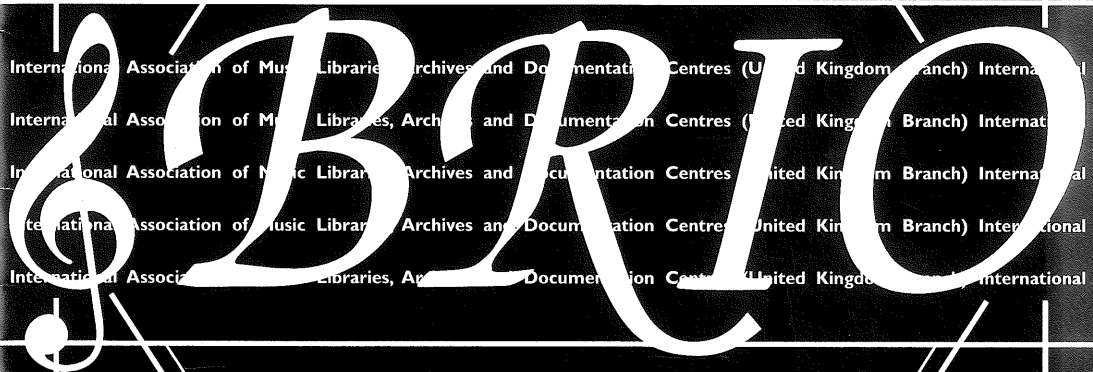


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EDITORIAL

In other circumstances this editorial might have written itself. As the new *Brio* editor I could have yielded to the implied demands of the *Zeitgeist* and indulged in a eulogistic orgy of newness, sharing the thrill of taking the journal forward into the new millennium. I could have trotted out all the clichés which cling to the M word, offering hostages to fortune as I made my predictions about music libraries in the bright new world of the 21st century. And somewhere among them there would be the obligatory, jaw dropped in wonder amazement at the even brighter new world of Information Technology which was going to change our lives for the better and for ever.

But I didn't – and anyone who knows me won't be all that surprised. For a start, I may have scraped through O-level maths by the skin of my teeth, but I'm numerate – and pedantic – enough to know that the champagne stays in the cellar until next New Year's Eve. My other reason, though, is more serious. Now, I'm no Luddite when it comes to IT. It plays an essential part in my working life, both in and away from my office. I welcome the benefits it brings and will continue to bring; indeed, without it the very words you're reading now would have taken a good deal longer to commit to the printed page. Yet am I alone in my concern that IT skills are increasingly being seen in our profession as, if not the only skills necessary, then certainly the most important? The potential erosion of respect for the subject skills which we as music specialists can bring to our work is particularly worrying. We have already seen in some quarters the merging of library and IT posts, with those with expertise and experience in the latter being favoured. I have the greatest admiration for such people, as I have for the IT whizz-kids coming out of our library schools, but somehow I can't take seriously the credentials of a music librarian who can design web pages in their sleep but whose ability to talk knowledgeably, let alone enthusiastically, about music itself barely exists.

Call me old fashioned, call me idealistic, but I'd like to think that we're in this game primarily because we have an abiding love and understanding of our subject coupled with a desire to use them in the service of others. And that's the message that I really do want to shine through the pages of *Brio* in the coming years. That's the real thrill that I feel as the new editor: the thrill and the privilege of seeing our journal as the focal point for all the many passions and talents which fire us. Old faces, of course, will still be more than welcome, but I hope too that new ones will appear, as they do in this issue, and thereby encourage others to contribute. This is also what I hope will be the first of several themed issues, in this instance focussing on various disability and health issues as they affect music and libraries.

To those current contributors, old and new, are due my thanks. Thanks must go too to several individuals who persuaded me to feel I had it in me to take on this important rôle, not least Ruth Hellen and Roger Taylor for their initial encouragement and my two immediate predecessors Paul Andrews and John Wagstaff for their vital and, dare I hope, continuing guidance and support. Meanwhile, any thoughts on the new millennial issue of May 2001 are more than welcome. Originators of the best get to share the champagne.

Geoff Thomason

DEVELOPMENT OF THE MUSIC COLLECTION OF THE NATIONAL LIBRARY FOR THE BLIND

Melanie Baker

The National Library for the Blind (NLB) is currently undertaking a major reorganisation and redevelopment of its music library. The purpose of this article is briefly to introduce the NLB and the rôle of the music library within it and to discuss the innovations which are taking place and plans for future developments. Also included is a bibliography which may be of interest to people wishing to know more about visual impairment, Braille, and Braille music notation.

The National Library for the Blind (NLB) is a leading national agency in the provision of library services for visually impaired people and Europe's largest lending library for people who cannot read print. Its aim is to enable all visually impaired people to have the same access to library services as sighted people.

As well as lending a wide range of reading material for all age groups from its extensive collection of hard copy Braille and Moon books and Braille music, NLB also provides access to electronic books and reference material via its award-winning website at www.nlbuk.org. The NLB's aim is to have a well-balanced stock, with modern literature, classics and popular material, as well as non-fiction and support material for those learning to touch read and those involved in lifelong learning. As part of the young people's collection the 'Two-Ways' books (original print and pictures bound with the Braille text) provide opportunities for sighted and visually impaired people to read together. Partnership with other agencies allows the NLB to increase the variety of materials available for readers.

The NLB is a national library and as such caters for readers from all over the United Kingdom. Membership is free to all users. The reader's local authority is asked for a small annual fee to support the provision of items to the reader; the reader, however, is provided with the service regardless of whether or not the authority pays the fee. As well as providing a service nationally, the NLB also has many overseas readers, from countries as diverse as Singapore, South Africa and Switzerland.

The Braille music collection is extensive and varied, and has been supplemented greatly by the donation of music from readers. Many items are of historical interest and are thought to be the only remaining copies in existence; however, the collection is continually being enhanced by the addition of newly-transcribed Braille music items. The collection currently consists of around 10,000 titles – approximately 16,000 volumes. The exact number of items held is unfortunately unknown at the present time, because, unlike

the rest of the NLB, the music library has not yet become automated, and also because many donated items have not yet been added to stock.

Owing to severe and potentially hazardous overcrowding in the area of the library currently given over to music, it was decided that the music would be moved to a larger area which had been recently cleared of books. The condition of the music was being affected by the cramped conditions in which they had to be stored – Braille cannot survive being squeezed tightly onto shelves, as once the dots become flattened the books are unreadable. Once moved and sorted the music will also be transferred to pamphlet boxes in order to lessen the potential for damage.

Until now much donated music has had to be stored temporarily in other parts of the library away from the main music library. The new location will allow all the music to be kept together in one sequence, thereby facilitating quicker and easier access to items, allowing proper assessment of what stock is in fact held, and providing room for future expansion. Stock consolidation is currently underway – at the time of writing all the main stock has been sorted and moved to its new location and the process of filing in the donations has begun.

Once consolidated, the music stock can then be weeded of unnecessary extra copies, which will be given to the library's gift programme. Because of the amount of donations of music which have been received, there are now several more copies than are needed of some titles – usually the more popular items such as songs from Handel's *Messiah*, books of Christmas carols and Beethoven piano sonatas. The gift programme sends out surplus items to third world and developing countries which would otherwise have little if any access to Braille items. This programme is organised by a full time Gifts Officer. Items which are damaged or which are otherwise unsuitable to send out as gifts will be either repaired or recycled. Care will be taken when weeding the stock to retain all rare or single copies. Archiving is a topic currently under discussion, and it is possible that items which are no longer in current use but which ought not be discarded may be removed from the active collection and stored separately as an 'archive' section.

The next stage in the music library's development is automation. The music catalogue is still card-based and no catalogues or subject listings have been produced to send to readers since 1975. The current system of issuing and returning books relies solely on writing details down, and there is no reliable method of checking which items are currently on loan. The reason that automation has not been carried out previously is due to problems with the library management system which had been in use at the library during the past few years. However, the library has recently transferred to the GEAC library management system, which is more flexible, and computerisation of the music section is to be undertaken as soon as possible.

As the music collection is so extensive, transferring the catalogue to the computer system, and bar-coding all the items, will be an enormous and time-consuming task. It is hoped that, with the permission of other organisations which have compatible computer systems, it will be possible to download a large number of the catalogue records directly into the NLB

catalogue. Nevertheless there will probably still be many outstanding items which will need to be input manually.

An added complication is that the classification system currently in use in the music library is a simplified version of the 14th edition of Dewey Decimal Classification (which is now over fifty years old). This can make location of items very difficult, since large sequences of music are at the same classification number. It also means that there is no provision for areas such as pop music, or music for 'electronic keyboard, although there is a section for 'mekanical' instruments including 'mekanical pianos, phonografs and musical glasses'! Therefore, as items are added to the computer catalogue, they will also need to be reclassified using the current edition of Dewey, to standardise them with other organisations' catalogues.

Computerisation of the music library will lead to an instant improvement in services to the readers, as well as the more long-term benefits. When a reader telephones to request items it will be possible to tell them immediately whether the items are in stock, whether they are currently on loan or available, and which items the reader already has on loan. This kind of immediate access to information has, of course, been available in most libraries for years if not decades. Indeed NLB readers of non-music items have already had this service for several years. It will be an enormous step forward for the music library to be able to provide the same instantaneous service.

Once computerisation has taken place, one of the most urgent tasks to be carried out will be the production of regularly updated catalogues and book lists to send to readers. As mentioned previously, the latest catalogues of music were compiled in 1975. These are now so out-of-date as to be practically useless, and they also give a very negative impression to the readers who may think that the catalogue date implies there has been no music acquired since then – an impression which the library is obviously very keen to eliminate.

Stock development is an area which the music library will be considering very carefully once automation has been achieved. There is currently no stock management policy for music in place at the NLB, and it is intended that a policy will be developed in the near future. With the introduction of the new computer catalogue it will be a great deal more straightforward to evaluate the stock held and to identify areas in need of development.

As part of the collection development process it is planned to undertake surveys of both existing and potential customers, in order to discover exactly what they would like to have available to them. As the music library has never undertaken a user survey before, it will be extremely interesting to ascertain the readers' wishes and opinions, and the results will be invaluable in the development of the music service. After the first major survey has been completed the NLB intends to make consultation of music readers a regular event, and this should result in the collection becoming geared much more towards what the readers actually want and request.

Formerly, producing a Braille book was an extremely lengthy and time-consuming process as every operation had to be carried out manually, but Braille books can now be produced electronically with much greater efficiency. The NLB produces a number of books in-house. The process involves scanning

the pages of the print book into a computer, then, once the text on the screen has been checked against the original to eliminate any errors in the scanning, a Braille conversion programme is run which automatically converts the text into Braille. A sample copy of the Braille version is then produced and corrected as necessary. The book is then produced by an automated Braille machine, and subsequently bound. The rate of turnover of book production varies greatly depending on the book itself; textbooks with footnotes, endnotes and graphs etc. take much longer to produce than novels containing straightforward text. Electronic production of Braille books is all the more advantageous because the information can also be stored and distributed electronically, and extra hard copies can be produced as required.

Although the NLB produces books, as yet it has no facility for producing Braille music. However, the Royal National Institute for the Blind (RNIB) does have that facility, and the NLB has a standing order with the RNIB to receive copies of all the music they produce. Software is currently available which converts music into Braille; unfortunately, however, these programmes are not yet quite as efficient as the text translation programmes and at the moment the RNIB prefers to translate music manually onto a computer screen. As developments and improvements are made in the software, music will also acquire the advantages of speed and ease of production which have already been given to text translation.

In order to fulfil the proposed collection development commitment, the acquisition and production of Braille music is an area which the NLB will be considering for the future. It is intended to investigate cost-effectiveness of in-house music production, either as a joint venture with partners elsewhere, or as a wholly in-house operation. Also to be investigated are alternative sources for purchasing Braille music, which would supplement the valuable service already provided by the RNIB, as well as inter-library lending possibilities, in order to widen the availability of music to readers.

Various other plans for the future are under consideration, including the commencement of a regular music newsletter for readers, to keep them informed of new acquisitions, library news and current affairs and events in the world of music. It is also intended that the music library will participate in co-operative projects such as MIRACLE (Music Information Resources Assisted Computer Library Exchange) and NUCAF (National Union Catalogue of Alternative Formats), thereby making the NLB music collection available to a much wider audience, and increasing the choice available to current readers through inter-library loans. Other possibilities to be investigated include the establishment of a service to support Braille music beginners, and the feasibility of producing music 'Two-Ways' books.

As can be seen from this brief discussion, this is an extremely eventful time for the music library – and a very exciting one. This fantastic collection of Braille music is sadly under-used at the present time, and it is anticipated that with the current development the collection may be utilised to its full potential, reaching many more visually impaired musicians throughout the world.

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British Computer Association of the Blind: www.bcab.org.uk/

Canadian National Institute for the Blind: www.cnib.org

Information for Professionals working with Visually Disabled People: www.tiresias.org/

Library and Information Commission – Improving access for blind and visually impaired people: current projects: www.lic.gov.uk/awards/visualaccess.html

Macula Lutea (an information resource on visual impairment with many links to related sites worldwide): <http://home.swipnet.se/macula-lutea/eng.html>

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ALEXANDER TECHNIQUE – AN INTRODUCTION AND BIBLIOGRAPHY OF RECOMMENDED RESOURCES FOR THE MUSICIAN

Nigel Evans

Musicians have long recognised the fundamental role that learning and applying the Alexander Technique can play in the acquisition of those refined motor skills demanded by any instrumental technique – an endorsement born out by the fact that it is taught at many of the major conservatoires and academies of music, drama and dance in this country and abroad. Named after its originator, the Australian actor F. Matthias Alexander (1869–1955), the Technique is a psycho-physical re-education of the self the whole body-mind complex, interconnected and indivisible. Alexander's Technique is one of the few practical self-help methods available for identifying and re-training "excessive and unwanted postural and movement habits that interfere with performance".¹ As such, it is of first class importance for preventing injury and hindrance to technical accomplishment due to habitual misuse.

It had been recurrent vocal trouble – a persistent tendency to loss of voice whilst performing Shakespeare and other dramatic pieces, and threatening an early end to a promising career – that first led Alexander to observe his habits of use very closely over many years. The hoarseness, he began to realise, was not simply due to the overuse of his voice (as suggested by his doctor who merely advised him to rest it) but rather resulted from a misdirection of the whole self associated with speaking and, in particular, an habitual tendency to make too much tension and to shorten in stature. By 'pulling himself down', as he called it, he was disturbing the smooth functioning of the reflex mechanisms of posture and balance.

His realisation of the key role that head poise and the associated neck attitude play in the effective working of the postural reflexes supporting not only breathing, but *Use* in general, led him to develop a sequence of mental 'Directions' to 'Inhibit' (prevent) interference and to promote the change of conditions – on a conscious and rational basis – necessary for seemingly effortless new co-ordination. These conditions involve a lengthening and widening of the back and a general increase in stature as one prepares and proceeds into movement.

¹ Batson, Glenna. Conscious use of the human body in movement: the neuroanatomic basis of the Alexander Technique in medical problems of performing artists in, *Medical problems of performing artists*, v.11/3, March 1996, 3-11

Inhibition and *Direction* were absolutely critical in the evolution of Alexander's Technique because without them he had been well and truly stuck within the boundaries set by his habitual reactions – those responses organised mainly at the subconscious level and forming the basis of how we judge the 'rightness' of our reactions. He had come to understand that by reacting habitually he was relying on a standard of 'rightness' made untrustworthy by inappropriate habits of tension and misuse. One cannot, he concluded, know how best to do something by relying on an instrument that is wrong.

The Technique is unique in its emphasis on 'not doing the wrong thing'. Through inhibiting the 'wrong', one finds the right thing will do itself. Furthermore, by following his working principles of non-interference and in allowing an unfolding process of beneficial change, many medical conditions in which misuse is implicated as a cause and continuing factor, can be successfully resolved. These include a wide range of conditions such as low back pain, vocal and breathing problems, tensions headaches and other stress-related illnesses.

Having arrived at the Technique through entirely practical means "the procedure and conclusions of which [met] all the requirements of the strictest scientific method"² Alexander spent his life developing 'hands-on' procedures of teaching to give the experience of improved performance and to provide additional clarity where words of instruction alone were inadequate.

Walter Carrington, a teacher trained by Alexander himself in the late 1930's, has said of teaching the Technique: "You are only as good a teacher as you are able to be by the way you use yourself"³ but he might just as well have been talking about the importance of personal *Use* to the musician. One has only to watch film footage of Jascha Heifetz and Artur Schnabel, peerless examples of good use in performance, to understand that Carrington was right.

That we can take the opportunity through applying Alexander's discoveries to reset our psycho-physical compasses – take as our starting point the direction of those few fortunate individuals who still 'know a thing' by an instrument that is right – is, I think, his marvellous, lasting achievement.

Many thanks to Malcolm Williamson for his constructive help with this introduction.

Nigel Evans received his musical training at the University of York and the Royal Northern College of Music in Manchester. He was a professional violinist before training at The North of England Teaching Centre for the F. M. Alexander Technique and becoming a member of The Society of Teachers of the Alexander Technique in 1999

² Dewey, John. Introduction to F.M. Alexander: *The Use of the self*. London: Chaterson, 1943

³ Carrington, Walter. Transcript of a talk given at the Constructive Teaching Centre, London [Date unknown]

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MUSIC PROVISION FOR BLIND AND PARTIALLY SIGHTED MUSICIANS

Roger Firman

Since the early 1900's, the Royal National Institute for the Blind (RNIB) has provided music for its customers. During the last eighty years some services have remained the same; however, the needs of people have changed and this is something which is being reflected in current provision. Rather than giving a glimpse of a particular service, I feel it would be more helpful to base examples upon practical situations of users.

People who are preparing for examinations, studying at college and university, those who teach and others who perform need access to Braille music, given that they read literary Braille. Braille music, like other specialist Braille codes, is an adaptation of signs used for text having different meanings within the particular code. It is built upon a six-dot cell used for all Braille codes – an extremely flexible system, you might agree.

Some people are still unaware that music can be produced in Braille; they imagine that the score is a tactile version of stave notation. Indeed experiments were conducted along these lines, but, the major difficulty arises when trying to decipher the difference between the stave and notes. For this to become remotely possible, the raised representation would have to be three-dimensional. Again, people have the misguided thought-process "well, this person won't need to learn Braille music, will they? They can learn by ear from a recording".

Leaving aside the right of access to information in alternative formats, the notion is, I suggest, beyond belief. As we all know, what you hear on a CD is an interpretation, not the score itself. I usually challenge people to recreate a score from listening to a piece requesting all the dynamics, fingering etc. to be reproduced. So, yes, Braille music does exist and is certainly required for serious study. Without entering into the complexities of presentation, the basic signs used are international but the method of presentation, particularly of keyboard music, has changed during the last 100 years or so. For anyone to derive maximum opportunity from availability, it is helpful to be flexible in reading as many styles of presentation as possible.

Talking Scores

People who lose their sight at different stages of life, and for whom Braille is not appropriate, also need access to musical notation. Some may well be professional musicians while others might be taking it up after a gap of many

years, others could be considering learning for the first time. For such situations the notion of a "Talking Score" might be an option.

What is a "Talking Score"? This is a score produced on Cassette, CD or other such format which comprises a spoken description of the music in a form of shorthand, with the music itself divided into small segments so that one can recreate on the instrument what has been described and heard. The idea was, I believe, originally developed in America but never really went any further. Some work on recreating "Talking Scores" based upon Braille music terminology has been used in the Netherlands. RNIB music staff felt that a large gap in provision remained for those for whom Braille was not possible, for example, in the case of certain eye conditions which in turn impair touch.

While we are only at the start of providing such scores, this provision has given a lifeline for some users to remain teaching, and I quote: "... I thought my career was entirely finished, and that without my teaching, which has been life-long, I was finished too in every way, and couldn't contemplate life without eyes. Now it has given me a new lease of life and I'm looking to other things to try ..."

Large print music

Again, musicians with partial sight, of whom there are many within the United Kingdom, need access to music notation. I firmly believe that musicians who would consider themselves fully sighted could also derive benefit from music in enlarged print. With developments in music technology, the ability to reproduce stave notation in enlarged size is more possible today than has been the case before. Not forgetting issues of Copyright, the method of enlarging print or music could be achieved using a photocopier. This, however, solves some questions and creates other problems. Imagine your piece of music now enlarged. The notes might be the right size, but you will surely have amounts of space which is certainly not required. A painstaking solution is to cut and paste. This is very time-consuming, but of course, if there is no other accessible way, then one does.

Because eye conditions vary enormously, it is not too easy to say what an ideal size of print should be for music. For written text one can make suggestions of between 12 and 24 point, but again the font is important and the intended purpose is also a factor for consideration. This is true for music but the problems are multiplied. Sometimes someone would be able to read so little on a line or page that perhaps enlarged music may not be the best option.

The scanning technology now available can be helpful in reproducing music on a page of A4. Again, some users would have a preference for Portrait or Landscape. Depending upon quality of the original, input via a computer keyboard can prove more effective than scanning. No doubt continual improvements will be made, as has been the case with Optical Character Recognition software.

Score Analysis

Without sight, how might a score be analysed? Something for the future; however, this has been on my list for a number of years. Of course it is technically possible to produce a score in Braille. The slight difficulty is the amount of space required for storage of such material and, might there be a better or different way of working with music on a large scale?

I believe that it might be possible to turn the visual aspects of score analysis into a "sound world" by combining music technology with developing uses of accessing text on CD-ROM. To give an outline, imagine a tree-structure comprising different levels. The piece of music on level one, strings on level two, and then lower down individual instruments. The interesting part comes when considering how one might try things such as finding a rhythmic pattern, note pattern, augmentation, diminution etc. I hope the dream will turn into reality one day.

How can libraries help?

Because libraries have an increasingly important rôle to play, I want to see the time arrive where people will visit their local library and find out all they need to know about music provision in other formats, as well as print. Because librarians have the potential to be in contact with more people who may not wish to use the services of specialist agencies, the future could and should be both creative and informative.

Roger Firman is Music Services Manager at the Royal National Institute for the Blind

Bibliography and resources

This list is in no way intended to be comprehensive, more a guide to available materials. References in square brackets are for use in ordering from RNIB.

For additional information and ordering of items with RNIB references, please contact: *Roger Firman, Royal National Institute for the Blind, 224 Great Portland Street, London W1N 6AA. Tel. 020 7388 1266 ext. 2318; e-mail rfirm@rnib.org.uk*

Websites

RNIB's Web site for music: www.rnib.org.uk/music

Books and tutors

Burrows, Anne. *Music through Braille*. Alberta, Canada: ME MacNab, 1987

Krolick, Bettye. *How to read Braille music: an introduction*. 2nd ed. San Diego: Opus Technologies, 1998. Print ISBN 1-892195054; Braille ISBN 1-892195062; CD-ROM ISBN 1-89219502X

Ibid. *New international manual of Braille music notation*. Braille Music Subcommittee, World Blind Union, 1996. [PR10819] Print, £30.00; [PR10820] Braille, £25. ISBN 9-090092692. Also available on CD-ROM. The new standard text for Braille music, with part one covering general signs and part two showing instrumental and vocal signs. There are indexes of signs, national differences and a general index.

Ockelford, Adam. *Music Matters*. London: RNIB, 1996. ISBN 1-858780713. £7.50

Addresses the main issues concerning music and visually impaired children, including literacy through Braille, large print and the use of tape.

Watson, Edward J. *A guide to Braille music notation*. Rev. ed. London: RNIB, 1994. [TC 20278] Large print, £7.00; [TC 20279] Braille, £7.00

This book contains valuable exercises for anyone wishing to learn Braille music.

Articles

Firman, Roger. Braille musical notation (1): An overview in *Beyond MIDI: the handbook of musical codes*. Ed. E. Selfridge-Field. Cambridge, Mass.: MIT Press, 1997, 321-32

Audio materials

Brown, Bill. Introduction to the guitar for the visually impaired. [TC 20549] £35.00

Saffron Choral Cassettes, Great Sampford, Saffron Walden, Essex, CB10 2NY. Tel. 01799 586269

Learning instruments by tape

RNIB tape for keyboard, from Simon Labbett, RNIB Tate House, 28 Wetherby Road, Harrogate, HG2 7SA. Tel. 01423 880866

Talking Scores

Simon Labbett, address as above

Other resources

Partially Sighted Society, for sale of large manuscript paper and for photocopying service (for a fee). PO Box 322, Doncaster, DN1 2XA. Tel. 01302 323132

THE DISABILITY DISCRIMINATION ACT (1995): A CHECKLIST FOR LIBRARIES

Geoff Thomason

The Disability Discrimination Act (DDA) was enacted in November 1995 and its main effects came into force in November 1996. Although legislation was already in place to counter discrimination on grounds of gender (Sexual Discrimination Act, 1975) and race (Race Relations Act, 1975), no parallel legislation dealing with disability had existed prior to 1995, despite various attempts to introduce it. When the MP Harry Barnes tabled the private member's Civil Rights (Disabled Persons) Bill in 1994, the government responded by introducing its own bill which became the DDA.

Under the DDA, people with disabilities have a legal right not to be discriminated against:-

- in employment (where an organisation has 21 or more employees)
- in the provision of goods, facilities and services
- in the selling or letting of land and property

The Act defines a person as having a disability if they have a physical or mental impairment which has a substantial and long term effect on their ability to carry out normal day to day activities. Long term is here taken to indicate a disability expected to affect an individual for a year or more. Day to day activities which might be hindered by disability are defined as those involving:-

- mobility
- manual dexterity
- physical co-ordination
- continence
- ability to lift, carry or otherwise move everyday objects
- speech
- hearing
- sight (where not correctable by glasses/contact lenses)
- memory, or the ability to concentrate, learn or understand
- perception of the risk of danger
- mental health

On 1 October 1999 that part of the DDA came into force which required the provisions of the act to be applied where feasible to those organisations providing goods, facilities and services. This applies to both the public and private sector, and therefore could apply equally to a public library or one maintained by an academic institution or private company to which the public has access. Thus, unless a non-public library does not allow access to inter alia registered outside borrowers, visiting researchers or staff and students from other institutions, it falls within this remit.

The following checklist is based on a survey carried out at the RNCM library to assess the services and facilities currently offered from the point of view of their amenability to those visitors with disabilities, in particular those which impair mobility, hearing, sight and learning skills. It accepts that, where problems exist, adaptation of what is already in place may not in all cases be immediately feasible, but nevertheless makes recommendations which ought in the long term to be taken into consideration, for example, where furniture and equipment is to be replaced or where structural work is to be carried out. Ideally a survey such as this, or "disability audit" might be carried out by an external expert, perhaps as part of a broader survey of the building in which a library is situated. The checklist is intended for those library staff asked, as we were, to come up with recommendations in an area to which they might be able to bring a good deal of common sense but less actual experience or prior expertise.

Entrance doors

- ideally should open inwards and be automatic; otherwise they should be light enough to be opened manually and be provided with "kick panels"
- should offer the minimum recommended clearance for a wheelchair user of 850mm. The RNIB recommends increasing this to 1200mm to allow access for a blind person plus sighted escort or guide dog
- should have vision bands on the glass panels to assist the visually impaired
- should have handles with an upward vertical section of 300mm
- should have the means whereby those requiring assistance may alert library staff (e.g. a bell or buzzer)
- Security card readers/exit pads should be at wheelchair accessible height. 950mm from floor is recommended

Counters

- should be low enough for wheelchair users, ideally all round but at least at one convenient point. Recommended height is 800mm from floor to counter top
- should avoid sharp corners which are dangerous to those with visual impairment
- Signage and information (throughout the library as well as at the counter) should be available in large print/braille/audio format for those with visual impairment
- A loop system could be provided for those with hearing impairment

Work stations

- Table height should allow for the arms of a wheelchair to tuck underneath, otherwise this could be problematic where a user is not able to stretch to operate keyboards/audio equipment, for example, because of poor upper body mobility. A recommended minimum height for work stations of 670mm from finished floor to desktop will allow sufficient knee

- space. Recommended width is 900mm; this will also allow space for a resting guide dog, as will a depth of 750mm
- Offer where possible a strong colour contrast between work surfaces and work materials aids those with visual impairment
- Space between rows of work stations should not be too narrow to make manoeuvring a wheelchair difficult, especially when there is another user behind occupying a conventional chair
- Power points should be flush with the floor. Even then, lidded sockets can be hazardous to wheelchair users/ambulant mobility impaired/visually impaired if left open
- Instruction sheets should be available in alternative formats (v.i.)
- the provision of computer software for those with visual impairment or learning difficulties should be considered (See appendix)

Shelving

- Stacks should ideally have access points at either end. Where this is not possible, there needs to be sufficient space between them for wheelchairs to be able to turn and reverse out
- Where shelves are too high for wheelchair users, the library should be able to guarantee that others be on hand to provide assistance

Windows and lighting

- Recommended general lighting level is 500 lux. Computer work stations should have a level of between 300–500 lux, which may need to be increased up to 50% for users with visual impairment. This could be done through provision of adjustable reading lamps
- Windows should be positioned low enough to allow wheelchair users to see out of them. Recommended lower (sill) level for windows is 600mm. This can be increased to 850mm where a safety element is involved. Manual window openings should be at a maximum height of 950mm

Photocopiers

- should be low enough for practical wheelchair access. It is recommended that the uppermost part of the copier is no higher than 850mm from finished floor level and that a clear space for approach of 150mm is maintained. The same applies to any photocopier card dispenser in use

Appendix – computer software for those with visual impairment/learning difficulties

- **Zoomtext Xtra** (c.£400)
Enlarges and reads everything on the screen including icons etc. Can be used in conjunction with Microsoft Word and other programmes. Recommended for the visually impaired but not for the totally blind because it is controlled by a mouse

- **Kurzweil 3000** (£725 + VAT; scanner c.£60–£70)
Will scan any written material and read it. Has a good zoom facility for scanned text alone and a built-in dictionary from which it reads definitions. Allows the user to make notes at important points in the scanned text and will read those on request
- **Inspiration** (£59.95)
The user can enter thoughts and ideas in a “brainstorming” session. The use of colours, shapes and diagrams can assist the user in structuring these thoughts and ultimately in writing e.g. essays. Recommended for dyslexics because it takes away the pressure of having to organise their thoughts and commit them to paper
- **Text Help** ((£98 + VAT)
Reads text and the meanings of words. Has an advanced spellchecker and particularly useful for common homonyms such as there/their/they’re etc.
- **JAWS** (£400–£500)
Reads everything including icons etc. Very helpful for the blind because it is keyboard rather than mouse operated
- **Dragon Naturally Speaks V.4** (£100–£150)
Recommended as the best voice-activated programme currently available. Can be trained to recognise a user’s voice in less than 5 minutes

With thanks to Maureen Taylor and Sarah Hutchinson for their help in preparing this checklist

Further resources

Several institutions or local authorities have produced their own guidelines subsequent to the DDA being enacted in 1995. Those listed below tend to be ones which we have drawn on ourselves in Manchester, hence the local bias. A particularly useful and wide-ranging one from the public sector, and from which the recommendations listed above are cited with permission, has been published by Gateshead Access Panel (v.i.)

Websites

Disability and Information Systems in Higher Education www.disinhe.ac.uk
A JISC initiative. Contains among other things a comprehensive list of links arranged by geographical area

Printed sources

Bundy, David. *Disability Discrimination Act 1995: an information pack on the DDA for Manchester University*. [Manchester]: [s.n.], 2000
A useful resumé of the DDA and its implications

Gateshead Access Panel. *Designing to enable*. Gateshead: Gateshead Access Panel, 1997. ISBN 0-953080005
Available from: Gateshead Access Panel, John Haswell House, 8–9 Gladstone Terrace, Gateshead NE8 4DY. Tel: 0191443 0058/Fax: 0191 443 1947/Textphone 0191 478 4103/e-mail gatesaccess@dial.pipex.com

Library services for users with disabilities. Manchester: Consortium of Academic Libraries in Manchester (CALIM), 1999
Also available in audio and Braille format

Allegro Music

Tel:- 0121 - 643 7553

82 Suffolk Street Queensway

Fax:- 0121 - 633 4773

Birmingham

B1 1TA

Printed Music Specialists for Libraries

Music & Music Books

Book Covering Service

Standing Orders

New Publication Lists – Classical & Pop

Standard Discounts with Special Offers Available

plus

Agency for Novello & OUP Archive Material

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

All the items in the following list are available from the IAML(UK) Library.

The following abbreviations are used in the list:-

FAM = *Fontes artis musicae*

ForumMb = *Forum Musikbibliothek*

Notes = *Notes for the Members of the Music Library Association*

- Allcott, Lisa. Instructional services at AUMU, or showing them where it's at! *in Crescendo* [Bulletin of IAML (New Zealand)] 52 (1999), 8–9 [The article is about a library assignment set as part of a music course at the University of Auckland.]
- Arntz, Michael. Der Nachlass Hugo Riemann: ein Beitrag zum gegenwärtigen Stand der Quellenlage *in ForumMb* 1999 no. 3, 210–220
- Beisswenger, Kirsten. Erwerbsmethoden von Musikalien im frühen 18. Jahrhundert am Beispiel Johann Sebastian Bachs und Johann Gottfried Walthers *in FAM* 45 (1998), 237–249
- Bentley, Paul. Scratching the surface: arts information management in Australia: the rôle of special interest groups? *in Continuo* [journal of IAML (Australia)] 28 (1999), 29–41
- Domes, Stefan. Neues von der DVD *in ForumMb* 1999 no. 4, 313–317
- Erdmann, Jürgen. Coburg: Ausstellung zum 200. Todestag des Komponisten und Musikverlegers Johann André (1741–1799) *in ForumMb* 1999 no. 3, 242–244
- Forster, Robert. Zwischen Fusion und Ausquartierung: die Augsburger Musikbücherei und das Projekt einer Musikhochschulbibliothek in Augsburg: ein Zwischenbericht *in ForumMb* 1999 no. 4, 325–331
- Garmisch-Partenkirchen: Richard-Strauss-Institut eröffnet *in ForumMb* 1999 no. 3, 244–245
- Geering, Mireille. Schweizer Musikzeitschriften: Gestern und Heute *in FAM* 45 (1998), 273–281
- Geyer, Brigitte. Der Nachlass von Kurt Thomas – Thomaskantor von 1957 bis 1960 – in den Leipziger Städtischen Bibliotheken *in ForumMb* 1999 no. 3, 220–222
- Giglio, Consuelo. Music periodicals in Palermo: the nineteenth and early twentieth centuries *in FAM* 45 (1998), 250–272
- Grande, Tiziana. Contributo alla storia della Biblioteca del Conservatorio di musica San Pietro a Majella di Napoli: gli anni 1889–1935 *in Fonti musicale italiane* 3 (1998), 199–214
- Green, Richard. Old grooves, new waves: 78s on the Web *in CAML Newsletter* 27 (1999) no. 3, 15–19 [News on *The virtual gramophone: Canadian historical sound recordings project*]
- Grigat, Friederike. Beethovens Erbe: digital *in ForumMb* 1999 no. 3, 226–229
- Habraken, Ton. Muziek in Centre Céramique *in NVMB Nieuwsbrief* [newsletter of IAML (Netherlands)] 1999 no. 3, 2–3 [Concerns the opening of a new cultural centre in Maastricht that includes the city music library]
- Hayr, Marilyn. The new face of Auckland Central City Library *in Crescendo* [Bulletin of IAML (New Zealand)] 52 (1999), 8–9
- Hein, Susanne. Die zusammengeführte Musikabteilung der Zentral- und Landesbibliothek Berlin *in ForumMb* 1999 no. 4, 309–313
- Ikäheimo, Ulla. Sata vuotta äänitearkostoja: IASAn kongressi Wienissä 18–22.9.1999 [= One hundred years of sound archives: the IASA conference in Vienna, 18–22 September 1999] *in Intervalli* [journal of IAML (Finland)] 1999 no. 4, 42–45
- Jensen, Anne Orbæk. DMBF's vejviser over danske musiksamlinger' [= The Danish Association of Music Libraries' Guide to Danish music collections] *in Libretto* [newsletter of IAML (Denmark)] 1999 no. 3, 9
- Kersting-Meulemen, Ann. Der Nachlass Werner Menke in der Stadt- und Universitätsbibliothek Frankfurt am Main *in ForumMb* 1999 no. 4, 332–334
- Kirchhofer, Tom. Kiew: Nachlass von Carl Philipp Emanuel Bach gefunden *in ForumMb* 1999 no. 3, 246 [N.B. this find has been reported elsewhere as being of music of J. S., not C. P. E., Bach]
- Krueger, Wolfgang. Musikbibliothekarisches Zusatzstudium 1999 *in ForumMb* 1999 no. 4, 335–336 [Comprises a list of dissertations on music and music libraries submitted to the HBI in Stuttgart.]
- Lesle, Lutz. Spürnase für die besondere Note: Hans Vetterlein starb in Berlin: ein Nachruf *in ForumMb* 1999 no. 3, 203–204
- Lucwietz, Ian. Das Institut für deutsche Musikkultur im östlichen Europa (IME) und das Musikarchive des Künstlergilde-Instituts präsentierten ihre Arbeit in Bonn *in ForumMb* 1999 no. 3, 222–226
- Maloney, S. Timothy. Canada's musical heritage on the Web: the digitisation programme of the National Library of Canada's Music Division *in Continuo* [journal of IAML (Australia)] 28 (1999), 12–14
- Ibid. The Canadian commitment to culture *in CAML Newsletter* [27] (1999) no. 3, 20–29
- Mundlechner, Birgit. Musikbücherei Stuttgart online *in ForumMb* 1999 no. 4, 318–324
- Nicolodi, Maria Adelaide Bartoli Bacherini and Chegai, Andrea. Per un censimento della letteratura musicale a stampa nelle biblioteche toscane (secc. XV–XIX) *in Fonti musicale italiane* 3 (1998), 265–273
- O'Donoghue, Helen. The last hurrah!: the final major musical tour of the Colonies *in Continuo* [journal of IAML (Australia)] 28 (1999), 23–28
- O'Mara, Mary. Audio on the Web: applications in academic music libraries *in Continuo* [journal of IAML (Australia)] 28 (1999), 1–11
- Palmer, Jill. Alexander Turnbull Library Archive of New Zealand Music: a selective list of acquisitions *in Crescendo* [Bulletin of IAML (New Zealand)] 52 (1999), 14
- Pedersen, Niels Mark. Nye musikgenrer på Herlev Bibliotek [= New music genres at Herlev Public Library] *in Libretto* [newsletter of IAML (Denmark)] 1999 no.3, 6–7
- Philpott, Lisa Rae. Conference report on "Papers in music bibliography: in celebration of the careers of James B. Coover and Carol June Bradley": special meeting of the New York State/Ontario Chapter of MLA, State University of New York at Buffalo, August 16, 1999 *in CAML Newsletter* 27 (1999) no. 3, 11–14
- Poroila, Heilli. Neilläkin tulevaisuus? [= A future for us, too?] *in Intervalli* [journal of IAML (Finland)] 1999 no. 4, 25–28 [A sceptical article about the future of music libraries, according to its author.]
- Roese, Ute. Alljährliches Treffen der Musikbibliothekarinnen und Musikbibliothekare in Bremen *in ForumMb* 1999 no. 3, 207–208
- Schlicht, Uwe. Berlin: Rettung für die Originale Bachs *in ForumMb* 1999 no. 3, 240–242
- Sicard, Natalie, Parmentier, Martine and Demerliac, Bérengère. AIBM 1999: journée d'études du groupe français *in Ecouter voir* 98 (2000), 34–36
- Skou, Hans-Henrik. Musik og IT på Herlev Bibliotek [= Music and IT at Herlev Library] *in Libretto* [newsletter of IAML (Denmark)] 1999 no. 4, 8–9
- Smith, Kit. The preservation of printed music: the Veech Library Church Music Collection *in Continuo* [journal of IAML (Australia)] 28 (1999), 15–22
- Vellucci, Sherry L. Bibliographic relationships and the future of music catalogues *in FAM* 45 (1998), 213–226
- Walton, Chris. Iphigenia lost and found: a newly-discovered Gluck arrangement by Richard Wagner *in FAM* 45 (1998), 227–236

MUSIC BIBLIOGRAPHIES OF 1998

Compiled by Richard Andrewes

This is the eighth annual list of bibliographical publications for the previous year. Please note that, although all the items in this list have the imprint 1997, several were actually distributed only in 1998.

The list is based on the accessions of the Cambridge University Library, with additional items received or reviewed in *Notes*, *Fontes*, and *Music and Letters* – with reviews noted.

It excludes information from Library of Congress *Cataloging in publication* cards and publisher's catalogues or fly sheets. They are classified in a similar manner to Vincent Duckles *Music reference and research materials*, 5th edition by Ida Reed, Schirmer Books, 1997, to which this might be regarded a supplement, though with fewer annotations.

1. DICTIONARIES AND ENCYCLOPEDIAS

General

The Garland encyclopedia of world music. V.1. Africa. Ed. Ruth Stone. New York; London: Garland Publishing, 1998. 851p & CD. ISBN 0-824060350

Review by Ron Emoff in *Notes*, v.54 (1998), 899

The Garland encyclopedia of world music. V.2. Southeast America, Mexico, Central America, and the Caribbean. Ed. Dale A. Olsen and Daniel E. Sheehy. New York; London: Garland Publishing, 1998. 1082p. & CD. ISBN 0-824049470

The Garland encyclopedia of world music. V.4. Southeast Asia. Ed. Terry E. Miller and Sean Williams. New York; London: Garland Publishing, 1998. 1024p. & CD. ISBN 0-824060407

The Hutchinson concise dictionary of music. Ed. Barry Jones. Oxford: Helicon, 1998. 762p. ISBN 1-859862721

International biography

Craggs, Stewart. *Soundtracks: an international dictionary of composers for film.* Aldershot: Ashcroft, c.1998. 345p. ISBN 1-859281893

Review by H. Stephen Wright in *Notes*, v.55 (1999), 942

Harrison, Nigel. *Songwriters: a biographical dictionary with discographies.* Jefferson; London: McFarland & Co., c.1998. 633p. ISBN 0-786405422

Musiker, Reuben & Naomi. *Conductors and composers of popular orchestral music: a biographical and discographical sourcebook.* London: FD, 1998. 335p. ISBN 1-579580130

Shadwick, Keith. *The Guinness guide to classical composers.* London: Guinness Publishing, [1998]. 416p. ISBN 0-851126057

National

Australia

The Oxford companion to Australian music. Ed. Warren Bebbington. Melbourne; Oxford: Oxford U.P., 1998

England

Ashbee, Andrew & David Lasocki. *A biographical dictionary of English court musicians 1485-1714.* Aldershot: Ashgate, 1998. 1249p. in 2v. ISBN 1-859280870

Country, jazz, popular and folk music

Joyson, Vernon. *The tapestry of delights: the comprehensive guide to British music of the beat, R&B, psychedelic and progressive eras, 1963-1976.* Expanded 3rd ed. Telford: Borderline Productions, 1998. 723p. ISBN 1-899855084

This edition seems to be a reprint of pp. 1-600 of the 2nd ed. (1996) with the addition of the June 1998 supplement including a new index.

June 1998 update. 601-723p. ISBN 1-899855092. For those who already have the 2nd edition

Kingsbury, Paul. *The encyclopedia of country music: the ultimate guide to the music.* Compiled by the staff of the Country Music Hall of Fame and Museum. New York; Oxford: Oxford U.P., 1998. 634p. ISBN 0-195116712

Larkin, Colin. *The encyclopedia of popular music.* 3rd ed. London: Macmillan, 1998. 8v. ISBN 0-33374134X (v.1). 1st ed. 1993, 2nd ed. 1995

Ibid. *The Virgin encyclopedia of country music.* London: Virgin Books, 1998. 512p. ISBN 0-753502364. Based on the *Encyclopedia of popular music*

Ibid. *The Virgin encyclopedia of dance music.* London: Virgin Books, 1998. 384p. ISBN 0-753502526. Based on the *Encyclopedia of popular music*

Ibid. *The Virgin encyclopedia of indie & new wave.* London: Virgin Books, 1998. 512p. ISBN 0-753502313. Based on the *Encyclopedia of popular music*

Ibid. *The Virgin encyclopedia of R&B and soul.* London: Virgin Books, 1998. 411p. ISBN 0-753502410. Based on the *Encyclopedia of popular music*

Ibid. *The Virgin encyclopedia of the blues.* London: Virgin Books, 1998. 414p. ISBN 0-753502267. Based on the *Encyclopedia of popular music*

The Penguin encyclopedia of popular music. 2nd ed. Ed. Donald Clarke. London: Penguin Books, 1998. 1524p. ISBN 0-140513710

Roberts, David, Sally McFall, et al. *Guinness rockopedia.* London: Guinness Publishing, 1998. 495p. ISBN 0-851120725. [Cover - *The ultimate A-Z of rock & pop*]

Shuker, Roy. *Key concepts in popular music.* London: Routledge, 1998. 365p. ISBN 0-415161037 (hbk) 0-415161045. An alphabetically arranged glossary of terms used in popular music

The Virgin illustrated encyclopedia of rock. London: Virgin, 1998. 384p. ISBN 1-852277866

Musical instruments, makers and performers

Burrows, Terry. *The complete encyclopedia of the guitar.* New York: Schirmer Books, c.1998. 224p. ISBN 0-028650271 (pbk) 0-02865028X (hbk)

Vocal music

Honegger, Marc, and Paul Prévost. *Dictionnaire de la musique vocale: lyrique, religieuse et profane*. Paris: Larousse, c.1998. 816p. ISBN 2-035113369

Opera & music theatre

Bourne, Joyce. *Who's who in opera: a guide to opera characters*. Oxford: Oxford U.P., 1998. 457p. ISBN 0-192100238

Sacred music

Temperley, Nicholas. *The hymn tune index: a census of English-language hymns tunes in printed sources from 1535 to 1820*. Oxford: Oxford U.P., 1998. 4v. ISBN 0-193111500

Review by Robin Leaver in *Notes*, v. 56/2 (1999), 308

Wasson, D. DeWitt. *Hymntune index and related hymn materials*. Lanham; London: The Scarecrow Press, 1998. 3v. (Studies in liturgical musicology, 6). ISBN 0-810834367

Review by Daniel Zager in *Notes*, v. 56/1 (1999), 126

2. HISTORIES AND CHRONOLOGIES

Sir Thomas Beecham, Bart, CH, 1879–1961: supplement to Maurice Parker's Calendar of Sir Thomas's concert and theatrical performances: issue 2. [Leigh on Sea: printed by SOS Copyshop and Printing Services, 1998.] 470p. No ISBN

Prepared by Tony Benson. Replaces supplement 1, which was issued in 1990

3. GUIDES TO MUSICOLOGY

[None]

4. BIBLIOGRAPHIES OF MUSIC LITERATURE**Lists of periodicals**

Wagstaff, John. *The British union catalogue of music periodicals*. 2nd ed. Aldershot: Ashgate, 1998. 429p. ISBN 1-859281338

Special and subject bibliographies**Ethnomusicology**

Larrinoa, Kepa Fdez. de. *Invitación al estudio de la danza tradicional en el país vasco*. Vitoria-Gasteiz: Eusko Jaurlaritzaren Argitalpen Zerbitzu Nagusia, 1998. 459p. ISBN 8-445713175

National - Denmark

McLoskey, Lansing D. *Twentieth-century Danish music: an annotated bibliography and research guide*. Westport, Conn.: Greenwood Press, 1998. 149p. (Music reference collection, 65). ISBN 0-313302936

Review by Stephen Long in *Fontes*, v. 46 (1999), 182

Opera

Drone, Jeanette Marie. *Musical theater synopses: an index*. Lanham; London: The Scarecrow Press, 1998. 439p. ISBN 0-810834898

Singing

McTyre, Ruthmann Boles. *Library resources for singers, coaches, and accompanists: an annotated bibliography, 1970–1997*. Westport, CT; London: Greenwood Press, 1998. 151p. (Music reference collection, 71). ISBN 0-313302669

Review by David Knapp in *Notes*, v. 56/2 (1999), 392

Theory

Perone, James E. *Form and analysis theory: a bibliography*. Westport, CT; London: Greenwood Press, 1998. 248p. (Music reference collection, 67). ISBN 0-313295948

5. BIBLIOGRAPHIES OF MUSIC**Music for instruction and performance****Choral music**

Hood, Alan. *Vocal scores in the Northern region: a union catalogue of vocal scores in sets held in the libraries in the Northern region*. 3rd ed. Newcastle upon Tyne: Northern Regional Library System (Information North), 1998. 257p. ISBN 0-906433282. Title page dated 1997, cover dated 1998

Film music

Marill, Alvin H. *Keeping score: film and television music 1988–1997*. Lanham; London: The Scarecrow Press, 1998. 358p. ISBN 0-810834162

Songs

Luchinsky, Ellen. *The song index of the Enoch Pratt Free Library*. New York; London: Garland Publishing, 1998. 2v. (1353p.) (Garland reference library of social science, 1394). ISBN 0-815329180
An index of titles lines of 2120 anthologies (in v.1) with a composer index (v.2)

Wind music

Gillaspie, Jon A., Marshall Stoneham and David Lindsey Clark. *The wind ensemble catalog*. Westport, CT; London: Greenwood Press, 1998. 444p. (Music reference collection, 63). ISBN 0-313253943

Violin music

Klughertz, Laura. *A bibliographical guide to Spanish music for the violin and viola, 1900–1997*. Westport, CT; London: Greenwood Press, 1998. 102p. (Music reference collection, 70). ISBN 0-313305900

Opera and theatre music

DeVenney, David P. *The Broadway song companion: an annotated guide to musical theater literature by voice type and song style*. Lanham, MD: Scarecrow Press, 1998. xiii, 210p. ISBN 0-810833735

6. REFERENCE WORKS ON INDIVIDUAL COMPOSERS**Albéniz**

Clark, Walter A. *Isaac Albéniz: a guide to research*. New York; London: Garland Publishing, 1998. 256p. (Composer research manuals, 46. Garland reference library of the humanities, 1932). ISBN 0-815320957

Arnold, Malcolm

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BOOK REVIEWS

Edited by Christopher Grogan

Martha Novak Clinkscale *Makers of the piano. Volume 2: 1820–1860*. Oxford: Clarendon Press, 1999. xviii, 487 p. ISBN 0-198166257. £80

The end of the twentieth century saw the emergence of numerous books on the construction and playing styles of early instruments, many of them published by Clarendon Press. These included the revised edition of Cyril Ehrlich's *The piano: a history* (Oxford, 1990), which mainly dealt with the technical and social aspects of the post-1850 piano, thus complementing the information in Rosamond Harding's *The pianoforte: its history traced to the Great Exhibition of 1851* (Cambridge, 1933; revised edition, 1978). *Fortepianos and their music: Germany, Austria, and England* (Oxford, 1995) by Katalin Komlós and *Keyboard instruments in eighteenth-century Vienna* (Oxford, 1998) by Richard Maunder, on the other hand, examined the keyboard instruments of the respective countries. Komlós concentrated on the relationship between issues of organological study and the repertoire written for eighteenth-century fortepianos, and Maunder provided his readers with facts on Viennese makers of harpsichords, spinets, clavichords and fortepianos, especially deriving information from the eighteenth-century newspaper *Wienerisches Diarium/Wiener Zeitung*. Michael Cole's *Pianoforte in the Classical era* (Oxford, 1998) discussed in great detail several European and American makers of Classical fortepianos from the 1760s up to the second decade of the nineteenth century. *The Cambridge Companion to the Piano*, edited by David Rowland (Cambridge, 1998), dealt with pianos, pianists, and issues of repertory and performance practice in several articles by different writers.

Martha Novak Clinkscale's approach to early keyboard instruments and their construction differs from those taken in the previously mentioned books. *Makers of the piano* is an encyclopaedia of early keyboard instruments (in two volumes) which has entries on thousands of extant early pianos. These instruments have been included either if their maker is known or if they can be confidently attributed to a maker. Some pianos for which there are bibliographical references have been included, even though the instruments themselves have been destroyed. Both volumes are based on the author's *Early Pianos 1720–1860: A Computerized Relational Database*. They describe the existing instruments in detail, give the locations of the instruments as well as both their present and previous owners when possible, list major collections of early keyboard instruments in several countries, and provide the reader with an extensive bibliography as well as a glossary. Volume 1, published in 1993, dealt with the earliest fortepianos, and this

second volume includes instruments dating from the period 1820–1860. The useful appendix introduces some technical drawings by John R. Watson of the Colonial Williamsburg Foundation in Virginia, illuminating the mechanics of different makes and types of piano.

The qualities of the pianos built by Broadwood as early as the eighteenth century had already marked the beginning of the road towards the modern piano. In the nineteenth century there were new challenges, set by the changing forms of concert life (the emergence of piano recitals for large audiences in spacious concert halls, often owned by instrument makers) and by the directions that the new virtuoso compositions took to an increasing extent: these in turn shaped the development of the concert hall grand pianos. In addition, there was the growing importance of middle-class amateurs with their own special requirements concerning not only the touch and sound of the piano but also its outer form and decoration — this had an effect on the construction of domestic pianos, instruments which were commercially marketed via the developing press. Masters of instrument making had traditionally worked at their homes with the help of family, apprentices, and the odd journeyman; this arrangement was gradually superseded by large factories and the 'more permanent reliance on the perpetual journeyman, or semi-independent, worker'. In her introduction Clinkscale describes the intriguing time of the Industrial Revolution and the 'burgeoning of the [piano] industry ... by mid-[nineteenth] century' within it — something that ultimately led, through the trials and errors of many technical experiments, to the eventual fast production of standardised models of the piano.

The reference articles included here give the reader information on about 2,400 piano makers. In addition, over two thousand pianos are described in detail, in terms of date, size, and the compass of the keyboard, the materials used for the keys, the serial number, the number of pedals (and knee levers or stops, if applicable), any possible inscriptions, and the nature of the stringing. Clinkscale has travelled widely to examine early pianos, and various scholars, curators and practising musicians have provided her with additional information on the instruments. Among the numerous fascinating items listed in the second volume are the Erard upright piano (of 1844) on which Franz Liszt played several concerts in France and which was also signed by him; his 'organ-grand (piano harmonium, organized grand)', built in 1853 by Erard and Alexandre, which had two manuals, two vertical and two horizontal knee levers, and two bellows pedals, in addition to the ordinary keyboard shift and damper pedals; and the Pleyel grand piano (1839), previously owned by Chopin, who gave his last concert on that piano in 1848. The large bibliography and the cross-references within the volume are of enormous help to the reader.

Occasionally, one misses certain features that a database would have offered — not least searches by keyword. While a book format has made the collected facts available to a more widespread audience, some types of query are either lost or enabled only by consulting other written source material, as the instrument makers are listed in alphabetic order, but no index is provided. For instance, if one were interested in the piano makers of a

certain country or city at a specific time, it would first be necessary to find out which makers were active in the chosen location at that time. *Makers of the piano* allows such information to be extracted only with difficulty: especially in the case of smaller countries, this would in practice mean browsing through a whole volume, or both of them, in search of possible answers. Clinkscale does name reference works under each country in the Bibliography; however, an index listing countries and major centres for piano building (not to mention other sorts of entry) would have been useful. In a large volume, based on information from numerous different sources in several languages, mistakes are practically inevitable. Slips and errors, however, are few and far between, and do not undermine the tremendous effort that Clinkscale has undertaken or the high quality of her research.

The period with which Volume 2 of *Makers of the piano* deals — 1820–60 — is an exciting one in the history of the instrument, and the volume is certainly indispensable for scholars, museum curators, instrument dealers, makers of pianos, and restorers of early instruments alike. In addition, the growing number of pianists who specialise in historical performance — or who are generally interested in the possibilities that an historical approach to the interpretation of music may offer — are becoming increasingly intrigued by the pianos and performance practices of the nineteenth century, and the second volume of *Makers of the piano* will surely prove invaluable to them also.

Anne Widén

Grainger on music ed. Malcolm Gillies and Bruce Clunies Ross. Oxford: Oxford University Press, 1999. xix, 396 p. ISBN 0-198166656. £35

This new collection of forty-six essays on the subject of music and the arts, written between the turn of the century and the 1950s, includes previously unpublished samples of Grainger's literary work, especially early writings, lectures and radio broadcast scripts. The essays are arranged chronologically in five sections, following a chronology of Grainger's life detailing his travels and major musical and personal milestones.

Described as a selection of essays about "the production, promotion, and propagation of music", there appears to be no specific theme or criteria by which the essays have been selected. The editors note that they have tried not to overlap extensively with either the published collection of Grainger's essays edited by Balough (1982), or the synopses of his lectures edited by Blacking (1987). Other than that their aim is to present essays that are intrinsically important and which represent the broadest range of Grainger's musical thought. The broad sweep of subjects covered (two examples are 'The value of Icelandic to an Anglo-Saxon' and 'The culturizing possibilities of the instrumentally supplemented *a cappella* choir'), together with the chronological presentation, suggest that this volume will be consulted for specific essays rather than read sequentially, and the editors recognise this in their repetition of key points in the annotations.

The style of writing reflects the variety of sources, from formal published essays to brief lecture notes complete with cues for sound recordings, and varying styles of English — American, Australian, British and Grainger's own, so-called, 'Blue-eyed' English — reflect the time and idiom in which the works were first published or written. There are reflective philosophical essays and notes, such as the first essay, written in his teens, which gives an insight into the young composer's thought processes, and essays which are more pedestrian in tone but which give valuable details of technical interest to pianists, or of the contemporary musical scene in Europe and America, noting composers he had met and musical works he had heard, with his opinions of them. The latter in particular will be of interest to a wider audience, particularly those concerned with research into musical life in the early part of the last century (as we must now call it!).

A brief biography would have been useful to attract a wider audience to learn more about Grainger, in addition to the chronology provided which allows the reader to place each essay in the context of Grainger's life. Editorial practice varies between the essays and is not always indicated, particularly when there are several versions of an essay or lecture extant; in these cases, the serious scholar will need to consult primary sources. An appendix entitled 'List of Grainger's writings' is a little disappointing as it begins by noting all the categories of material *not* included in the list, although the editors quite reasonably state that the current list will inevitably be incomplete because of Grainger's habit of sending articles or parts of articles to more than one journal, and the disparate nature of his output. From this list it appears that about a dozen of the essays in this volume are not previously published, and many others have been previously published in relatively obscure journals, so for the library aspiring to hold a corpus of Grainger's writings it is certainly worth the investment.

Katharine Hogg

John Harley *Orlando Gibbons and the Gibbons family of musicians*. Aldershot: Ashgate, 1999. x, 360 p. ISBN 1-84014209X. £45

Having published a book on William Byrd a mere two years ago, John Harley has now turned his attention to Orlando Gibbons, and with him to other members of his family, among whom his brothers Ellis and Edward, and his son Christopher, were also composers. Forty-odd years younger than Byrd, Orlando Gibbons was in some respects Byrd's natural successor in the field of Elizabethan and Jacobean music. Like Byrd he was an important composer of instrumental music, for both consort and keyboard, and of sacred and secular vocal music. He was similarly inclined to traditional English ways, and had little truck with the new-fangled madrigal (despite publishing a collection of so-called *Madrigals and Mottets* in 1612). Like Byrd, too, he was organist and Gentleman of the Chapel Royal; unlike Byrd,

however, all his sacred music was written for the Anglican Church. He may be a figure of less stature than Byrd, but it should be remembered that he was less than half Byrd's age when he died. He was certainly one of the most important composers of his own generation.

As with the Byrd book, Harley is excellent on the biographical side. He writes in a plain, straightforward manner – easy to read if a trifle dull, and sometimes verging on the naïve. He treats the music systematically by genre, then piece by piece, in chronological order where this is known, making the obvious comments but eschewing speculation. Sometimes one feels he might have thrown caution to the winds and chanced his arm, or merely shown greater enthusiasm for the music, which (I think) has more to commend than he allows. One suspects that a certain diffidence in dealing with technical matters may be the cause, though most of the material is capably handled and, so far as it goes, to the point (however, the 'chord' in *The silver swan* is augmented, not diminished [p.143]). There are plenty of well-chosen music examples.

Thanks to Orlando's importance, his son Christopher enjoys a more detailed treatment here than he might otherwise have received on his own merits. Appointed one of the organists of the Chapel Royal at the Restoration, like his father he combined this with being organist of Westminster Abbey. A younger contemporary of Matthew Locke (with whom he collaborated over the masque *Cupid and Death*), his music is not so idiosyncratic, and there is much less of it. Again the biographical side is impressively researched and the music dutifully covered.

Appendices include extracts from parish registers relating to four generations of descendants from Richard Gibbons of Oxford (Orlando's grandfather), a transcript of various wills, a bibliographical account of the *Fantazies of III. Parts* (1619 or 1620), and details regarding the portraits of Orlando and Christopher. There are lists of works by both composers.

This is the first book on Gibbons since E. H. Fellowes's *Orlando Gibbons and his family* was published in 1951 (itself a revision of Fellowes's 1925 monograph). It has both strengths and weaknesses, but the latter are not so serious that any music library would wish to be without it.

Ian Spink

Howard Irving *Ancients and moderns: William Crotch and the development of classical music*. Aldershot: Ashgate, 1999. x, 284 p. ISBN 1-840146044. £49.50

The early music revival in Britain can be dated from 1840. That year saw the foundation of the Musical Antiquarian Society, followed a year later by the Motett Society. History is peppered with events like these, but such events do not occur spontaneously nor in a vacuum. They are the result of a sequence of other events and activities, often of minute significance, yet

when juxtaposed they create a momentum towards a certain goal. Interest in early or 'ancient' music had been at its lowest during the late seventeenth and eighteenth centuries, but 1840 marked the reversal of this trend, and the revival that began then has increasingly resonated ever since. However during the eighteenth century there were those, galvanized by the music of the recently departed Handel, who favoured ancient music (then defined as originating from a composer at least twenty years deceased) over modern, in this case epitomised by the music of Haydn. The feud of the ancients versus the moderns kept alive the reputations of Tallis, Byrd, Gibbons and Purcell alongside those of foreigners such as Corelli and the pre-eminent Handel. As such it has a part in the continuum that led to the beginning of the revival in 1840, but it also impinged on other issues such as the establishment in England of a canon of classic music, and the development of what we now know as classical music. Ostensibly Howard Irving's book is the first publication of a series of lectures given in 1818 by the erstwhile child prodigy and subsequent academic William Crotch, which have been transcribed from the original manuscripts in the Norfolk Record Office at Norwich, preceded by an introduction. In practice the introduction constitutes about eighty percent of the book and considers in painstaking detail the ideas and opinions of those involved in the feud, illustrating how inconsistencies, contradictions and equivocation alongside consistency, dogma and bigotry make the feud less cut and dried than a mere spat between individuals of opposite persuasions.

Although Irving gives prominence to Crotch in his subtitle, there is a large cast of music historians, such as Charles Burney, William Jones, John Marsh, William Mason and Thomas Twining, who have substantial roles. Irving also invokes art critics such as Joshua Reynolds and Uvedale Price, influential foreigners such as Rousseau, as well as the modern musicologist William Weber who has revealed the establishment in England of the idea of the musical canon. Irving's analysis of the positions taken by Crotch and his contemporaries are detailed, noting the inconsistencies mentioned above, and drawing attention to any liberalism or generosity of spirit, qualities which tend to have the same effect as the inconsistencies in obscuring who stands for what. Broadly the plotline is that Crotch seems at first to have been a card-carrying ancient but, after the catharsis of encountering thoroughly modern Mozart's *Don Giovanni*, came round to the view that the best contemporary music contained the most desirable elements from both ancient and modern music.

This serious and demanding book provides for the first time a detailed account of what we now call musicology during a period of volatility and controversy in England. The only typo I though I spotted had corrected itself by the time I returned to confirm it! Any library with a musical collection containing academic or historical stock should hold a copy of this essential book.

Richard Turbet

A catalogue of the Shaw-Hellier collection in the Music Library, Barber Institute of Fine Arts, The University of Birmingham compiled by Ian Ledsham. Aldershot: Ashgate, 1999. xxviii, 416 p. ISBN 1-859283861. £52.50

The Shaw-Hellier Collection comprises 860 items, mostly eighteenth-century prints and manuscripts (scores and parts), once in the possession of the Shaw-Helliars of Wodehouse, Wombourne, Staffordshire. The collection was inherited by Mr and Mrs J. W. Phillips in 1982 and is now deposited in the music library of the Barber Institute of Fine Arts, University of Birmingham, whose erstwhile librarian has compiled this catalogue.

The collection has been known to specialists since the 1960s, but now the full range of its contents are here for all to see. It was begun by Sir Samuel Hellier (1738–84), an enthusiastic Handelian, who maintained his own musical establishment staffed by household servants, estate workers and local amateurs. In the following century it received a boost from Sol. Thomas Brandon Shaw-Hellier, a later head of the family and Commandant of the Royal Military School of Music at Kneller Hall from 1872 to 1892. Some of the material clearly belongs to his time – a collection of military band arrangements made by Hermann Eckersberg around 1840, for example – but the importance of the collection rests very much on its eighteenth-century holdings, many of which are rare and some unique.

The catalogue begins with a foreword by Percy Young, placing Hellier in the context of his time and place (an intriguing piece of social history) and an introduction dealing with the growth of the collection over the years, and recent awareness of it. There is a detailed explanation of how the catalogue is arranged, based on a numbering carried out by Peter Ward Jones in the 1970s and further subdivided to take account of composite items bound together. Individual items are provided with bibliographical descriptions, and whether or not a work is known to *RISM* is noted, as is its presence in (or absence from) the *British Library catalogue of printed music* (although no reference is made to the *British union catalogue of early music*). In the case of works that have not been identified, or which are apparently unique, musical incipits are provided. They key to all this is by way of various indexes – of composers, titles, publishers and printers, manuscripts, and coded incipits (transposed into C) for unidentified or unique items.

The importance of this catalogue is obvious, and Ian Ledsham is to be congratulated on an impressive achievement. No research library will want to be without it.

Ian Spink

Stephen Studd *Saint-Saëns: a critical biography*. London: Cygnus Arts, 1999. x, 364 p. ISBN 1-900541-65-3. £30

A new biography of Saint-Saëns is long overdue, and Studd's account of the composer's life and works fills a large gap in the literature on this composer.

A chronological narrative is interspersed with consideration of Saint-Saëns' musical and non-musical activities, as pianist, organist, teacher, musicologist, composer, poet, philosopher, traveller and writer, enabling the reader to see a much more significant figure than that usually associated with the handful of works which survive in the popular repertoire. Indeed, the author asserts that the popularity of *Les Carnaval des Animaux*, the *Danse macabre* and the *Third symphony*, together with a couple of other works, has led to a distortion of Saint-Saëns' wide-ranging contribution to music, and his crucial role in the development of French music from Berlioz to Debussy. This is demonstrated in the full account of the composer's life and the politics of the time, the enemies he made through his forthright views and championing of innovators in his early years, and his published views on musical progress in his later career. The majority of Saint-Saëns' works remain in relative obscurity; how many of us are aware, for example, that Saint-Saëns composed over a hundred songs and a dozen operas? And how many of these might we find in our libraries?

The author writes with clarity and perception in his comments on the musical works, many of which will inevitably be unfamiliar to the reader. There is little detailed analysis, but rather vivid description of individual works, which are placed in the context of their composition and early performances, and give the reader a taste of what might be discovered beyond the familiar canon of Saint-Saëns' works. The copious notes do not intrude in the text and there is a classified bibliography, which demonstrates the paucity of published work on this composer. Several appendices to the text provide useful resources; there are four extracts from his published essays, to illustrate arguments Saint-Saëns expounded on some key issues which concerned him, including an attack on the modernists for disregarding centuries of musical evolution, an essay on the nature of artistic creation, and his account of the composition of his opera *Helene*. Appendix 2 includes a selection of Saint-Saëns poems in the original French with English translation, illustrating the range of subjects which inspired him, and Appendix 3 is a classified list of the composer's musical works and major literary works. There is another appendix with a select discography of recent and currently available recordings and historical recordings, and a detailed index completes this excellent volume, which I recommend as an essential purchase for public and academic libraries.

Katharine Hogg

Arthur Searle *The British Library Stefan Zweig collection: catalogue of the music manuscripts*. London: British Library, 1999. xlii, 158 p. ISBN 0-712346007. £75

This is an outstanding catalogue of an outstanding collection. As such it is a crowning achievement to the career of Arthur Searle, former Curator of

Music Manuscripts at the British Library, who has produced it as, in effect, a retirement project. There is at least one noble precedent, for the writer of the preface to volume one of the *Catalogue of the King's Music Library*, which collection came to the British Library (then the British Museum Library) in 1911, includes the comment that 'On his retirement, in November 1920, from his post of Deputy Keeper in the Department of Printed Books, Mr. W. Barclay Squire undertook, as Honorary Curator of the King's Music Library, the work of compiling a catalogue of the collection'. It is surely true now, and perhaps was even in the 1920s, that the number and variety of duties that music librarians are required to undertake probably precludes the production during their working hours of catalogues of such detail as Barclay Squire's and Searle's, and both deserve credit for their willingness to help their former employer in this way.

The coincidences continue, for it was another Deputy (later Principal) Keeper in the Department of Printed Books, C. B. Oldman, who seems to have established and subsequently nurtured relations between the heirs of Stefan Zweig and the British Museum Library. Oldman was uniquely placed to do so, since he and Zweig (who died in 1942) had been friends who shared a love of collecting, and especially a love of Mozart. The relationship with the heirs led to the exhibition of all Zweig's Mozart manuscripts (now numbered 52–69) at the bicentenary Mozart celebration mounted at the Library in 1956, following which the heirs agreed to deposit those manuscripts on long-term loan. Further items were loaned in the period from 1977, and these, the Mozart items, and the remainder of Zweig's collection (including literary manuscripts, of which a separate catalogue will appear in due course) were given outright to the British Library in 1986. Following the donation, an exhibition of 75 items from the collection was immediately mounted; a series of concerts based around the musical items established; and a facsimile of ms. 63, Mozart's own thematic catalogue of his works, published by the Library in 1990. In his introduction to Searle's catalogue Hugh Cobbe acknowledges the Zweig collection as the greatest gift to the British Library since its establishment in 1973. One might also argue that the music manuscripts are the most important addition to the Library's music collections since the arrival of the King's Music Library back in 1911.

The numbering of the 132 music manuscripts follows an alphabetical sequence by composer surname, beginning with J. S. Bach and proceeding via Beethoven, Debussy, Handel, Mahler, Ravel, Schoenberg, Stravinsky, Verdi, Wagner and a host of others to Carl Michael Ziehrer, a Viennese operetta composer whom readers of *Brio* might be forgiven for not immediately calling to mind in spite of his having a short entry in *The New Grove*. In an attempt, perhaps, to finish the organisation of the manuscripts on a marginally more distinguished note the alpha-numeric sequence temporarily goes haywire, with the Ziehrer manuscript assigned number 131, and a work by Zelter allowed to follow it as ms. 153. This is a rare example of headstrong behaviour – dare one say wilfulness? – in a cataloguer: sufficiently headstrong, wilful and rare, indeed, to suggest that there is method, however arcane, in the apparent madness.

The catalogue itself, as already acknowledged, is outstanding. There are exhaustive descriptions of the manuscripts, details of provenance (a process helped by Zweig's own careful record keeping), bibliographies and data about past occasions on which items in the collection have been publicly displayed. Black and white illustrations of pages from virtually every manuscript allow one to contrast the intensity of Beethoven with the neatness of Brahms and Wagner, and to admire the fine-nibbed accuracy, almost draughtsman-like, of Debussy and Ravel. An index to the verbal matter is a bonus that will be appreciated by users. A neat typeface of a decent 'point' size adds clarity to the descriptions and makes the meticulous bibliographical detail less intimidating. The binding is excellent – strong and classy, but without pretentiousness. I found only one, insignificant, typographical error. Any library that possesses, or aspires to possess, a good collection of music library catalogues will need to have this one, which in spite of its price really is good value for money. Its compiler has discharged very creditably the British Library's promise to Zweig's heirs to publish a catalogue of his collection. Given that publication of the *Catalogue of the King's Music Library* was not begun until 16 years after deposit of that collection, the production of the Zweig catalogue only 13 years after deposit seems short work indeed.

John Wagstaff

Roger B. Williams *Catalogue of the Castle Fraser Music Collection*. Aberdeen: Aberdeen University Library and Roger B. Williams, 1994. xxx, 296 p. ISBN 1-874078033. £25

It is often difficult to discover the contents of music collections in private hands or housed elsewhere than in a national, academic or similar library. For that reason, and because Roger Williams has done a sound job in cataloguing the Castle Fraser collection of over 2000 items of printed (and in some cases manuscript) music, the volume under review is very welcome. Clearly it is not the sort of thing for which there is likely to be heavy demand, and the powers of Aberdeen University Library, as well as the compiler, deserve a pat on the back for publishing it. Although it has necessarily been produced in desk-top style, with a perfect binding and paper covers protected by clear plastic, the book is pleasant to read and handle, and the entries have been given plenty of space.

The compiler's introduction described the members of the Fraser family and their musical friends – some of whom, like the Cramers, were very distinguished – and their individual contributions to a collection consisting largely of music published in Great Britain during the eighteenth and nineteenth centuries, but including also some manuscript compositions and arrangements probably by members of the family or their acquaintances. Williams also provides a short note on instruments at the castle or associated with the family, and a bibliography and discography of recordings based on music in the collection.

The first, major, section of the catalogue is arranged by owner, which adds to its interest, and is therefore very broadly chronological. It gives for each item an entry which is full enough to satisfy most bibliographical needs without being pedantic, and usually lists the contents of items containing more than one piece of music. An exception, which will cause no problems, is made in the case of volumes like Boyce's *Cathedral music* and Arnold's collection with the same title. The precise dating of all the items in the collection would have been an impossible task, and although many dates of publication are inevitably somewhat speculative this is indicated, as is the source of a date when it is drawn from a standard reference work (which does not necessarily make it more exact). The second, shorter, section of the catalogue provides a concise list of composers and works, cross-referenced to the first section.

As a practical guide to the collection Williams's catalogue is unlikely to be found seriously wanting. Only occasionally might it be thought that an additional note would be welcome. The compiler mentions in his introduction that several items are rarities, and that a few appear to be unique, but unless I am mistaken he has not specified them in detail or drawn attention to them except in his introduction. It might have been worth pointing out that the attribution of 'Hey ho to the greenwood' to William Byrd is inaccurate, and that Thomas Tallis's canon, copied in manuscript by Jane Fraser, might usefully have been identified as 'God grant we grace' (although perhaps it really is as familiar to everyone as the compiler's reference to it in his introduction seems to suggest).

Williams correctly describes the members of the Fraser family as 'an astonishing group'. Evidence that they performed the music they collected is sometimes present in fingerings added in pencil. It is fascinating to see what each of them bought or copied, and the catalogue provides an easily used survey of the music – much of it now little known – that they favoured. Unsurprisingly, a good deal is for the keyboard, but there is also much for other instruments, as well as vocal, chamber and orchestral music. Equally interesting is what they did not bother to collect, or what did not come their way. It is perhaps no shock to discover that they acquired comparatively few keyboard sonatas by a composer such as Beethoven, but it is a surprise to find, for example, that they largely ignored James Hook's popular keyboard pieces. Hook, incidentally, appears in the second section of the catalogue as 'Hook, M'. What would a reviewer do unless a misprint or two enabled him to show that he had actually read the book he was reviewing? This one, whose own books are peppered with typos (and worse) has come to believe that they are unavoidable. He commends to others his forbearance in not listing the very few minor blemishes in the Castle Fraser catalogue.

John Harley

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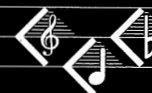
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