. Geraint Jones (hist virg) [2'22]; @ Fenton House London. His Master's Voice stereo HQS 1100 (lp 1967).
- *6. Andrew Lawrence-King (hp) 6'09; ed Lawrence-King; @ Church of Choiseul Yvelines 6/1989. Adda stereo digital 581169 (cd 1989).
- *7. Ralph Kirkpatrick (hpd) 2'01; [@ 1938]. Pearl GEMMCD 9245 (cd 1996).

Pavan in A minor (GK 17)

1. Christopher Hogwood (hist spt) [2'48]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
2. Gustav Leonhardt (hpd) 2'52; @ Bremen 2/1966. Teldec stereo 4509979422 (cd 1995).
3. Richard Egarr (hpd) 4'21; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Pavan in D minor (GK 15)

1. Colin Tilney (hist hpd) 6'25; @ German National Museum Nuremberg 3/1977. Archiv stereo 2533379 (lp 1978); 2547069 (lp), 3347069 (mc 1982).

2. Joseph Payne (virg) 4'32; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
3. Richard Egarr (hpd) 6'50; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Pavan in G minor (GK 16)

1. Gustav Leonhardt (hist hpd) [5'44]; @ Schloss Ahaus. BASF stereo BAC 3075 (lp 1975).
2. Christopher Hogwood 5'30. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
3. Richard Egarr (msr) 3'55; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Prelude in A minor, no. 1 (GK 1)

1. Christopher Hogwood (hist hpd) 1'35. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
2. Robert Woolley (hist org) 2'02; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
3. Laurent Stewart (hist hpd) 2'05; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
4. John Butt (org) 2'01; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).
5. Richard Egarr (hpd) 2'02; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Prelude in A minor, no. 2 (GK 4)

1. Christopher Hogwood (hist cha org) [0'50]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
2. Adrian Lucas (cha org) 0'33; @ 28/7/1984. Meridian stereo E 4577094 (elp 1985); KE 77226 (mc), CDE 84226 (cd 1992).
3. Robert Woolley (hist org) 0'42; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
4. Laurent Stewart (hist hpd) 0'54; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).

Prelude in D minor (GK 3)

1. Simon Preston (org) [0'52]; @ King's College Chapel Cambridge 1958. Argo mono RG 151, stereo ZRG 5151 (lp 1959); ZK 8 (lp), KZKC 8 (mc 1977); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
2. Gustav Leonhardt (hist hpd) [0'49]; @ Schloss Ahaus. BASF stereo BAC 3075 (lp 1975).
3. Christopher Hogwood (hist cha org) [1'04]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
4. Robert Woolley (hist org) 1'03; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
5. Paul Nicholson (cha org) [0'56]; @ Forde Abbey 1/1989. Virgin stereo digital 5451442 (cd 1996).
6. Richard Egarr (msr) 1'07; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Prelude in G (GK 2)

1. Thurston Dart (hpd) [1'20]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Colin Tilney (hist hpd) [1'30]. Pye stereo GSGC 14129 (lp), ZCGC 7053 (mc 1968).
3. John Oxlade (org) [nt]; @ St Botolph's Church Aldgate. Grosvenor stereo GRS 7002 [lp 1971].
4. Gerald Gifford (hist hpd) 1'37; @ Gallery III Fitzwilliam Museum Cambridge. CRD stereo CRD 1057 (lp), CRD 4057 (mc 1978); CRD 3357 [cd 1988].
5. Gary Cooper (virg) 1'41; @ St Benet's Hall Chapel Oxford 10/1993. Der-vorguilla stereo digital DRVCD 106 (cd 1993).
6. Robert Woolley (hist org) 1'46; @ Ploujean 9/1993. Chandos stereo digital CHAN 0559 (cd 1994).
7. Timothy Roberts (org) 1'40; @ Forde Abbey 1992. Naxos stereo digital 8550603 (cd 1994).
8. Laurence Cummings (org) 1'50; @ Hertford College Chapel Oxford 7/1994. Naxos stereo digital 4553130 (mc), 8553130 (cd 1995).
9. Davitt Moroney (hist virg) 1'40; @ Hatchlands Park 2/1995. Virgin stereo digital VC 5451662 (cd 1995).
10. John Butt (org) 1'47; @ Pacific Lutheran Theological Seminary Chapel Berkeley 6/1994. Centaur stereo digital CRC 2308 (cd 1997).
11. Richard Egarr (hpd) 1'48; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

The King's jewel (GK 36)

1. Margaret Hodsdon (virg) [1'23]. His Master's Voice mono HMS 42 [sp 1954]; HLP 9 [lp 1957].
2. Albert de Klerk (hist cha org) 1'55. Telefunken AS 641036 (lp), CR 441036 (mc 1961).
3. Christopher Hogwood (hist hpd) [2'10]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
4. Richard Egarr (hpd) 2'05; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

The Queen's command (GK 28)

1. Joseph Saxby (virg) [1'21]. [Haslemere:] Chantry mono CRLP 3 [lp 1962].
2. Colin Tilney (hist hpd) [1'32]. Pye stereo GSGC 14129 (lp), ZCGC 7053 (mc 1968).
3. Peter Cooper (hpd) [1'34]. Pye stereo GSGC 14113 (lp 1969).
4. Christopher Hogwood (hist spt) 1'25. L'Oiseau-Lyre stereo DSLO 515 (lp 1975).
5. Christopher Hogwood (hist hpd) [1'23]. L'Oiseau-Lyre stereo DSLO 515 (lp 1975); DSLO 609 (lp), KDSLC 609 (mc 1983).
6. Christopher Kite (hist virg) [1'28]; @ Bishopsgate Institute London 11/1981. Hyperion stereo A 66067 (lp 1983).
7. Igor Kipnis (hpd) [nt]; @ 1986. Music and Arts stereo CD 243 [cd 1987].

8. Joseph Payne (hpd) 1'48; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).
9. Gary Cooper (virg) 1'32; @ St Benet's Hall Chapel Oxford 10/1993. Der-vorguilla stereo digital DRVCD 106 (cd 1993).
10. Laurent Stewart (hist hpd) 1'43; @ Chateau de Vicq Pas-de-Calais 11/1994. Pierre Verany stereo digital PV 795051 (cd 1995).
11. Ralph Kirkpatrick (hpd) 1'08; [1938]. Pearl GEMMCD 9245 (cd 1996).

The Temple mask (GK 45)

1. Dorothy Walters (spt) [1'26]. Vox mono PL 14010, stereo STPL 514010 [lp 1965].

The Woods so wild (GK 29)

1. Thurston Dart (hpd) [4'46]. L'Oiseau-Lyre mono OL 50131 [lp 1957]; electronic stereo OLS 114-18 (5 lps 1971).
2. Joseph Payne (hpd) 4'59; @ Forde Estate Boston 1991. Bis stereo digital CD 539 (cd 1991).

*The Woods so wild (GK 29); sections 1-8

- *1. Dorothy Walters (spt) [5'40]. Vox mono PL 14010, stereo STPL 514010 [lp 1965].
- *2. Trevor Pinnock (hpd) [3'19]; @ St Botolph's Church Swyncombe. CRD stereo CRD 1050 (lp), CRDC 4050 (mc 1978); CRD 3350 [cd 1988].

Whoop, do me no harm, good man (GK 31)

1. Richard Egarr (hpd) 1'24; @ Utrecht 1/1997. Globe stereo digital GLO 5168 (cd 1997).

Works with conflicting attributions

Plainsong Fantasia (GK 48, possibly by Bull)

1. Thurston Dart (hist org) 2'36; @ St Lawrence Church Appleby 21/6/1957. His Master's Voice mono CLP 1212 (lp 1958); J. Martin Stafford JMSCD 1 (cd 1994).
2. Nixon Bicknell (org) [2'20]; @ Central Presbyterian Church Montclair. Vox mono PL 14010, stereo STPL 514010 [lp 1965].

Prelude (GK 46, possibly by Byrd)

1. Hugh McLean (org) [0'32]; @ King's College Chapel Cambridge 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).
2. John Butt (org) 0'50; @ King's College Chapel Cambridge. ASV stereo digital DCA 514 (lp), ZC DCA 514 (mc 1982), CDGAU 123 (cd 1990).

Prelude (GK 47)

1. Hugh McLean (org) [0'36]; @ King's College Chapel Cambridge 1955. Argo mono RG 80 (lp 1956); Decca 4336772 (cd 1992); Belart 4614522 (cd 1997).

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Richard Andrewes

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Larkin, Colin. *The virgin encyclopedia of seventies music*. London: Virgin Books, c1997. 512p. ISBN 0753501546

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Kutsch, K. J. & Leo Riemans. *Grosses Sängerlexikon*. 3. erweiterte Auflage. Bern: K. G. Saur, 1997. 5v. ISBN 3-598-11250-5 (5 vols)

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- Mason, A. Helen. *Music for choirs*. 2nd ed. [S.l.]: East Midlands Regional Library Association, 1997. 347p. ISBN 095090855X
Review by John Wagstaff in *Brio*, v. 35, 1999, p. 29
- Film Music*. Stubblebine, Donald J. *British cinema sheet music: a comprehensive listing of film music published in the United Kingdom, Canada and Australia. 1916 through 1994*. Jefferson, NC; London: McFarland & Co., 1997. 207p. ISBN 0-786400313-6
- Guitar Music*. MacAuslan, Janna & Kristan Aspen. *Guitar music by women composers: an annotated catalog*. Westport, CT: Greenwood Press, 1997. 202p. (Music reference collection; 61). ISBN 0-313-29385-6
- Organ Music*. Hettinger, Sharon L. *American organ music of the twentieth century: an annotated bibliography of composers*. Michigan: Harmonie Park Press, 1997. 336p. ISBN 0-89990-076-3
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- Pilkington, Michael. *English solo song: a guide for singers, teachers, librarians and the music trade of songs currently available*. London: Thames Publishing, c1997. 186p. ISBN 0-903413-93-0
- Woodwind Music*. Peters, Harry B. *Woodwind music in print*. Philadelphia: Musicdata, 1997. 743p. (Music-in-print series; 8) ISBN 0-88478-045-7
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- Brook, Barry S. & Richard Viano. *Thematic catalogues in music: an annotated bibliography*. 2nd ed. Stuyvesant, NY: Pendragon Press, 1997. 602p. (Annotated reference tools in music; 5). ISBN 0-918728-86-X
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Review by Christopher Grogan in *Brio*, v. 34, p. 108
- Hensel*. Maurer, Annette. *Thematisches Verzeichnis der Klavierbeleiteten Sololieder Fanny Hensels*. Kassel: Furore-Verlag, c1997. 230p. ISBN 3927327409
- Janáček*. Simeone, Nigel, John Tyrrell & Alena Nemcová. *Janáček's works: a catalogue of the music and writings of Leos Janáček*. Oxford: Clarendon Press, 1997. 522p. ISBN 0-19-816446-7

- Hausman*. Lynn, Robert B. & Klaus-Peter Koch. *Valentin Haussmann (1565/70-ca. 1614): a thematic-documentary catalogue of his work; with documentary biography*. Stuyvesant, NY: Pendragon Press, [1997]. 377p. (Thematic catalogues; 25). ISBN 0-945193-91-2
Review by Heikki Poroila in *Fontes*, v. 45, 1998, p. 189
- Prevost*. Jean, Stéphane. *André Prévost fonds: numerical list*. Ottawa: National Library of Canada Music Division, 1997. 149p. ISBN 0622253248
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Catalogues of Music Libraries and Collections

- Berlin*. Staatsbibliothek zu Berlin. Preussischer Kulturbesitz. *Kataloge der Musikabteilung. Erste Reihe: Handschriften. Band 13: Die Siganturengruppe Mus. ms. 40 000 ff. Erste Folge: Handschriften des 15.-19. Jahrhunderts in mensuraler und neuerer Notation: Katalog/ bearbeitet von Hans-Otto Korth und Jutta Lambrecht*. München: G. Henle Verlag, 1997. 816p. ISBN 3873280876
- Kassel*. Gesamthochschul-Bibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek. Gottwald, Clytus. *Die Handschriften der Gesamthochschul-Bibliothek Kassel, Landesbibliothek und Murhardsche Bibliothek der Stadt Kassel. Band 6. Manuscripta musica*. Wiesbaden: Harrassowitz Verlag, 1997. 936p. ISBN 30447983775-X
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Catalogues of two monasteries

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- Faulstich*, Bettina. *Die Musikaliensammlung der Familie Voss: ein Beitrag zur Berliner Musikgeschichte um 1800*. Kassel; London: Bärenreiter, 1997. 586p. (Catalogus musicus; 16). ISBN 3-7518-1349-X
The surviving mss. are in the Staatsbibliothek zu Berlin
- Neubacher*, Jürgen. *Die Musikbibliothek des Hamburger Kantors und Musikdirektors Thomas Selle (1599-1663): Rekonstruktion des ursprünglichen und Beschreibung des erhaltenen, überwiegend in der Staats- und Universitätsbibliothek Carl von Ossietzky aufbewahrten Bestandes*. Neuhausen: American Institute of Musicology, 1997. 128p. (Musicological studies and documents; 52). ISBN 3775130071

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Edinburgh. Edinburgh University Collection of Historic Musical Instruments.

Myers, Arnold. *Historic musical instruments in the Edinburgh University Collection: catalogue of the Edinburgh University Collection of Historic Musical Instruments*.

Volume 2, part B, fascicule i: Harps, dulcimers and zithers. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 1997. 36p. ISBN 0-907635-34-2

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Arnold, Claude Graveley. *The orchestra on record. 1896–1926: an encyclopaedia of orchestral recordings made by the acoustical process*. Westport; London: Greenwood Press, 1997. 694p. (Discographies; 73) ISBN 0-313-30099-2

McBeth, Amy. *A discography of 78 rpm era recordings of the horn: solo and chamber literature with commentary*. Westport; London: Greenwood Press, 1997. 210p. (Discographies; 74) ISBN 0-313-30444-0

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Boyden, Matthew. *Opera: the rough guide (The rough guide to opera)*. London: Rough Guides, 1997. 672p. ISBN 1-852828-138-5

'Complete guide to the operas, composers, artists and recordings' – but really a guide to CDs

Gruber, Paul. *The Metropolitan Opera guide to opera on video*. New York; London: W. W. Norton; The Metropolitan Opera Guild, c1997. 483p. ISBN 0-393-04536-6

Jazz Recordings

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

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Review by Edward Komara in *Notes*, v. 55, 1998, p. 361

Popular Music Recordings

Downey, Pat. *Top 40 music on compact disc. 1955–1996*. Boulder: Pat Downey Enterprises, 1997. 666p. ISBN 0963371851

Joynson, Vernon. *Fuzz, acid and flowers: a comprehensive guide to American garage, psychedelic and hippie rock (1964–1975)*. 4th ed. Glasgow: Borderline Productions, 1997. 568p. ISBN 1-899855-06-8

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Actually this is only the end section of the previous item

Whitburn, Joel. *Joel Whitburn's top country albums 1964–1997*. Menomonee Falls, WI: Record Research, c1997. 293p. ISBN 0898201241

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Keeling, Richard. *North American Indian music: a guide to published sources and selected recordings*. New York: Garland Publishing, 1997. 420p. (Garland library of music ethnology; 5. Garland reference library of the humanities; 1440) ISBN 0815302320

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Paganini. Thomas-Baruet, Gérard. *Niccolò Paganini et son élève Camillo Sivori: discographie*. Paris: Bibliothèque nationale de France, c1997. 184p. (Phonographies; 5). ISBN 2-7177-1998-9 (ISSN 0247-9249)

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Furtwängler. Trémine, René. *Wilhelm Furtwängler: a discography*. (Bezons, France: Productions Tahra, 1997. 56p. No ISBN

Review by Gary A. Gab in *Notes*, v. 55, 1998, p. 81

– Trémine, René. *Wilhelm Furtwängler: concert listing, 1906–1954*. Bezons, France: Productions Tahra, 1997. 68p. No ISBN

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Nichols. Evans, Philip R., Stanley Hester, Stephen Hester and Linda Evans. *The Red Nichols story: after intermission 1942–1965*. Lanham, Md; London: The Scarecrow Press, 1997. 746p. (Studies in jazz; 22). ISBN 0-8108-3096-5
A chronology of appearances in concert/radiol/recordings studio.

Rolling Stones. Karnach, James & Carol Bernson. *The complete recording guide to the Rolling Stones*. London: Aurum Press, 1997. 404p. ISBN 1854105337
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Statler Brothers. Holtin, Alice. *The Statler Brothers discography*. Westport, CT; London: Greenwood Press, 1997. 223p. (Discographies; 71). ISBN 0-313-29663-4

Miscellaneous and Bibliographical Tools

Smiraglia, Richard P. *Describing music materials: a manual for descriptive cataloging of printed and recorded music, music videos, and archival music collections, for use with AACR2 and APPM*. 3rd ed. Lake Crystal, Minn: Soldier Creek Press, 1997. 234p. (Soldier Creek music series; 5). ISBN -936996757

Review by Mark Scharff in *Notes*, v. 55, 1998, p. 179

Supplement 1996:

- Bohlman, Philip V. *Central European folk music: an annotated bibliography of sources in German*. New York; London: Garland, 1996. 316p. (Garland library of ethnomusicology; 3) (Garland reference library of the humanities; 1448). ISBN 0815303041
- The Catalogus librorum musicorum of Jan Evertsen van Doorn*. Utrecht: HES Publishers, 1996. 102p. (Catalogi redivivi) ISBN 9061942284
Review by Calvin Elliker in *Notes*, v. 55, 1998, p. 97
- Chwailkowski, Jerzy. *The Da Capo catalog of classical music compositions*. New York: Da Capo Press, c1996. 1399p. ISBN 0-306-7966 6-X
- Collver, Michael & Bruce Dickey. *A catalogue of music for the cornett*. Bloomington: Indiana University Press, c1996. 212p. (Publications of the Early Music Institute). ISBN 0-253-20974-9
- Daniels, David. *Orchestral music: a handbook*. 3rd ed. Lanham, MD; London: The Scarecrow Press, c1996. 611p. ISBN 0-8108-3228-3
- Gelli, Piero. *Dizionario dell'opera*. Milano: Baldini & Castoldi, 1996. 1429p. ISBN 8880891774
- Getreau, Florence. *Aux origines du musée de la musique: les collections instrumentales du Conservatoire de Paris. 1793-1993*. Paris: Éditions Klincksieck; Réunion des musées nationaux, 1996. 798p. ISBN 2252030860 (Klincksieck)/271834824 (Réunion)
- Hall, Charles J. *A chronicle of American music 1700-1995*. New York: Schirmer Books; London: Prentice Hall International, c1996. 825p. ISBN 0-02-860296-X
- Jäger, Ralf Martin. *Katalog der hampar-sum-notasi-Manuskrifte im Archi des Konservatoriums der Universität Istanbul*. Eisenach: K. D. Wager, 1996. 200p. (Schriften zue Musikwissenschaft aus Münster; 8). ISBN 3889790739
- Moroni, Gabriele. *La musica negli archivi e nelle biblioteche delle Marche*. Fiesole: Nardini, 1996. 270p. (Fondi storici nelle biblioteche marchigiane; 4).
Review by Giulio M. Ongaro in *Notes*, v. 55, 1998, p. 378
- Saintilan, Nicole. *Biographical dictionary of Australian composers*. Rocks, NSW: Australian Music Centre, 1996. 245p. ISBN 0646294199
- Still, Judith Anne, Michael J. Dabrishus & Carolyn L. Quin. *William Grant Still: a bio-bibliography*. Westport, Conn; London: Greenwood Press, 1996. 331p. (Bio-bibliographies in music; 61.) ISBN 0313252556
Review by Richard D. Burbank in *Fontes*, v. 45, 1998, p. 198
- Whitburn, Joel. *Joel Whitburn's Top pop albums 1955-1996: compiled from 'Billboard' magazine's pop album charts. 1955-1996*. Menomonee Falls: Record Research, c1996. 1053p. ISBN 0898201179

NEWS AND VIEWS**C. B. Oldman Prize**

The C. B. Oldman Prize, awarded annually to the author (or authors) of the best book on music librarianship or music bibliography by a writer born or resident in the UK, has been won by Marshall Stoneham, Jon Gillaspie and David Lindsay Clark for *The Wind Ensemble Sourcebook and Biographical Guide* (Westport, Conn.: Greenwood Press, 1997. Music Reference Collection No. 55). This is the first time that the award has gone to a work of joint authorship. *Brio* extends congratulations to all three prizewinners

Hexachord

Hexachord, the journal of Early Music Wales, seeks to encourage early music in the Principality by producing readable but serious-minded articles, news, reviews and events listings. Issue Two has recently been published and a few back copies of Issue One are also available. Subscriptions cost £4.50 for three issues each year, in October, February and May/June. Cheques made out to Early Music Wales should be sent to the secretary, Jeremy Badcock at 4 Druidstone House, Druidstone Road, Cardiff; CF3 9XF (e-mail jlbadcock@cwcom.net). The February 1999 issue includes articles on Forquay, the use of the guitar as a continuo instrument, and temperament. Membership of Early Music Wales costs £15 and includes a free subscription to *Hexachord*, as well as other membership benefits.

Free-Reeds

The Graduate School and University Center of The City University of New York has established a Center for the Study of Free-Reed Instruments (CSFRI). CSFRI is devoted to fostering and serving as a resource for scholarly research on all aspects – organology, sociology, repertory, performance practice etc. – of all free-reed instruments, from the harmonium, ubiquitous in India, and mouth-blown *sheng* family of Southeast Asia, China and Japan to the Western 'art music' repertories for the English concertina and accordion to the entire 'squeezebox' family and harmonica as used in myriad folk and pop traditions around the world. CSFRI will publish the *Free-Reed Journal*, with each issue containing three or four articles, together with reviews, announcements and bibliographies. The first issue will appear in Fall 1999. In addition, CSFRI is in the process of establishing a research archive of primary and secondary materials (music, recordings, books, articles etc.) pertaining to free-reed

instruments, with the aim of making its collection accessible to those interested in the subject. The Center invites donations of such materials and will publicly acknowledge them. From time to time, it will also sponsor concerts and conferences. Further information can be had from The Graduate School and University Center, The City University of New York, 33 West 42 Street, New York, New York 10036-8009. The *Free-Reed Journal* is to be published and distributed by Pendragon Press at \$20 per issue for individuals, \$25 for libraries and institutions.

E. T. Bryant Prize

The winner of the E. T. Bryant Prize for 1998 is Catherine Wilson. The prize is awarded for a significant contribution to the literature of music librarianship by a student or professional in his or her first five years as a music librarian. Catherine was awarded the prize of £150 at the 1999 Annual Study Weekend in Ripon for her dissertation, 'A Critical Evaluation of the International Association of Music Libraries, Archives and Documentation Centres (UK Branch)', submitted for her MA in the School of Library, Archive and Information Studies at University College, London. A copy of Catherine's dissertation has been deposited in the IAML(UK) Library at the Faculty of Music in Oxford, and can be consulted or borrowed by members of the branch.

Harp music by Rubbra (and friends)

Brio is seldom sent recordings for review, and notices of compact discs are, as a rule, outside its scope. An exception must be made, however, for a thoroughly delightful disc of the complete chamber music and songs with harp by Edmund Rubbra. Many readers of *Brio* will know of the work done on behalf of Rubbra by IAML(UK) member Adrian Yardley, and this disc, for which Adrian was the executive producer, must count as one of his most significant achievements. The music is beautifully performed by the harpist Danielle Perrett, with Timothy Gill (cello) and the late Tracey Chadwell (soprano), and also includes the complete music for harp of Lennox Berkeley and Herbert Howells (one work each). This journal has no hesitation in recommending it strongly both for your libraries and (dare we suggest) your own personal collections.

BOOK REVIEWS

Edited by Christopher Grogan

Lionel Pike *Hexachords in late Renaissance music*. Aldershot: Ashgate, 1998. viii, 237 p. ISBN 1-85928-455-8. £49.50

While every library with holdings in early music should purchase this book, it should be noted at the outset that it is deeply technical and demanding to read. Pike charts the evolution of hexachords from their heyday in the latter half of the sixteenth century to their demise during the seventeenth. His introduction refers to modes, external factors and technical devices before arriving at a final section on 'Hexachords' themselves, in which the system is explained. There were three original hexachords, on G, C and F, each consisting of six notes called, in ascending order, UT RE MI FA SOL LA, a process known as solmization. Pike elucidates why, when the hexachords overlapped, notes came to be called, for example, SOL FA UT. (This explains the sort of title given to a work such as Benjamin Rogers's 'Service in D sol re', though I prefer its alternative title, 'The short sharp Service'.) These introductory pages are essential points of reference for what ensues.

There follow two chapters entitled 'Voces musicales'. At this stage Pike is concerned with mainly secular vocal music, and his examples were composed in Italy. It appears that composers endeavoured to match the vowel sounds of the words they were setting with those of the syllables from the hexachord. So, Willaert sets the word 'amor' to 'fa sol' from the appropriate hexachord. Pike goes on to discuss the transposition of hexachords and expressiveness, and closes the chapter as 'the System moves towards tonality'. The following chapter considers 'More abstruse uses of the System' and, after a section on Marian symbolism, uses Palestrina's *Stabat mater* as a case study. Pike concludes this chapter with an account of 'the circle of fifths' and a review of Dowland's summary of the various techniques of solmization which appeared in the preface to *A pilgrimes solace* (1612).

The next pair of chapters is entitled 'Emulation and parody'. The first compares in chronological order several settings of Petrarch's poem 'Mia benigna fortuna'. The second follows the same procedure with the poem 'Cruda Amarilli', culminating in Monteverdi's setting of 1606 and using it to explain the objections of conservative theorists such as Artusi to what they perceived as the undermining of the hexachord system, which was now becoming defunct.

The book could have ended here but Pike seems to have felt the need to broaden the scope of his subject beyond Italy and purely vocal music. The

final chapter, 'Sorrow and secularism', has the feel of an appendage but nevertheless it offers some worthwhile insights into English practice. A section is given over to 'Tallis and the Lamentation style' and the final section, 'Hexachord games', invokes Bull, Tomkins, Ferrabosco, Sweelinck and particularly Byrd, the analyses of whose three hexachord pieces for keyboard breathe new life into the study of this aspect of Byrd's music. By this time 'the old system of three basic hexachords' had been stretched beyond the limit, and Pike observes that the 'contrapuntal skill and inventiveness' of the English virginalists, among whom he places Sweelinck as 'an "honorary Englishman"', culminated in the chromatic fugues of Bach.

There is little to criticise adversely in this volume. The presentation is good with many illustrations. Pike does not waste space on peripheral or tangential details which readers can find elucidated in other books. Perhaps he could have provided a paragraph on the interaction of hexachords and modes; nowhere does he explain how or why the two systems coexisted at the conceptual level of the composer creating a piece of music. Different dates are given for John Sheppard on pages 75 and 221, neither giving 1558 as what is now known to be the date of his death. In the first note on page 210 Pike omits to mention the *Lamentations* by Osbert Parsley. In the bibliography of music he cites the old Fellowes edition as the source for Byrd's works, unless he imagines that the volumes revised by Thurston Dart to which he refers constitute the new *Byrd edition* (if so, yet another display of the musicologist's usual incomprehension of music bibliography). This apart, Pike is to be commended on writing a book that may well cause some adjustment of the course of musical analysis and discussion within early music.

Richard Turbet

Bernard Benoliel *Parry before Jerusalem: studies of his life and music with excerpts from his published writings*. Aldershot: Ashgate, 1997. x, 233 p. ISBN 0-85967-927-6. £49.95

Frederick Delius: music, art and literature ed Lionel Carley. Aldershot: Ashgate, 1998. xviii, 336 p. ISBN 1-85928-222-9. £55

HB: aspects of Havergal Brian ed. Jurgen Schaarwachter. Aldershot: Ashgate, 1997. xii, 424 p. ISBN 1-84014-238-3. £45

The dust has yet to settle following the disturbance created by the decision of Oxford University Press to abandon the publication in Oxford of books about music, and to transfer the operation to New York. Shaming this decision has been the initiative of Ashgate Publishing in establishing and developing what has become a thoroughly interesting catalogue of 'Music studies'. Initially the standard of proof-reading was poor, and some of the topics were hobbyhysical, but the proof-reading has now improved and a strong identity has emerged for the list, into which the three books under review fit comfortably.

Parry before Jerusalem is one of three recent monographs devoted to the composer. The author, Bernard Benoliel, states bluntly that he disagrees with the approach adopted by Jeremy Dibble in *C. Hubert H. Parry: his life and music* (Oxford: Clarendon, 1992), although he does not spell out the nature of this disagreement, which is not obvious from his own text. Indeed, he seems peevisish that somebody else should hold an opinion on Parry and his silly wife. Perhaps Benoliel feels that Dibble gives insufficient credit to the ethical cantatas and to certain symphonies. He seems to imply that he has had access to a wider range of sources than Dibble, and is more tolerant than Dibble of Parry's philosophizing in the mercifully unpublished *Instinct and character*. *Pace* Benoliel, Parry was not a 'genuinely great composer'. An illustration of this is *Blest pair of sirens*, one of his most famous works. A substantial accompanied choral piece in one movement, it is a decent and likeable work, and an easy 'sing'. But for all Benoliel's analysis and advocacy, neither this work nor the other pieces he describes set performers or listeners a challenge, save perhaps occasional items such as the slow movement of the Third Symphony or the song 'O mistress mine'. Benoliel's tendency to overpraise Parry extends also to the writings on music. Parry's mandarin assessments of composers blighted a generation of critics and led to the sort of drivel wherein acolytes would pontificate about whether or not Weber was entitled to a place among the immortals. Who cares? It's the music, stupid!

Having read the contents pages of *Frederick Delius: music, art and literature*, I anticipated a book full of obsessive detail grasping at anything remotely associated with the composer. I even armed myself with a few phrases such as 'Anoraks and Delius don't mix'. But though I came to sneer, I came away impressed. Some of the material among the twelve international contributions is thin ('Delius as conductor' by Stephen Lloyd, for example). A couple of the American essays – on the Jacksonville Delius festival and on critical reaction to his music in the United States 1909–1920 – are earnest, plodding affairs, but they prove to be, like Lloyd's piece, nonetheless informative and ultimately rewarding. The single Japanese contribution, on Grez-sur-Loing, is expendable, being too tenuous in its relevance to the composer. But throughout the collection there is an outward-looking generosity of spirit that is evangelism of the most effective sort. There is so much to learn from these pages. Lionel Carley provides a fascinating performance history of the once-controversial *Folkeraadet*, while Annegret Rittmann proves that tenuous does not have to mean irrelevant, in writing about Ida Gerhardi, artist and friend to the Deliuses. The chapters on Delius's contemporaries, Sinding and Schmitt, are both successful in expanding our understanding of the milieu in which Delius functioned.

Havergal Brian is a challenging composer, whose proponents tend to be thin-skinned, humourless and confrontational. *HB: aspects of Havergal Brian* consists of over thirty articles taken from the newsletter of his fan club, and its tone has little of the benign amiability which the Delius collection exudes. Instead there is the inward looking intensity of authors preaching to the converted, assuming a certain set of shared prejudices. To the impartial reader, lengthier articles become unreadable as, in due course, does the entire

volume. It was a mistake to begin with Harold Truscott's reminiscences of Brian, as they degenerate into turgid ruminations over unimportant minutiae. At least they set the tone for the rest of the book. Of interest to librarians is Lewis Foreman's catalogue of Brian's works. Otherwise, this is a book for the true believers, or for those unfamiliar with Brian's interesting and uncompromising music who are attracted to him superficially and wish to burrow under the surface.

Specialist music libraries should obtain all three of these books. Those needing to discriminate should invest in *Frederick Delius*. Libraries only able to purchase one or two books on Parry are best served by Dibble, supplemented by Anthony Boden's *The Parrys of the golden vale* (London: Thames, 1998). *Parry before Jerusalem* has the faint aura of an author who has an agenda beyond that of informing the reader about Parry's life and music. Furthermore the structure of the book is unconvincing; Parry's writings are still accessible and the selection that appears here seems like padding. Nevertheless, in their different ways, all three books add to our knowledge of their subjects, and Ashgate is to be congratulated for making this material available to the interested public.

Richard Turbet

Paul Spicer *Herbert Howells*. Bridgend: Seren Books, 1998. ISBN 1-854112-32-3. £14.95 (hbk); 1-854112-33-3. £7.95 (pbk)

Paul Spicer's biography of Howells is very welcome indeed. Although there have been two previous books on Howells, both by the late Christopher Palmer (1978, 1992/R1996), this is the first straightforward chronological account of his life that can be read as a biography, demanding no previous knowledge of Howells or his music. Palmer's work on this composer was trail-blazing, but he balked at sifting and sorting the huge and haphazard quantity of papers that Howells left behind him, preferring to move straight to the music which, for him, was paramount. This was an approach, however, that left the general reader wanting. In *Herbert Howells: A Celebration* (London: Thames, 2nd ed. 1996), by quoting extensively from surviving correspondence and diaries, he dealt with Howells' early life, and his relationships with a number of people, Gurney, Parry and Stanford among them, who were of importance in shaping his outlook and musical development. This approach gives the reader a tremendous feel for the personalities and the period, but only at the expense of a general and critical overview of Howells' own life. Palmer believed that, after the 1920s, Howells' life was outwardly uneventful and uninteresting. Spicer, in this new book, has now shown conclusively that this is not the case and that, in point of fact, knowledge of Howells' convoluted private life provides an important clue both to the way he worked as a composer, and to the quantity and quality of the music he produced. Spicer (with the blessing of Howells' daughter, Ursula) has for the first time made explicit the extent of Howells' lifelong infatuation with women, and

his many extra-marital affairs. The anonymity of most of the women involved is preserved, but the importance of this element of Howells' personality is well conveyed. Spicer is also sensitive in his account of the event which, perhaps more than any other, shaped the course of the second half of Howells' career. The death from polio, in 1935, of his only son, Michael, had a cataclysmic effect on his whole life – it was a tragedy from which he never fully recovered, perhaps never even wanted to. That it led directly to the inspiration of a string of masterpieces of which *Hymnus Paradisi*, *Missa Sabrinensis* and *Stabat Mater* are simply the largest examples, is posterity's legacy. It transformed the way he approached every aspect of his personal and musical life, and arguably in some way influenced everything he was to write thereafter.

One significant element of the recent revival of interest in Howells, has been the realisation that the series of choral and organ works for the church with which his name has become almost exclusively associated, was largely a post-war achievement. As a rising star in the 1920s, Howells was expected to achieve greatness in the fields of orchestral and chamber music. That he did not do so is another psychologically complicated and sensitive story with roots in his childhood and upbringing in the Forest of Dean, and Spicer again pieces together with skill the fragmentary evidence that survives from this period. Spicer's views on the music are sound and well-expressed. His view is that Howells was masterly at the creation of mood, much more so than in the composition of memorable tunes. This, more than anything, is probably responsible for the failure of the majority of his works to gain a permanent place in the repertoire, and has led to the neglect of all but a fraction of his output.

Inevitably, there are a few small errors of fact. Most are trivial, but Spicer mistakenly identifies the setting of the *Magnificat* and *Nunc Dimittis* which Howells composed at the time of his mother's death as the Westminster setting (published 1957). It was in fact the Gloucester service of 1946. There are a few misprints, but the proof-reading seems to have improved as the book goes on. It is nevertheless unfortunate that a photograph of Herbert Sumsion should be captioned 'Herbert Sumison'.

Libraries with Palmer's later book will need this too – they are complementary. If you want only one book on Howells for a general collection, then, on balance, this new biography is the one to have.

Paul Andrews

«*Bien Cher Felix . . .*»: *Letters from Olivier Messiaen and Yvonne Loriod to Felix Aprahamian* ed. and transl. Nigel Simeone. Cambridge: Mirage Press, 1998. 55 p. ISBN 0-9534087-0-1. £12

Viewed from one point of view, it may seem somewhat indulgent to issue a publication consisting solely of a correspondence of thirty-eight letters between Messiaen/Loriod and their most enthusiastic champion in this country,

none of which contain information of earth-shattering importance. This would, however, be an unduly jaundiced view. Felix Aprahamian played an important role in promoting Messiaen's music in this country at a time when the Frenchman was virtually unknown and, as the quotations from London critics in Nigel Simeone's introduction show, almost wholly misunderstood. Most of the letters date from the 1930s and 40s and concern arrangements for recitals given in London and Cambridge by Messiaen and his wife. In concentrating on the fine detail of programmes, venues, dates and, perhaps most importantly, fees, these letters open a small window on the day to day world of a musician whose private life has remained largely private. Very few of Messiaen's letters have found their way into print, making this booklet all the more valuable. It is instructive to note that when M. et Mme. Messiaen visited Cambridge on 14 May 1947 the only engagement that could be provided for them was a private performance of *Visions de l'Amen* for the students of the Faculty of Music. A proposed performance, by Messiaen, of *La Nativité du Seigneur* on the organ of St John's College Chapel had to be abandoned because a fee could not be offered by the Cambridge authorities, the performance taking place in a church. The letters are presented in the original French, with Nigel Simeone's English translations, and the editor and translator also contributes a valuable introduction.

Paul Andrews

Caroline Potter *Henri Dutilleux: his life and works*. Aldershot: Ashgate, 1997. ix, 236 p. ISBN 1-85928-330-6. £35

Henri Dutilleux is little known in the United Kingdom, a fact which in itself provides ample justification for Caroline Potter's life and works study, the first full-length treatment of Dutilleux in English. In his native France, Dutilleux enjoys a status comparable to that of Messiaen (whom he admires) and Boulez (whom he doesn't), and the failure of audiences in this country to appreciate his work is something of a puzzle. Likewise his reputation is higher in the United States than in Britain, due in no small part to an association with the Boston Symphony Orchestra, for whose 75th anniversary he composed his Second Symphony, and in particular with its conductor of that period, Charles Münch, who also championed the First Symphony of 1951. Prior to the appearance of Potter's book the only easily-available material on Dutilleux in English has been a couple of articles by Roger Nichols in the *Musical Times* which may have inspired those with a reading knowledge of French to seek out the two francophone biographies by Pierrette Mari (*Henri Dutilleux*, Paris: Zurfluh, 1988) and Daniel Humbert (*Henri Dutilleux: l'oeuvre et le style musical*, Paris: Champion-Slatkine, 1986).

Potter's book has grown out of her 1995 Liverpool University doctoral thesis, which bore the title of *À la recherche d'Henri Dutilleux*, a knowing reference to the widely-remarked influence of Proust on Dutilleux's work, which is recognised by the composer himself. The reference to Liverpool University will trigger the name of Professor Robert Orledge in the minds

of many with an interest in French music of this century, and Potter's thesis is indeed another in the line of distinguished work to come out of that university's music department under the tutelage of the man whom Potter calls 'mon cher maitre'. In addition to Orledge, she acknowledges the help of Roger Nichols, Mme Dutilleux (*née* Geneviève Joy, the pianist for whom Dutilleux composed his piano sonata of 1947-48), Dutilleux himself and Dutilleux's pupil Francis Bayer: having such assistance at hand gives her book great authority.

Whereas Mari gave much of her book over to a blow-by-blow analysis of the major works – the piano sonata, the two symphonies, the concertos for cello and for violin, and so on – Potter takes a different approach, tackling a different topic in each chapter. Thus, following reports on the life and early works, we have sections on the influence of literature on Dutilleux's music, centred around Proust and Baudelaire; on 'referential devices and tonal backgrounds'; on 'Dutilleux and the visual arts', which emphasises the interest and skill in painting both of Dutilleux himself and of his ancestors, and looks especially at the orchestral *Timbres, espace, mouvement*, a work based around a painting by Van Gogh; on 'Dutilleux's compositional process'; and on 'Dutilleux and the contemporary musical world'. It seems to be a feature of Dutilleux's aesthetic that, in spite of having given many interviews over the years, he remains secretive about the creative act and about the analysis of his own music. He believes, rather, in the artist's enjoying/enduring a solitary existence, and in being extremely self-critical of his own work, an attitude which appears to arouse the admiration of all who write about him, even though it has resulted in a catalogue of works whose smallness occasionally worries even Dutilleux himself. It is an attitude, however, which has produced work of great originality and attractiveness, embracing a spectrum of compositional resources varying from a very tonally-based idiom to serialism: while one may easily find superficial similarities to the sound worlds of Stravinsky, Debussy and Messiaen, Dutilleux's is a highly original voice whose harmonic language, says Potter, has changed little since the Second Symphony. Interestingly, the self-criticism does not cease after a work's publication, and different versions of some works exist only on recordings, not in the published scores.

There is little to object to in Potter's monograph, which has translated happily from thesis to book, unlike so many other doctoral efforts. The worklist is thorough, and the bibliography likewise, though it would have been useful to have been told that a few of the items in section 1, 'Articles by Dutilleux and interviews with him' are reprinted – albeit in part, and only in French – in Mari's 1988 biography, since scholars in the UK are unlikely to be able easily to get hold of some of the sources listed. Furthermore, given that Dutilleux is a living composer, it would have been useful to have an update of events occurring between the submission of the thesis and publication of the book. The publishers must take the blame for the repetition of two lines of text on pages 43 and 44, and for the provision of endnotes at the conclusion of each chapter. *Please*, Ashgate, can we have footnotes in future? Finally, there are a number of handwritten musical examples which would

have looked much better if set by computer. But these are small objections. Dr Potter's book is performing a valuable service in bringing Dutilleux's life and work to the attention of an English-speaking audience, and should be in any music library which already stocks biographies of Messiaen and Boulez. And if your library *doesn't*, why not invest in all three at once?

John Wagstaff

CPM Plus: the catalogue of printed music in the British Library 2nd edition. London etc: Bowker Saur, 1997. CD-ROM. ISBN 1-85739-245-0. £1500

How to go about answering the following enquiry, a real one received in my library before this electronic version of *CPM* became available. Can you provide a list of all the settings of A. E. Housman's poetry? This can be done using the hard copy – you find a list of all of Housman's poems and cross check the titles in the volumes of *CPM*, where the titles of vocal items are indexed. The time taken would probably be measured in hours (our enquirer was happy to undertake this chore himself). Using *CPM Plus*, enter Housman as a free text keyword and the answer is on the screen in seconds – not very many seconds at that. Can you provide a list of all the music published in Bedford? Easy – you open volume one and work through the catalogue entry by entry, volume by volume until you come to the end of volume sixty-two. The time taken would probably be measured in days (we haven't tried it). Enter Bedford into the Publisher Place field on *CPM Plus* and the answer is provided as quickly as it took to find the settings of Housman. For the record, there have been nine volumes of music published in my home town, including such rarities as Alfred Walker's *Rational music book: nature's own method* (1896), and C. J. Watkinson's *Ceremonial music of the Royal Antediluvian Order of Buffaloes under the Royal Bedfordshire Banner* (1897).

Anyone who has experienced using a CD-ROM database will need no convincing of the superior search strategies and drastic reduction in time taken over even the most intractable enquiry that these electronic forms of information storage and delivery offer the hard-pressed information professional. In this respect *CPM Plus* stands up with the best, and let me say now that if you have the technology and you can afford it, do not delay – your life will be made easier than you could possibly imagine. The sort of enquiries one could only dream about (what music has been published for flute, harp, viola and percussion? What works for piano did Novello publish in 1896?) become suddenly answerable using this shiny new format.

CPM Plus comprises the contents of *CPM*, updated to 1996. It comes with a Windows interface that can be mouse or keyboard driven. There are facilities for both an 'Easy Search' and an 'Expert Search' strategy. I have found that Easy Search is sufficient for most of the searches that I have input. Terms input to the name, title, and/or publisher and date fields seem to be sufficient for the majority of enquiries, and the facility to search free text fields is a powerful tool. If there is doubt over spelling, and with the

Russians, for example, there may well be, there is an index facility which indicates the available options. Results can be displayed in several different pre-set formats, including MARC, or a custom format can be defined by the user. Search results can be saved to disc or printed out as required and searches themselves can also be saved in the same way. There is a hyperlink facility whereby terms from a search result can be combined to initiate a new search across the database.

Are there any drawbacks or flaws? Unfortunately it has to be said that there is one potentially serious problem. I have spent several hours testing this database, but in that time I can only have scratched its surface and looked at a tiny proportion of the c755,000 entries it contains. Yet even with this limited experience, I have come across rather more typographical errors than a work with this authority, let alone at this price, should contain. To give an example, I searched on a combination of Howells (name) and Magnificat (keyword). This yielded 20 hits including the 'Sarum', 'Winchester' and 'York' settings, yet in their respective title fields the first quotation mark has been mis-keyed and appears as the word sharp (thus *sharpSarum*, *sharpWinchester*, *sharpYork*). Combining Howells with Sarum, Winchester or York as search terms fails to retrieve the entries, but substitute *sharpSarum* etc and they are delivered. This does not seem to me to be a trivial matter and seriously detracts from one's faith in the comprehensiveness of *CPM Plus*'s powers of retrieval. I urgently commend it to the publisher's attention, should a third edition be contemplated. That this sort of inaccuracy can creep into an internationally important database is not restricted to *CPM Plus* – it is a rather worrying characteristic of the whole move away from printed to electronic sources of information, and as we become more and more dependent on the new media, we may find that the integrity of the information we are retrieving becomes increasingly compromised. That caveat aside however, this database can be confidently recommended, and will rapidly prove to be an indispensable tool of the music librarian's trade.

Paul Andrews

Stewart R. Craggs *Soundtracks: an international dictionary of composers for film*. Aldershot: Ashgate, 1998. x, 345 p. ISBN 1 85928 189 3. £45

Given the recent upsurge of interest in film music both in universities and music colleges, there is little doubt that a dictionary listing composers and their soundtracks is badly needed. Sadly, however, the present effort hardly fits the bill. One understands, of course, that dealing with nearly a century's worth of music placed Stewart Craggs in an invidious position in determining what should and should not be included. But in a reference book of this nature, one would normally expect to find comprehensive listings of the contributions of such major figures as Korngold, Herrmann, Rószka, Shostakovich and Eisler. Instead, works seem to have been included or excluded on an *ad hoc* basis. Why, for example, in the entry on Shostakovich is there no

mention of such scores as *Golden mountains, The unforgettable year 1919* or *Five days and five nights*, and is it not vital that Craggs should inform the reader that *Katerina Ismailova* is actually the film of the composer's opera, and not a different work? Indeed if Craggs is exercising some critical judgements in this respect, would it not have been more helpful if the biographical entries had drawn the reader's attention to the scores deemed to be the most historically significant, rather than provide a regurgitation of material that is of only incidental importance? In the entry on Bernard Herrmann, for instance, I would have welcomed a brief overview of the composer's unique contribution to the genre, mentioning such epoch-making works as *Citizen Kane* and *Vertigo*. But Craggs signally fails to provide this, and thus his allusions to the use of electronic violin and bass in *The day the Earth stood still* seem merely off the point. The work's usefulness as a reference tool is even more compromised by offering practically no bibliographical material and a rather speculative selection of recordings. It's also unsatisfactory to find that some less familiar composers appear in such a dictionary without any listing whatsoever of their work. The entry on the late Alfred Schnittke, which mentions only one of his numerous film scores, is hardly helpful, failing to acknowledge the existence of an Olympia CD devoted to some of this repertoire, and, more crucially, avoiding the contention, frequently expressed by the composer, that there was a significant interaction between his work in the film studio and that in the concert hall. I could go on pointing out several unfortunate misprints (for example Shostakovich's presumably Mafia-inspired *The Godfly*, rather than *The Gadfly*), but these no doubt will be amended in a later edition. However, the entry on Ligeti which claims that the composer wrote 'much electronic music' (two or three scores at the most) and 'composed a section of the score for the film *2001 - A Space Odyssey*' (the director filched Ligeti's already pre-composed music without his permission) just about sums up the rather tawdry level of research offered in this book.

Erik Levi

Reuben and Naomi Musiker *Conductors and composers of popular orchestral music*. London & Chicago: Fitzroy Dearborn Publishers, 1998. ISBN 1-57958-013-0. £50

Question 1: Who was Manuel of 'His Music of the Mountains' fame? Question 2: What musical arranger for artists such as Judy Garland and Marlene Dietrich was the the grandson of a Cherokee Indian? Question 3: How were Angela Morley and Wally Stott related?

If you know the answer to all these, then you are a genius of trivia who has no need of this book. Such knowledge of course comes with a price-tag, especially for just 335 pages albethey sturdily laminate-bound. The authors too are new to me - of South African origin, Reuben now Professor Emeritus at the University of the Witwatersrand in Johannesburg and one-time University Librarian and Professor of Librarianship and Bibliography, Naomi his

wife a freelance book indexer. This is without doubt the fruit of a labour of love and as such deserves more than passing attention.

Some years ago I caused a near-rebellion at a conference of music librarians by scheduling a session on New Age music. The presenters even inflicted copious examples upon a deeply sceptical audience. There is something similar akin to a musical leper colony regarding 'light' music - the radio broadcasts force-fed to hapless recipients of short-back-and-sides in 1950s barbers, that is if it wasn't big bands - heavy metal for national servicemen. These indeed are the Scylla and Charybdis of 'light' music - its perception and its definition.

In an inspired preface, the authors quote another advocate's definition as the music world's Esperanto (Joseph Lanza, see below), condemned by many a critic as vapid, cheesy, and (most cruelly) boring. Their own definition is of 'almost anything in an undemanding mode of musical address' - what became to be known as 'middle-of-the-road' - but excluding palm court, salon and Viennese waltzes. They tiptoe through a minefield of competing definitions to include orchestral music extracted from operettas and musical comedies but avoiding jazz and dance band 'except where . . . enlarged by the addition of strings to create a light orchestral texture and effect'. There is a confessed focus on the forty-year period from 1930 to 1960 including a discourse on mood-music libraries from Britain and Germany to North Australia. This is therefore an unashamedly subjective compilation which is none the worse for that, yet which excites as many questions as it answers. This becomes clearly apparent by observing who is in and who is out.

Some 500 entries combine biographies with select discographies (comprising LPs and CDs up to the mid 1990s). There are substantial (3-page or more) entries on major U.K. figures such as Ronald Binge, Stanley Black, Frank Chacksfield, Ray Conniff, Ron Goodwin, Mantovani, George Melachrino, Cyril Ornadel and Norrie Paramor. From North America there are 4 pages and upwards each for Percy Faith, Robert Farnon, Jackie Gleason, Henry Mancini, Nelson Riddle, David Rose and Paul Weston, with 7 pages on Morton Gould and 8 on Andre Kostelanetz. Cannot this information be found elsewhere? Certainly all from U.K. except Binge, Black and Ornadel, plus all except Gould, Kostelanetz and Rose from the North American list feature in Colin Larkin's *Guinness encyclopaedia of popular music* (at least in the 4-volume 1992 edition), but those entries are usually more concise as well as being buried in the wealth of data in the 4- (or subsequent 6-volume) source. Michel Legrand is a surprise entry in both, but the Musikers are alone in extolling the virtues of Dolf van der Linden - 'known for years as the Kostelanetz of Western Europe . . . , a superb maestro in his own right.'

A major and inexplicable shortcoming is in the very brief entry accorded to Ernest Tomlinson, without doubt one of the 'greats' of British light music, less than a page on Victor Silvester, and nothing on Denis Farnon or Max Jaffa. Conductors include Muir Mathieson and Frederick Fennell, with Anthony Collins recognised as much as a gifted composer as for the eminent classical conductor he became in the 1950s (an English precursor to André Previn). Surprise appearances perhaps are William Alwyn, Malcolm

Arnold and Arthur Bliss, recognised for their film scores, and there are useful articles on Burt Bacharach, Eric Coates, Brian Easdale, Geraldo, Armstrong Gibbs, Ron Grainer, Bert Kaempfert and Sidney Torch. Some of these with more obvious classical credentials have featured authoritatively in other sources such as the British Music Society Newsletter, notably Easdale who suffered with others the lamentable stigma of associated *scandale* with Michael Powell's *Peeping Tom*.

The authors are honest in acknowledging their sources which include at least one published volume new to this reviewer (Joseph Lanza, *Elevator music: a surreal history of musak, easy-listening and other mood-song*; New York: Picador, 1995). Pre-pop popular music from music hall on is in dire need of serious study and documentation. The success of modern CD series from labels such as Marco Polo and Hyperion indicates a depth of appreciation at odds with critical appraisal. This volume will not answer all questions but its honesty and enthusiasm for its subject will give ready pleasure for what David Ades in his foreword describes as the 'millions who seldom realize that it is clearly distinguishable art form in its own right.' If you have the £50 up front to commit, this book will seldom disappoint and represents valid acknowledgement of a great swathe of music library users whose preferences are all too easily belittled and ignored.

And the answers to those questions if you are not a genius of trivia? Questions 1 and 2 – Geoff Love. Question 3 – they are one and the same: Wally Stott 'became' Angela Morley in 1970 and she lives on.

[This review first appeared in the *Public Library Journal*, Vol. 13 no. 4, 1998. p. 63-4.]

Roger Taylor

Composition, performance, reception: studies in the creative process in music ed. Wyndham Thomas. Aldershot: Ashgate, 1998. xx, 296 p. ISBN 1-85928-325-x. £47.50

This collection of eleven essays stems from the Coiston Symposium held at the University of Bristol in 1994, the contributors including composers, performers, broadcasters and scholars. Wyndham Thomas, the editor, described music's creative process as a 'chain-reaction and a cycle' and he mirrors this process in the structure of the book by constructing a continuous, rather than compartmentalised, thread through composition, performance and listening. Indeed the book celebrates both the individuality and the interactivity of composers, performers and listeners, and crosscurrents can be felt across this extremely versatile and compelling collection which may deservedly attract a wide readership among all three classes of musician.

The primary stage of the creative process – composition – is investigated first in Robert Saxton's introspective yet profoundly philosophical account of his compositional method. Delivered in the first person (which is particularly appealing given his self-analytical stance), Saxton's account provides

insights into the roots of creativity, while acknowledging that the 'true Idea . . . the ultimate instinctive, archetypal region is . . . the area which I cannot analyse'. In Chapter 2, 'The composer and opera performance', Raymond Warren compares the roles of Britten and Tippett alongside their producers in the stage creation of *Peter Grimes* and *King Priam* respectively, providing a new perspective on the existing documentation surrounding the two operas. Finally, Wyndham Thomas attempts to unravel the compositional process in an admirable chronicle of compositional practices – specifically arranging, re-arranging, editing and self-editing – from the medieval era to the twentieth century.

Moving on to performance, Susan Bradshaw's contribution 'A performer's responsibility' is representative of an increasing scholarly interest in the relationship between music performance and music analysis. She assumes the position of an 'analytically observant performer', although her stance is closely aligned to that of the piano teacher. While recognising the 'great divide between written analysis and time-denying performance', she demonstrates an acute awareness of the dangers of analytical prescription. Charles Rosen's brief contribution, 'Freedom of interpretation in twentieth-century music' provides additional insights into points raised by Bradshaw. Rosen suggests that new music presents interpretative challenges because of the very absence of tradition and he advocates 'appropriate' interpretative renditions in select musical examples: ' . . . those that only give the illusion of remaining faithful to the text while they hide a genuine and deeply rooted freedom of interpretation'. Following this, Eric Clarke and Jane Davidson propose that 'performance is co-determined by musical structure and the body' in a seminal investigation that combines structural analysis with two types of empirical data based on one pianist's 'live' performance of a Chopin prelude.

The remaining chapters of the book focus on music reception, although the issues raised are of direct value to composers and performers also. Adrian Beaumont discusses the reception of new music with regard to 'listenability' and reveals evidence of different responses and listening strategies to a performance of Jonathan Harvey's *The riot*. Nicholas Cook then carries the performance theme into the living room, convincingly developing an iconography of possible sound-sight connections between record sleeve images and music. Bojan Bujic provides a philosophical investigation of the activity of listening, or, more specifically, musical perception and experience, before the final two chapters present fascinating case studies in reception history. These studies (by Stephen Walsh on Stravinsky through the eyes of his critics, and by Adrian Thomas on the influence of socialist realism on Polish music) emphasise the importance of the relationship between composer and receptive parties and, moreover, the imbalanced reciprocity of influences that may arise between them. All in all this collection can be applauded for its thought-provoking content and its originality. Wyndham Thomas does not force connections between the various issues and approaches of the contributors and leaves the reader to draw his or her own conclusions about the extent to which these studies of the creative process overlap.

Elaine Goodman

Herbert Lindenberger *Opera in history: from Monteverdi to Cage*. Stanford: Stanford University Press, 1998. x, 364 p. ISBN 0-8047-3104-7 £35 (hbk); 0-8047-3105-5 £12.95 (pbk)

Following his earlier study *Opera: the extravagant art* (1984), in which he addressed the nature and role of opera in European culture, Lindenberger sets out in *Opera in history* to examine operatic history from a fresh perspective, using comparative studies of opera and other art forms and musical styles. The subtitle 'from Monteverdi to Cage' defines the range of opera discussed, rather than suggesting a historical approach; chapters include contextual studies (drawing in particular on fine art and literature) of Cage's *Europas* 1 & 2, Handel and opera seria, Monteverdi, Rossini, and an interesting study of Schoenberg's *Moses und Aron* and the Brecht-Weill *Mahagonny* which the author presents as complementary exemplars of the avant-garde of their time. In another challenging chapter Wagner's Ring is discussed as a product of nineteenth-century philology, while the chapter 'Opera among arts and institutions' includes a survey of philosophers' and composers' writings and theories of opera, in particular those of Hegel, Wagner, Nietzsche and their associates.

Despite a rather self-conscious prelude discussing the book's title, the text is accessible to the non-expert, and although the reader would benefit from familiarity with the works discussed, the book is more a philosophical and contextual study of the concept of opera since Monteverdi's time than a study of particular works. The author's background as a literary scholar is reflected in the treatment of the subject, which draws on a wide range of contemporary literary sources for each discussion.

The final chapter, 'Opera audiences', is an amusing tongue-in-cheek characterisation of opera-goers into five types: the Avid, the Passive, the Conscientious, the Fault-finding and the Uncompromised (do you recognise yourselves among them?) with appropriate examples of behaviour. There are extensive notes to the text and a substantial bibliography, particularly useful for its breadth of coverage of literary and musical sources, although it would have been useful to have had periodical titles spelt out or abbreviations listed (for example, ELH and NRZ are unfamiliar to me). Although I suspect that the final chapter will be the most often read, I would commend the whole book to the serious student of opera; it should certainly be on the shelves of any library supporting opera studies.

Katharine Hogg

Tom Sutcliffe *Believing in opera*. London: Faber and Faber, 1998. xv, 464 p. ISBN 0-571-19500-8. £14.99

In contrast to Herbert Lindenberger's *Opera in history*, reviewed above, Tom Sutcliffe concentrates in his new book, on the staging of opera, particularly those contemporary productions which have often caused controversy among

the critics. Sutcliffe considers not only the musical and vocal performance, but also focuses on the poetry, theatre, acting, movement, dance, design and lighting of opera, and argues for the embrace of modern ideas in contemporary production and design.

The 'pre-history' of modern operatic production, as the author describes it, is discussed in a chapter on the work of Peter Brook at Covent Garden in the late 1940s. There follow chapters on the theory of interpretation – essentially the author's views – and a discussion of the 'classic' repertoire that has evolved and the social and cultural reasons behind its formation, in contrast to the passing fashions of opera in earlier centuries.

The greater part of the book focuses on individual producers and their styles and influences, and includes discussion of such figures as Chereau, Berghaus, Alden, Sellars, Vick and others. It compares in particular the British and American opera traditions and current trends. The text describes the work of these producers and outlines their developing careers, and there is a chapter on opera in Germany in the last twenty years, including a detailed account of Decker's 1994 production of *Peter Grimes*. Significant productions at the English National Opera and other British opera companies are also considered, chiefly in terms of their design. The narrative critical description of numerous performances, chiefly in Britain, over the last thirty-odd years, reflects the author's experience as a music and opera critic and draws largely on his reviews published over that period. This can make a continuous reading rather heavy, but the opening discussions are interesting and sometimes provocative, and the chapters that follow bring together a wealth of detail not previously available without extensive research. The index makes this a useful reference tool, and as a study of opera production beyond music and text, it fills a gap in the literature of opera and will appeal to all opera-goers as well as providing essential reading for those involved in opera productions.

Katharine Hogg

Andrew L. Pincus *Tanglewood: the clash between tradition and change*. Boston: Northeastern University Press, 1998. xiv, 210 p. ISBN 1-55553-346-9. £23.50

The author describes this book as, in part, a sequel to his *Scenes from Tanglewood* (1989), although in this study he goes further than a history of the development of the music festival, and attempts to place Tanglewood in the larger context of musical life in the United States. For those unfamiliar with Tanglewood, it combines an international music festival with the summer home of the Boston Symphony Orchestra and a centre for advanced musical studies; the centre has recently expanded to include opera studies and performances, in addition to composition, orchestral, instrumental, vocal and conducting studies, and is famous for its large-scale alfresco concerts attracting audiences of thousands.

The historical narrative takes the reader through the changes of the last ten years, describing in some detail the politics behind the leadership changes and the development of the Tanglewood estate with a new concert hall and other facilities. Individual performances are recounted and the various styles of the musical directors critically described. Ozawa and Bernstein come in for particularly detailed treatment, with anecdotes both critical and revealing. The author's main preoccupation, however, is a concern for the commercial pressures to increase audience figures by performing popular classics rather than more challenging repertoire. The performance of twentieth-century music at Tanglewood is described in a chapter entitled 'Intruders in the temple', which describes various performances and trends, focusing in particular on the influence of Asian, rock and pop musical styles.

The final chapters discuss in some detail the funding situation of Tanglewood, the Boston Symphony Orchestra and the arts in general in the United States. The inevitable cutbacks and the need for gala concerts and other popular events to boost income from ticket sales are described, but the author also considers wider issues such as the role television plays in attracting new audiences, the decline of music education among the young, and the ageing of classical music audiences. He describes various initiatives taking place to address these issues. Many of the themes are familiar to British musicians, and those preoccupied with the problems of balancing programming and funding demands may find these chapters of interest and relevance. Overall, however, the level of detail makes this a book which will appeal chiefly to those who have been to Tanglewood or are familiar with the United States musical scene.

Katharine Hogg

Claude Graveley Arnold *The orchestra on record, 1896–1926: an encyclopedia of orchestral recordings made by the acoustic process*. Westport: Greenwood Press, 1997 (Discographies, no. 73) xxxii, 694 p. ISBN 0-313-30099-2. \$125

The history of sound recording is the chronicle of the establishment of technical norms, and their development over ten or twenty years only to be replaced successively by better methods. Each technical upgrade gives rise to a massive re-recording and a further extension of the recorded repertoire, with the accompanying necessity to document the recordings made by a notoriously unregulated industry supported, until recently, with little back-up from national and regional libraries.

The earliest recordings – of which a few are listed in the book under review – were on cylinders. Then the development of acoustic flat disc recording saw the gradual growth of a mass market, until it was superseded by electrical recording in 1925. Electrical 78s were followed by LPs in the late 1940s to 1950s, stereo in the 1960s, the abortive attempt to launch quad in the 1970s, and then the rapid migration from LP to CD in the 1980s. The current discography covers only those orchestral recordings made using the primitive acoustic process, that is up to 1926.

As can be seen from this massive compilation, the extent of orchestral recording using the acoustic medium was remarkable and the quality could vary from the remarkably good (taking into account the conditions under which the recordings were made) to, at its worst, the dreadful. But, as Arnold demonstrates, the medium preserved the art and styles of many artists of the period and also enshrined the music of a range of composers rarely performed since. This is an eye-opening compilation which fills a long-felt need for a proper systematic documentation of the pre-electrical era of recording. The only pity is that it restricts itself to orchestral music, and does not cover the voice with orchestral accompaniment or opera, unless there is a purely orchestral interlude or overture involved. Thus Joe Batten's recording of *The Dream of Gerontius* is listed by virtue of its inclusion of the orchestral 'Prelude', while Clara Butt's vocal extracts with orchestra from 1916 do not appear.

Arnold's most important predecessors in the field are R. D. Darrell's *Gramophone Shop encyclopedia* (first published in 1936, with subsequent editions in 1942 and 1948) and Clough and Cummings's *The world's encyclopaedia of recorded music* (1952, with supplements in 1953 and 1957). Darrell was the real pioneer and, with his helpful thumbnail composer summaries, especially valuable in the case of unfamiliar names. It should be on all music library reference shelves, and can still help with a wider range of queries than the details of pre-war recordings. Wider in scope and chronology, *WERM* aspired to document the electrical era on 78s. It dominates British reference collections in its field but for some users at least has a crippling self-imposed limitation in its omission of composers thought at the time to be minor or obscure, excluded to keep the volume within manageable bounds. Yet for most purposes it remains the cornerstone of all discographical research.

Arnold adopts the broad approach of his two distinguished predecessors. The main sequence consists of a 623-page alphabetical listing by composer, including matrix numbers and dates. Extensive footnotes give a host of additional information and, in addition to LP and CD reissues, Arnold identifies performers and provides a mass of contextual information including contemporary reviews. Such matters as cross-referring 'Ouled nails' from Holst's *Beni Mora* to Landon Ronald's music for Hichen's drama *The Garden of Allah* will give a feel for the range of Arnold's knowledge and sympathies. One problem with acoustic recordings is that the music was frequently abridged, and cuts are often mentioned here, demonstrating considerable first-hand experience of the material being catalogued. I noted one to add: Frederick Corder's *Prospero Overture* was truncated when recorded by Sir Henry Wood in 1916.

There are four indexes, of conductors, orchestras and instrumental soloists. These have a reference value in their own right, citing discographies of the conductors, orchestras and so on where they exist. Arnold is remarkably comprehensive, but I did find a couple of unexpected lacunae here: Stephen Lloyd's discography of Sir Dan Godfrey (in his *Sir Dan Godfrey: champion of British composers*, London: Thames, 1995), and Raymond E. Cooke's 'Goossens family discographies' in Carol Rosen's *The Goossens: a musical century*

(London: Deutsch, 1993). Generally, however, Arnold's annotations to the catalogue, particularly in the matter of CD reissues, is stunningly up to date.

The excellent Greenwood Press *Discographies* series may sometimes be seen to deal, often very expensively, with highly specialised interests. But in this case it really has produced a cornerstone of the music library reference collection. If you have Darrell or *WERM* you should seriously consider placing this superbly researched and unique reference tool alongside them.

Lewis Foreman

Marion Molteno *If you can walk you can dance*. London: Shola Books, 1998. 405 p. ISBN 0-0519752-1-8. £9.99

If you can walk, you can dance is both a love story and a story about growing up. Set against the background of apartheid South Africa, it uses the political realities and cultural experimentation of the 1970s to explore the problems of finding and maintaining identity within the group. It is not a book about South Africa, apartheid, '70s feminism or John Cage, although these all make significant appearances. It is, more than anything, a book about reclaiming the role of music in human life. It is about world music in its truest sense, exploring the origins and purpose of music in a way that re-invigorates it for the contemporary reader and music-listener. 'It's like any orthodoxy', says one of the novel's main characters, 'let it run for a few centuries and what started as something that came from deep inside the human spirit turns into a set of holy texts that stultify thinking'. In this novel, music is anything but orthodox. Using a whole range of music from African drumming to string quartets in St Martin-in-the-Fields, from a Malawi wedding celebration to a Proms premiere, it moves away from current European notions of music as the self-expression of the talented few, and re-instates it into the life of the community.

The novel begins in South Africa. Jennie de Villiers has had a happy, conventional childhood in white South Africa, disturbed only by a vague sense of the injustices that make up the world she lives in. Leaving home for university in Cape Town her awareness increases, and she becomes involved in student anti-apartheid protests and consciousness raising. Naively she doesn't realise she is involved by association in illegal activities, and she is forced to escape to Swaziland with her activist boyfriend when there is a police crackdown. In Swaziland she experiences for the first time some of the ancient traditions of the continent in which she has grown up. Having effectively lost her own close family, she learns the rhythms of small community life through sharing domestic tasks with village women. She also listens to their singing, and to the sounds of the *mbira*, an African musical instrument. For the first time she experiences the interlinking of music, individual longing and community expression.

From Swaziland she moves to London, where she has to forge a new life on her own. Here she finds fellow exiles and those who have crossed, or are crossing, their own personal boundaries – political exiles, a young Indian girl

fleeing from an arranged marriage, a lesbian couple, a slow child, and crucially, a young composer with whom she learns to make music.

Neil's no conventional music teacher, and encourages her to listen to her 'own' music before she learns conventional notation and technique. Together they create music workshops for young children, inspired by the slow-learning Michael whom Jennie cares for. Here, like in the Swazi village, music is made from the rhythms of the musicians' lives, rather than by learning conventional and historical forms. When Jennie wants to learn to read music for herself Neil introduces her to the lines and squiggles of experimental notation before he takes a Mozart score off the shelf: 'They're codes Jennie, that's all they are. You can't write sound so you have to represent it in some other way'. Stimulated by his encouragement and her own new-found responsiveness, Jennie continues to expose herself to a whole range of music from other cultures, from the gamelan to African drumming. When she decides to return to Africa, it is not the South Africa that is still out of bounds, but the Africa which has opened up to her through its music.

From this point on the metaphor of music is used to great effect as she and Neil gradually piece together a relationship which encounters the difficulties of separation, other people's involvement and the emotional scars of his past. Music is not presented sentimentally as a healing process, but rather as a way of communicating: with the lover, the community, the child, the parent and oneself. It is the link between the individual and the community, and represents the possibility of a separate identity within the whole. This book reminds us what music is for, demolishing the orthodoxies, or 'holy books'. Rather than present a musician as a character set apart and identified by his or her musical genius, it weaves its plot and characters around a music which is a universal language. Written in the first person, Jennie's experiences are both intense and convincingly ordinary. The characters are convincing and sympathetic, the relationships realistic and varied. The novel also offers compelling descriptions of the varied landscapes of the South African veld, the mountains of Swaziland, village life in Malawi, '70s London and the cultural melting-pot of Lusaka. This is an inspiring novel, and I would recommend it to anyone who is tired of the orthodoxies of contemporary Western Art music and its performance. It is a refreshing and, literally, novel approach, and will remind you of what music is all about.

Marian Hogg

New Books from Thames Publishing

Thames Publishing, or perhaps more particularly its proprietor John Bishop, has in recent years kept up a continuous stream of new publications mainly concerned with the byways of twentieth century British music. Judging from the pile of books sitting on the desk in front of me as I type this, late 1997 and 1998 saw that gentle stream become a raging torrent. There has certainly been an upsurge of interest of late in the minor figures of the English (for which read British) Musical Renaissance, particularly in the recording

industry and perhaps the time is now right for a range of publications designed to provide information about some of the composers and performers whose work is now to be heard more frequently on disc, if not yet so frequently in the concert hall. The figures found in the pages of these books seem to be composers, performers or educators, but this is too facile a classification. Some composers were also performers, and some also educators. Some of the performers were educators too, and a few individuals seem to have been active in all three areas. Eschewing such a choice, I have decided to deal with these titles under three headings: collections of writings, personal memoirs, and biographies. Full bibliographical details of all these books are to be found in the 'Items Received' column of *Brio* vol. 35 no. 2 (p. 125-6). Here, the ISBN and price will be given for each title as it is mentioned in the text.

The writings consist of two volumes (out of a projected set of four) of the journalism of Philip Heseltine, whose *alter ego* was the composer Peter Warlock. What we have here is Volume 1 (*Music Criticism 1* - 0-903413-99-X, £14.95) and Volume 2 (*Early Music* - 0-903413-94-9); still to come are vols 3 (*Music Criticism 2*) and 4 (*Miscellaneous Writings*). The books are edited and introduced by Warlock's biographer, Barry Smith. Heseltine's writings are arranged chronologically in both volumes and, so far as the music criticism is concerned, this means that we have a quantity of short notices from his early days as music critic of the *Daily Mail*. Many of these are very slight indeed and whilst some contain insights that mark the writer as a musician of some sensitivity, the inclusion of so many can surely only be justified by the desire to collect together everything he ever published. Heseltine wrote at greater length, and with a degree of pungency, in journals as diverse as *The New Age*, *The Palatine Review*, and *The Wireless League Gazette*, but it was with the short-lived periodical *The Sackbut* which he edited from 1920-21 that he came into his own as a writer. Here we find forthright and contentious views expressed in fluent and witty prose. Articles from *The Sackbut* are also found in the early music volume. Heseltine's contribution to the revival of early English music has frequently been overshadowed, firstly by his colourful but tragic career as a composer and secondly by the success of other editors in the same field. Heseltine's approach was pre-eminently practical but, as these essays show, this was backed up by considerable knowledge and scholarship. Of the two volumes so far issued, the second is probably the more valuable.

Personal memoirs seem to me to fall into three broad categories; either they are deeply confessional, often angst-ridden psychological self-portraits, or they attempt to set down a sober account of events in a logical fashion, or they are an excuse for a collection of loosely connected anecdotes which succeed or fail to the extent that the reader recognises the personages involved. That they are completely subjective, goes without saying. Two of the memoirs considered here, by Howard Ferguson (*Music, friends and places* - 0-903413-34-5, £9.95), and Robin Orr (*Musical Chairs* - 0-903413-64-7, £12.50) fall into the second category, and neither entirely escapes the blandness into which such writing can all too easily fall. Ferguson's is the more lively account and is at its best in describing its author's relations with other well-known musicians (Hugh Cobbe appears in a cameo role). Orr's book is

a more formal autobiography, but reveals some interesting facets of the life of an, as yet largely un-re-discovered composer, such as his informed knowledge of food and wine, and his activity as a composer of operas. Ferguson includes a discography, and Orr a list of principal works. The title of James Blades' book (*These I have met* - 0-905210-77-8, £12.50) immediately suggests a collection of anecdotes, and so it proves to be. Blades, still very much with us at the age of 96, is almost as well-known as a broadcaster and raconteur as he is as a percussionist. Those who have previously enjoyed his stories of life as a performer will not be disappointed here. More than four hundred personalities make an appearance in his book, and members of IAML(UK) will be interested to learn that they include Alec Hyatt King.

A book that doesn't quite fall into any of my neat categories is *Thomas Armstrong: a celebration by his friends*, a collection of mainly short tributes assembled by Rosemary Rapaport (0-903413-78-7, £14.95). Armstrong is chiefly remembered as an organist, conductor, teacher and administrator, but a recent CD release has revealed a composer of minor, but real, talent. Again, the title of the book says it all, and this is not the place to look for a balanced view. Having said that, some of the contributions are substantial and informative, but others are little more than vignettes. Armstrong's admirers will certainly want to have this, but as with all such *Festschriften*, I'm left with an irrational desire to read something by someone who liked him a little less than the authors gathered together here seem to.

The remaining titles are all biographies. The best is certainly Anthony Boden's *The Parrys of the Golden Vale: background to genius* (0-905210-72-7, £20), and that is perhaps reflected in, alone of the books discussed here, its being issued in hardback. It tells the story of the achievements of members of the Parry family from the Elizabethan era to its culmination in the person of Hubert Parry in the nineteenth century. Hubert's life and work is covered here in the context of his relationships with other members of his family, and in particular his elder brother Clinton who seems to have been something of a black sheep. In the context of recent events in America, the line 'And what of Clinton now? What of his standing in society?' (p. 190) produces resonances for this reader which the author cannot possibly have intended! This is a well-researched, well-written account, and I recommend it highly. Julia Falkner's biography of her father (*Keith Falkner* - 0-905210-87-5, £14.95) is also well-researched and written and contains a large number of interesting anecdotes about a much-loved singer and teacher. It also includes transcripts of some of Falkner's addresses, a small selection of tributes by eminent figures and a discography. This volume will chiefly be of interest to Falkner's many friends and pupils. I have to confess that I opened Malcolm Riley's *Percy Whitlock: organist and composer* (0-905210-64-6, £14.95) with a more than a little sense of duty, expecting something of a dull read. How wrong I was. This is a comprehensively researched and exceptionally interesting account of a man who will never be much more than a very minor figure in the wider scheme of things, but who deserves to be better known outside the specialised world of organ music in which he moved. Although this book contains no fewer than 97 music examples it is far from being a dry exercise in

musicology, but it nevertheless benefits enormously from its author's ability to write competently about the music as well as the life. There is also a large number of photographs and the author appends lists of Whitlock's compositions, writings, literary works, and recordings. There is a comprehensive bibliography and a catalogue of the registrations of the organs with which Whitlock was associated. Finally, two books by Eric Wetherell who has already contributed a biography of Gordon Jacob to Thames' burgeoning list. 'Paddy': *the life and music of Patrick Hadley* (0-903413-84-1, £12.50), and *Albert Sammons – violinist* (0-903413-67-1), £12.50, are the first book-length studies of their subjects, both of whom were important figures, and both of whom ended sadly: Hadley a victim of throat cancer, Sammons of Parkinson's disease. Hadley produced only a small body of compositions, but the quality of his most important works and, in particular, *The trees so high* for baritone, chorus and orchestra, is such that a book on him is long overdue, and this one is admirable. Similarly, whilst Sammons's performances of the violin's concerto and recital repertoire were such that he was ranked with the likes of Heifetz and Szigeti, he deserves chiefly to be remembered for his encouragement of British composers, and for introducing and championing such works as the Elgar and Delius Concertos, and sonatas by, amongst others, Bantock and Howells. Wetherell is a genial and conscientious biographer – for both of these books he has had access to diaries and family letters and papers, and he makes good use of all of this documentary material. A work-list is provided for Hadley, and a discography for Sammons. Both books will be useful additions to any library with a collection of material on twentieth century British music and can be confidently recommended. There is plenty of valuable material in all of these publications, and to their publisher I would simply say: 'well done, and keep them coming, John'.

Paul Andrews

ITEMS RECEIVED

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

- Frederick Delius: *music, art and literature* ed Lionel Carley. Aldershot: Ashgate, 1998. xviii, 336 p. ISBN 1-85928-222-9. £55.00.
- Jane Manning *New vocal repertory*. Vol. 2. Oxford: Oxford University Press, 1998. vii, 328 p. ISBN 0-19-879019-8. £14.99
- Ruthann Boles McTyre *Library sources for singers, coaches and accompanists: an annotated bibliography, 1970–1997*. Westport: Greenwood Press, 1998. xxiv, 151 p. ISBN 0-313-30266-9. £51.95
- Marion Molteno *If you can walk you can dance*. London: Shola Books, 1998. 405 pp. ISBN 0-0519752-1-8. £9.99
- Andrew L. Pincus *Tanglewood: the clash between tradition and change*. Boston: Northeastern University Press, 1998. xiv, 210 p. ISBN 1-55553-346-9. £23.50
- Tom Sutcliffe *Believing in opera*. London: Faber and Faber, 1998. xv, 446 p; ISBN 0-571-19500-8. £14.99
- Composition, performance, reception: studies in the creative process in music* ed. Wyndham Thomas. Aldershot: Ashgate, 1998. xx, 296 pp. ISBN 1-85928-325-x. £47.50

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

The list of 'recent articles' is rather longer and less up-to-date than usual, since no list has appeared since that in *Brio* of May 1998. All the items listed are in the IAML (UK) Library, with the exception of two items marked with an asterisk, whose details have been taken from the electronic Bulletin Board for Libraries (BUBL), and which have not so far been added to the library's stock.

The following abbreviations are used in this list:

- FAM = *Fontes artis musicae*
 ForumMb = *Forum Musikbibliothek*
 MRSQ = *Music Reference Services Quarterly*
 Notes = *Notes for the Members of the Music Library Association*

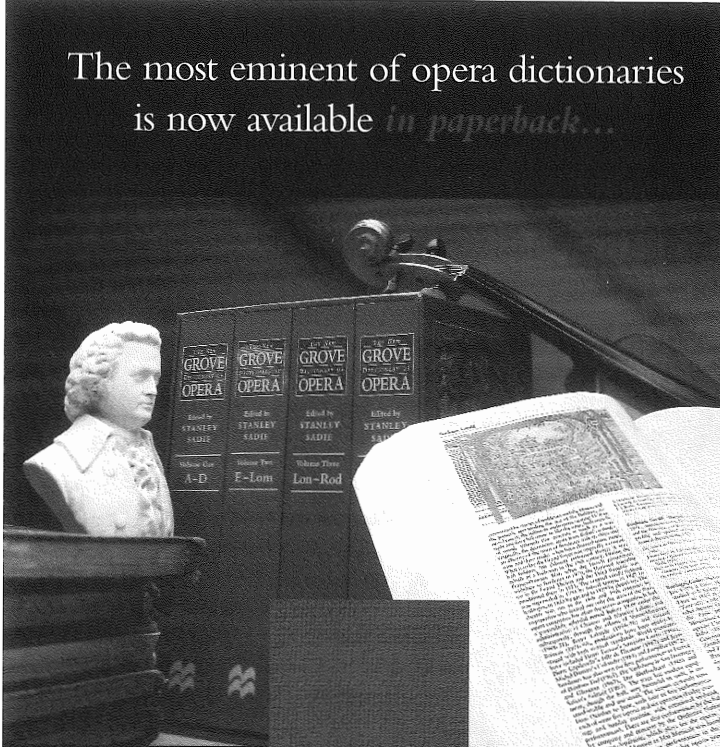
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- M. Pilar Alen, 'Panorama y reflexiones sobre un cuarto de siglo de historiografía y actividades musicales en Galicia (ca. 1972–1997)', *AEDOM: Boletín de la Asociación Española de Documentación Musical* 4 no. 2 (1997), 5–69
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- [Anon.], 'Hermann Wassner (1922–1997)', *ForumMb* 1998 no. 1, 101–102 [obituary]
- Meik Arndt, 'Der Nachlass Erwin Zillingers (1.6.1893–24.8.1974) in der Musikabteilung der Stadtbibliothek Lübeck', *ForumMb* 1998 no. 2, 151–156
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- Susana Asensio Lamas, 'El Museo de la Gaita de Gijón', *AEDOM: Boletín de la Asociación Española de Documentación Musical* 4 no. 1 (1997), 99–105
- Jon Bagüés and Miquel Angel Plaza-Navas, 'Institutions of musical documentation' [in Spain], *FAM* 45 (1998), 3–20
- Peter Becker, 'De bibliotheek in de nieuwbouw van de Hogeschool voor Muziek en Theater Rotterdam', *NVMB Nieuwsbrief* [newsletter of IAML (Netherlands)] 1998 no. 2, 2
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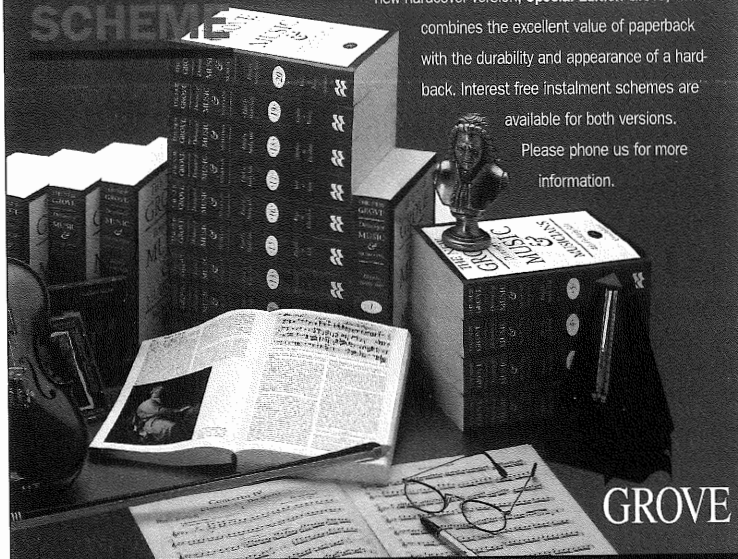
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