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# BRIO

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## EDITORIAL

If the sun shines on the righteous, then IAML members must by now be well on the way to canonisation. I still haven't got over the shock of getting sunburnt in Edinburgh. The city which memory recalled was a cold and usually wet place, full of imposing but dour, grey buildings, a tartan Harrogate where respectability reigned supreme. Imagine my surprise, then, to find a bright, clean and above all lively Edinburgh basking in a pre-Festival heatwave with a pavement café on every corner and a wine bar on every street.

And lots of music librarians. Really big, mega, pure lots as the current *argot du trottoir* might put it. For people like me, not by any means the only UK delegate attending their first international conference (and please let them never become Study Weeks), that was the other big surprise. Of course we'd heard about these gatherings, where IAML members from Adelaide to Alaska came together as one big family, but this was the real, all-singing, all-ceilidhing, all whisky-guzzling thing. And it was wonderful. The joy of seeing so much enthusiasm, so many different projects in action and yet so much common ground, the realisation that American cataloguers were human after all – it was terrific. We're all going to have our own favourite highspots of the week. For me it was Laura Dankner's hugely entertaining and curiously moving paper on the English career of Paul Robeson. I'm still proud, though, of the moment when I successfully negotiated the delicate task of explaining to a delightful lady from Leipzig what the haggis she was being offered was without going into too many details (und ganz auf deutsch, natürlich).

Yet if we're all in line for canonisation, the people on the fast track to sainthood have to be the Conference Committee, who quite simply achieved miracles. Everyone who was at Edinburgh owes them an enormous debt of gratitude for all their hard work, much of it behind the scenes. I hope they take it in the right spirit when I say that, so efficient had they proved in their labours, that the whole conference seemed to run so smoothly that we were in danger of forgetting the amount of organisation it had entailed. A huge thank you to you all.

The conference, not surprisingly, colours the contents of this issue of *Brio*. Julie Crawley has submitted her own resumé of events while both Pam Thompson and Marian Hogg have contributed edited versions of the papers they gave to the Cataloguing Commission. Projects, running or planned, provide one of the two focuses of this issue; the other is British music, with substantial articles on Edward German and William Walton.

Finally, a welcome aboard to Alex Garden, who has kindly agreed to take over as Advertising Editor, and a welcome back to Antonio Rizzo after a period of illness which has prevented him from devoting himself as fully to the task of Reviews Editor as I know he would have wished.

Geoff Thomason

## 'WILLIE COMES TO TEA TOMORROW WITH SYMPHONY': HUBERT FOSS AS WALTON'S PUBLISHER

Simon Wright

In a recent *Brio* article reviewing seventy-five years of music publishing at the Oxford University Press<sup>1</sup> I hinted that the famous publishing relationship between August Johannes Jaeger of Novello & Co. and Edward Elgar was in many ways later reflected in aspects of the relationships that OUP's founding music editor Hubert Foss (1899–1953) enjoyed with the composers he signed up and worked with during his tenure with the Press. As the centenary of the birth of William Walton (1902–1983) approaches, with the inevitable reassessments of his life and music that this will bring, now is perhaps an apposite moment to glance at the rôle which Foss played in shaping Walton's career, and to note the achievements of this industrious and energetic music publisher in bringing his name and music into public view. In no small way Foss became, in every sense, Walton's "Nimrod".

Oxford University Press's music publishing department was founded in 1923, and under Foss's supervision grew rapidly to become a major player on the British musical scene. Under its imprint, thousands of choral, vocal, and instrumental publications were rapidly issued, besides a large number of important and now classic musical editions, textbooks and monographs on music. Within five years, the OUP's robust list already proudly bore a set of distinctive qualities, driven by ground rules established by its visionary editor: diversity, modernity, quality, internationality, and innovation. In 1928 Foss launched a major new project bearing the prestigious Oxford name: the Oxford Chopin Edition. That year also saw the publication of *The Oxford book of carols*, an anthology unique of its kind, and which has remained in print ever since, having sold millions of copies since publication, and incidentally laying the foundation of OUP's pre-eminence as a publisher of Christmas anthologies – anthologies to which Walton himself was later to contribute. Another Foss cornerstone was in place by 1928: Pavel Lamm's pioneering edition of *Boris Godunov*, issued jointly with the Soviet State Publishing House. Foss was also keen to identify, establish and nurture the talents of young and, in many cases, little-known composers. By 1928, as well as scores by the young William Walton, Foss had published several important works by Vaughan Williams, including *Flos campi*, *The lark ascending*, and the *Violin concerto*. Besides Vaughan Williams and Walton, Foss was rapidly acquiring, like planets round the Sun, a whole clutch of other composers whose work he nurtured, championed, and published. Indeed, by the late

<sup>1</sup> Oxford University Press and Music Publishing: a 75<sup>th</sup> Anniversary Retrospective in *Brio* 35 (1998) p.90–100.

1920s such was Foss's reputation that affectionate caricatures of his energy and vision were not uncommon – such as this from C.W. Orr:<sup>2</sup>

There's Bliss and Ireland, Arnold Bax, C.W. Orr, the Howells lad,  
And many more would write you songs to make your very bowels glad.  
Of styles there'd be considerable diversity,  
For publishers we'd choose the Press of Oxford University.

It is a pity that Walton's name cannot be worked into this particular piece of doggerel, for it was indeed he that became Foss's single major "acquisition", in terms of potential, prestige and earning power. The understanding, friendship, and professional collaboration which existed between Foss and Walton was fundamentally important for both the development of Walton's own career, and the consolidation of OUP as a serious music publisher. The date and precise circumstances of Walton's first meeting with Foss are not known. Foss almost certainly wasn't at either the 1922, 1923, or first 1926 performances of *Façade*, for the singer Dora Stevens, who was at the April 1926 New Chenil Galleries performance tried, sometime afterwards, to describe the "charm, originality, and brilliance" of the work to Hubert, with whom she was then enjoying a deepening friendship. Hubert gave a kindly but incredulous smile, and said, "I can't form any opinion till I've heard it".<sup>3</sup> Heard it he might well have done when, two months later, *Façade* was repeated at the Chenil Galleries.

Dora stated that it cannot have been very long after this that Walton came to see Hubert at OUP's London headquarters, Amen House. "Some early memory made me think that John Goss [the baritone] brought Willie there, but Hubert himself was not sure of this and was, indeed, rather vague about the actual circumstances of their first meeting."<sup>4</sup> It was, in fact, Siegfried Sassoon who had effected an introduction between Walton and Foss, for by October 1926 OUP had drawn up a publishing agreement with Walton, and the young composer was writing to Sassoon to thank him for this intervention.

Hubert Foss and Dora became engaged in February 1927, and were married at the Chapel of the Savoy in the following July. Within twelve months a firm friendship had been established between Walton and Foss, and this naturally included Dora. "During the winter of 1927–8 we met Willie frequently at concerts, he and Hubert were on very friendly terms and *Façade* was definitely the OUP's", wrote Dora.<sup>5</sup> Indeed, the publishing relationship developed rapidly, and OUP's first edition of Walton's music was the composer's own piano duet arrangement of *Portsmouth Point* which appeared in 1927. The full score appeared in the following year.

<sup>2</sup> quoted in S. Banfield, *Sensibility and English Song*. (Cambridge: Cambridge University Press, 1985), p.398)

<sup>3</sup> Chapter on Walton in the private memoirs of Dora Foss, in the possession of and reproduced by kind permission of Mrs. Diana Sparkes [née Foss] ('DFM WW'), p.1.

<sup>4</sup> DFM WW, p.2.

<sup>5</sup> DFM WW, p.2.

Dora was correct in saying that *Façade* was definitely OUP's by 1927, although a score was not published for many years to come; the ever-evolutionary nature of the work itself indeed militated against publication. However, in those early days, OUP provided basic performing material: scores, and hand-copied parts, kept up-to-date as Walton and Edith Sitwell slowly developed this complex work towards a definitive version. Foss, Walton, and Constant Lambert all had a hand in preparing these early materials, some of which survive in both the BBC and OUP libraries and archives.<sup>6</sup> It was this trio – Foss, Lambert, and Walton – that found themselves in Siena with the Sitwells, in September 1928, for the first European performances of *Façade*: two were given on 14 September, at the Rozzi Theatre, as part of the ISCM Festival. Walton, of course, was the composer, and also conducted; Lambert recited Edith Sitwell's verses; and Hubert Foss acted (as he was to do many times for Walton in the future) as adviser, companion, and friend, fixing everything from copying the music to helping out with the lighting. Foss kept Dora in touch with events in a series of letters home, and these give some idea of the vibrancy of this tour, and the development of his friendship with Walton:

"Yesterday evening I copied music and then Lambert, Walton and I dined most pleasantly and cheaply (it's very cheap here – excellent wine at 1½d a glass!) and we went to bed earlyish."<sup>7</sup>

Two days later Foss described the exotic delights of Siena as he and the "lads" hit the town – for lads they still were, all in their twenties and, as it were, off the leash.<sup>8</sup>

"Pat Hughes and the Brosa Quartet turned up at our restaurant. We all had a jolly time and then the three, Lambert, Walton, and I, went to the party. All the way up the stairs at the Palazzo Pubblico were standing gentlemen in mediaeval dress with halberds, and pages at the top in black and white stripes, looking like bulls eyes! The party was excessively dull. Long Italian speeches, and then the Venetian Quartet (who are so nice) played some old music – but alas the 'cello had two strings out of tune! When it came to a real hooter of a lady-singer Walton and I left, having shaken hands with the world in general. We went for a walk round Siena and my goodness it was hot. But it was so lovely by that pitch black starlight. Up one little street we stopped on hearing music. We were at the top of the steps to a lower level, and at the bottom was a tiny open space lit by one lamp. Four people were playing tangos on mandolins and whistling the tunes with a flexitone to help, and one or two couples were dancing. It was such a beautiful sight, so simple and romantic and peasant-like and such a change from the idiotic reception. We went quite a distance round, and then found others about in the town, and as usual on the first Festival night we sat up yarning till about two."

<sup>6</sup> A full account of the history of *Façade* and its source materials is given in the introduction to the critical full score in the William Walton Edition, Vol. 7, ed. D. Lloyd-Jones and S. Craggs (Oxford: Oxford University Press, 2000).

<sup>7</sup> 10 September 1928; quoted in DFM WW, p.2.

<sup>8</sup> 12 September 1928; quoted in DFM WW, p.2.

Foss reported to Dora that the two performances were a huge success. "I really think we shall do well with it, and performances are looming up in all sorts of places." That successful year of 1928 ended, Dora, recalled, with a wonderful Christmas present from Willie: "a large net, filled with little packets of raisins swaddled in vine leaves – charming and delicious!"

Hubert Foss was as much concerned with the physical appearance of his publications as he was with their musical content. He was deeply interested in design, print, and typography, and held firm views on music engraving styles. The Music Department during Foss's tenure rarely used the infrastructure of OUP's own celebrated printing house for its sheet music, although it was to do so later. He preferred instead to use a specialist music firm which would produce scores exactly to his specifications. This company, Henderson & Spalding, engraved many thousands of OUP music titles, besides physically printing them. It remained the Press's preferred supplier until the War years resulted in the destruction of plant and printing plates, and the company's eventual closure. Such was Foss's expertise in music graphics that he became a typographical adviser to Henderson & Spalding, and brought to bear considerable influence on the company. Indeed, OUP's music publications of the 1920s and 1930s set new industry standards in Britain at the time. Walton's early published scores shared with all OUP's music an elegance, spaciousness, and clarity entirely fitting for a university press famous not only for its publishing but also, at that time, for a 450 year heritage of fine printing.

Foss wrote extensively on the theory of music engraving, as well as on other aspects of print and design. Monographs and articles on the subject flowed from his pen, and his character was such that his ideas were automatically imposed on OUP's publications. As Foss set to work to improve standards, he was unashamed to declare that "the last fifty years' history of music printing is typographically a waste". Highest on his list of ugliness were the vocal scores of Novello & Co., set in moveable type. In this process, a phrase of three joined quavers demands sixteen pieces of type for its composition. Foss called this jig-saw approach "palpably makeshift", the result utterly lacking in distinction, and the whole nothing better than the common type of an ordinary jobbing printer. Henderson & Spalding addressed the various concerns of Foss, and in 1927, under his personal supervision, introduced a brand new set of specially designed music punches. From that date also Henderson & Spalding's almost universal application of photolithography on heavy, creamy, and slightly glossed paper ensured that even modest OUP music publications carried a classy, high-quality look. Foss's care over the presentation of scores caused Donald Tovey to write, in 1937, that "nobody produces music more beautifully than the OUP."<sup>9</sup>

<sup>9</sup> DFM, Tovey, p.12. For Foss's own writings on music engraving and printing see, for example, Modern styles in music printing in England in *The Fleuron*, 3, (1924) repr. in F. Meynell and H. Simon, *Fleuron Anthology*, Toronto: University of Toronto Press (1973) p.119–131; The plight of music printing in *Music review*, Vol. II, no. 3 (August 1941) p.215–219; see also the prospectus *Some practical considerations about good printing with specimens of types and examples of music* issued by Henderson & Spalding (n.d.), almost certainly authored by Foss. A useful survey is P. Foden and P. Nash, The wet grass of bookishness: Hubert J. Foss as Book Designer in *Matrix*, 14 (1992), p. 139–47.

One of Foss's earliest, most brilliant moves in establishing his newly acquired composers was to create unique visual identities for the covers of the published scores of each. Modern marketing terms such as "branding", "livery", or "corporate identity" did not occur to Foss. From the beginning, he simply saw striking cover design and elegantly engraved music pages as indivisible elements of a whole object.

Music cover design reveals information not only about the music wrapped within, but rather gives a sense of period, of social setting, and of the artistic, political, and social milieu. Publishers of popular music in the middle and late nineteenth century realised that bright, imaginative covers sold sheet music. Many designs were produced which are now prized as works of art. The British firm Francis Brothers and Day, which later became Francis, Day & Hunter, for example, produced countless songs in full colour covers, with exquisitely executed pastel pictures revelling in the sentimental symbolism of late Victoriana. Later, on the continent, in the 1930s, the Austrian house Wiener Boheme Verlag, produced a series of *art deco* covers of extremely high artistic merit, depicting women's faces in pinks, greys, and blacks. Serious music publishers, on the other hand, seemed almost reluctant to dress their productions in such finery. Although the familiar and elaborate brown Novello vocal score cover, and the green or pink standard wrappings of Peters Edition are now design icons in their own right, they are also clichés. The Prout edition of *Messiah* and the vocal score of Elgar's *The Apostles*, both published by Novello in 1904, appeared in essentially the same cover; the impression created was reactionary and anti-progressive. In 1927, Walton and Osbert Sitwell attended a private concert in homage to and in the presence of the seventy year-old Elgar, and Osbert famously commented that one could hear, through the music, "the whirr of the wings of the Angel of Death". The covers in which Elgar's publishers issued his works did little to dispel this impression.

Of course, there were exceptions, and isolated serious musical works did appear in covers of high artistic merit during the early part of the twentieth century. Just one year after the publication of the two Novello scores just mentioned, Debussy famously specified, for the cover of Durand's full score of his *La mer*, a fragment from Hokusai's print *The hollow of the wave off Kanagawa*. However, such cases were exception rather than rule, and were generally driven by composer, not publisher. On the whole, classical music publishers remained conservative, stuffily imagining that the music would sell itself, without unnecessary outlay on expensive illustrations and printing.

The covers commissioned by Foss for OUP's Music Department reflect both his vision, and also the light-headedness, the new start, of a nation which had just emerged heavily scathed from a world war of inconceivable terror. Hubert Foss had a clean slate, and from it he supervised a series of music covers unique in British music publishing, which together with the quality of the music that they decorated, spurred his rivals and competitors to follow suit. For the productions of the enigmatic Bernard Van Dieren, Foss chose a buff cover, bearing a sculpted Greco-Roman bust, complete with laurel wreath: all text appears as if carved in stone. These mystic,

quasi-antique designs echo perfectly Foss's observations on Van Dieren himself: "I never knew if Bernard was God or the Devil".<sup>10</sup> Van Dieren's friend Philip Heseltine was also published by Foss during the 1920s, under his pseudonym Peter Warlock. For Warlock's series of *Elizabethan songs*, Foss commissioned an elaborate Rococo cartouche, carrying the required sense of refined antiquity with which Warlock liked to be associated. The style of covers adopted by Foss for Constant Lambert, on the other hand, was clean, modern, and progressive. Simple and stylised line drawings adorn the piano reduction scores of *Pomona* and *Romeo and Juliet*, while special designs and woodcuts were commissioned from the artist Michael Ayrton for the deluxe edition vocal score of *Summer's last will and testament*. The famous cover of *The Rio Grande* of 1928 is still in use on the current vocal score, seventy two years later. The montage design is by John Banting, who produced ballet sets (including that for *Pomona*) and posters (for example, for Shell Oil), as well as becoming art editor for Strand Films. The *Rio Grande* cover draws together symbolic representations of a horse's head, a ship's prow, and a Latin American town.

Just as *Façade* itself sprang directly from Walton's famous intimacy with the Sitwells, so the very cover design of his OUP scores was the direct result of their intervention. This design became the most famous and well-loved of all the covers issued under Foss. It came into use on OUP's very first Walton publications, and remained current until the early 1950s – ten years after Foss's resignation from the Press.

As well as the family seat at Renishaw Hall, south east of Sheffield, the Sitwells also owned a mediaeval Italian castle, Montegufoni, which Edith, Osbert, and Sacheverell's father, Sir George, had bought in 1909. Situated a-top an olive-tree covered prominence, the castle's many and rambling rooms are covered by pantiled roofs, and boast hundreds of arched, shuttered windows. Inside, long corridors and a maze of steps and courtyards are crowned by a castellated campanile, itself topped by a spire. Walton visited Italy with the Sitwells for the first time in 1920, and in spring 1921 was at Montegufoni with Sachie and Osbert. Aldous Huxley was there too, and declared that the castle was "the most amazing place I have ever seen in my life". It had always been Sir George's intention to restore Montegufoni to its former grandeur. A scheme to commission Picasso to paint murals there came, however, to nothing. Instead, Sachie's friend the Italian artist Gino Severini was approached. He responded with a magnificent series of murals depicting the Sitwells themselves as the harlequinade figures of the Italian *commedia dell'arte*.

During the years immediately prior to the First War Gino Severini (1883–1966) had been closely allied to the Futurist movement of Filippo Marinetti: he had signed the two manifestos of the Futurist painters, both of 1910. During the 'teens, Severini worked by combining the Cubist idiom of Picasso with the Futurist dynamic of conflict, speed, flight, and motion, and his war pictures (stylised cannon, flags, and ships) confirm that by 1915 he

<sup>10</sup> DFM, Van Dieren, p.1

had realised that naturalistic representation had less value than the symbol, expressed through colour and rhythm of form. Severini was a gentle, reflective Epicurean, and his own ideology did not always match the glorification of war, machinery, and motion advocated by the Futurists. *Their* ideology was soon to be shown, in any case, as sham and distasteful by the wholly unexpected and exaggerated carnage of war itself. In the 1920s Severini reverted to a more naturalistic style, and exploited the decorative possibilities of Cubism, particularly in his many murals. The softening of his own aesthetic was confirmed in his 1921 book *Du cubisme au classicisme*, written at the time of the Montegufoni murals. One of these was adapted for use on the cover of Sachie Sitwell's first book of poetry, *The hundred and one Harlequinades* (1922): Sachie is depicted pouring wine in a balcony garden, dressed in the red and white spangles of harlequinade. In that same year, Severini designed the cover and frontispiece for the private edition of Edith's *Façade* poems, and in 1927 he provided the wrapper for Sachie's 1927 collection of poetry *The cyder feast*. The Siena performances of *Façade* were given before a *sipario* (curtain), designed by Severini. (This is now lost. No photograph or sketch exists, and, to date, all efforts to locate this Waltonian Holy Grail have failed.) Severini, through the 1920s, thus established a firm artistic relationship with the Sitwells, and *Façade*. Who better, then, than he to design the OUP house cover for William Walton's scores?

The Severini design for Walton is shown in Figure 1, as it first appeared on the full score of *Portsmouth Point* – one of its earliest uses. *Portsmouth Point* was dedicated to Siegfried Sassoon who had, it will be remembered, introduced Walton to Foss and the OUP. Severini's design is essentially an *art deco* answer to the quasi-baroque cartouche of Warlock's scores. As in this, Severini depicts musical instruments, flowers, and leaves. Similarly, there is a large blank open space to accommodate the wording. Both designs show the relevant work's date, but with the significant difference that on Warlock the year is shown in Roman numerals, while on Walton it is Arabic. There the similarities end.

In Severini's war pictures a cluster of symbols gave an appropriate message. So here, the various gathered symbols say "music": the lute bowl, manuscript paper, violin body, and dismembered oboe. The stylisation of these symbols might have been lifted from Picasso, which of course proclaimed "modernity". But it is noteworthy that one of Severini's own slightly earlier pictures, *Still Life: Music* of 1919, experimented in this same, very stylised, symbolism of musical elements. That picture showed a disembodied violin, and, almost as a montage element, the cover of a violin part from Verdi's *Otello*. The flowers and leaves in the Walton design speak of gardens and natural abundance, a prescient view of Walton's later self-created Ischian Eden. For those in the know, the tiny initials in the bottom right corner would also say "Gino Severini", and thus "Sitwells" and "Italy". The only inexplicable and in some way unsatisfactory feature of the design is the curious black line at the top, which seems to serve no purpose beyond completely enclosing the central white space.

The design's black, pastel green, and grey shadings immediately pronounce a "colour" for Walton: green. Percy Scholes, in the monumental *Oxford companion to music* published by Foss in 1938, wrote a magnificent and idiosyncratic essay on *Colour and music*. In this, he maintained it was possible to associate sounds and timbres with particular colours. The Severini design certainly puts in place a "green" connotation for Walton. This, of course, is another pre-echo of his later celebrated island gardens and their seascapes.

The filling-in of the design's central white space initially fell to Foss's typographically expert eye, but its management later became slightly debased in the less careful hands of others. The typeface originally chosen by Foss is an elegant *sans-serif*, and the vertical alignment of the composer's name provides a pleasing symmetry. This symmetry is enhanced by the chance alliteration of the "W"s in Walton's two names, and the "M" and "N" respectively, with which they end. "Walton" is, of course, one letter shorter than "William", but this shortfall provides for some equally pleasing asymmetry: a neat rule, and the date – always that of composition, not publication. The cover carries minimal text, without even bearing a retail price. The publisher name is carefully arranged as "Oxford University" on one line, and "Press" on the next, neatly avoiding a clash with the oboe. In this very early use, note also the unusual but very elegant use of the ellipsis – a feature not repeated on any other Walton score.

Foss used the Severini design for almost every Walton score issued by OUP during his tenure. Different circumstances of printing caused inevitable variations in the colour resolution: the green itself covered a surprisingly broad spectrum over the years. Careless imposition of plate to paper, or of trimming, also resulted in variations in the bleeding-off points. The design itself, however, remained absolutely unaltered throughout its life. Visually pleasing, and loved by Walton, OUP was pleased to use the design over many years. Beside the cover design and the Siena curtain, Walton's own connection with Severini was consolidated when the artist also designed for him a fine, personalised bookplate, significantly depicting a harlequin.

Walton scores under Foss without Severini were rare. The piano arrangement of music from Walton's first film score, *Escape me never* of 1935, is one example, and understandably uses a montage of stills from the film as its selling point. Like all good publishers, Foss exercised a discretionary balance between artistic merit and commercialism, and in this case the need to attract popular sales tipped the scale. When this item was published in the summer of 1935, Walton wrote to Foss in typically self-deprecatory manner: "My dear Hubert, Thank you for your letters & the copy of *E.M.N.*. The cover is grand – if only the inside was as good."<sup>11</sup>

Severini's design was discontinued in 1951: the last new score on which it appeared was the *Two pieces for violin and piano*. Ironically, the score of Walton's that really should have borne a Severini cover – *Façade: an entertainment* – never appeared using it. The work's long gestation to its final form, from 1922 to 1950, meant that Foss himself never published a score,

<sup>11</sup> DFM WW, p.29

although he had wished to do so. When his successors issued the supposedly definitive score in 1951, its cover bore not Severini, but a rather drab reproduction of John Piper's splendid 1942 *Façade* curtain design of castle, lake, moon, and dragonfly.

On the reverse covers of scores, Foss even overhauled completely the traditional music publishers' display advertisement. French publishers, in particular, were notorious for packing dense amounts of text onto these pages. The back cover of the fine full score of the *Viola concerto* (published in 1930), for example, exhibits all the Foss hallmarks of limited (but adequate) information, clarity, space, and discreet ornamentation, and is all the more effective for that.

In the music pages of Walton's scores, Foss typically was as concerned with white space as he was with black ink, and this is reflected in the clear, economical image presented. Characteristically, whole empty bars are simply blank, and do not carry any rests: an important feature of Henderson & Spalding's "clean" engraving style. There is only one-side brace, grouping all instrumental families; the same typeface is used for all labels, accolades, and instructions. The system dividing rules and rehearsal figures are discreet and unobtrusive, and the dotted extensions of *rallentando* markings are clear and modest.

During the 1930s, the professional and personal relationship between Foss and Walton deepened, and it seems that Foss was on hand at every major triumph or upturn in the composer's career. And at every disappointment too. It is often postulated that Walton somehow inherited the mantle of Elgar: if this is so, then the September 1932 meeting of the Three Choirs Festival, at Worcester, was surely the moment that this, in a symbolic sense, happened. Elgar's long-standing Three Choirs supremacy was in its last, golden years. Only six weeks before the opening of the 1932 Festival Elgar had made the now-famous recording of his *Violin concerto* with the boy Yehudi Menuhin, and just before the Festival he had heard a selection of advance cuts from the masters. Elgar himself, now aged 75, took the baton at several Festival concerts and, in between times, held court at Marl Bank, entertaining friends, and doubtless reminiscing over Festivals past.

Walton was at Worcester specifically to conduct his *Viola concerto*, with Tertis. He, together with Hubert Foss and Dora, stayed the Festival week not in the city, but at Great Malvern, some eight miles away. They motored in for the concerts that they wished to attend, and also used the week for local sight-seeing jaunts, such as to the Wye Valley at Symonds Yat. Dora recalls that they stayed at the Foley Arms, Malvern's finest hotel, which to this day affords fine views of the Vale of Severn, Bredon, and Cotswold from its dining- and ballrooms. Foss's reason for accompanying Walton was to support him at the performance of the concerto, a work he had championed since its composition. In the April 1930 issue of *The Chesterian* he had written an enthusiastic appreciation of Walton,<sup>12</sup> in which he said that the concerto "indeed puts a final coping-stone upon our already rising hopes

<sup>12</sup> 'William Walton', *The Chesterian*, April 1930, p.175-181.

that in him we have a composer of growing importance". For a Henry Wood Promenade Concert performance in August 1930 Foss had written a note in which he pronounced the work Walton's finest to date. Its sound world, he claimed, despite the work's buoyancy, "is finally lyrical and rather dark-sounding". A recipe, one would have thought, for Elgar's seal of approval. But at this very Three Choirs performance Elgar was famously dismissive of the younger man's music, deploring the whole concerto as un-idiosyncratic for a stringed instrument. Walton left the Festival feeling dismal. While the three cathedral doors remained firmly shut against *Belshazzar's Feast* Walton could never really feel comfortable in the ambience of these September festivals, still dominated by the spirit of the ageing Elgar. Yet he knew in his heart that the concerto had been a triumph, and that the tide was soon to turn in his favour. After the Festival he wrote a card to Hubert: "I enjoyed being with you both, in fact I don't know what I should have done without your presence at that dismal festival which we so successfully avoided."

Just weeks after the Festival, on 10 October, Hubert and Dora gave a recital at the Wigmore Hall which included the first public performance of *Three poems by Edith Sitwell set to music by William Walton (Daphne, Through gilded trellises, Old Sir Faulk)*, three songs which Walton had composed earlier that year. Walton was unable to attend the performance, but had been present at their first private performance, which had taken place at the Fosses' home, Nightingale Corner in Rickmansworth, on 9 April. The songs were his personal mark of friendship and a gift to the Fosses, and were dedicated to his publisher and his wife, who recorded them together in March 1940.<sup>13</sup> "We had some hilarious times working them up," recalled Dora, "and we felt very flattered and pleased to think he wrote them for me to sing. They are extremely difficult as the tessitura is, on the whole, very high – but enormous fun to do."<sup>14</sup>

It was at the time of the 1932 Three Choirs Festival that rumours of a new symphony – the third – by Elgar began to circulate. A major orchestral work from England's senior composer was something to be eagerly anticipated and discussed. But at that very time, news of another symphony, that by Walton, also became current. The public and the critics began eagerly to await both. It seemed as if a race was on. Elgar privately knew that he would never complete his work, and Walton, to his own friends, confessed his difficulties in getting his own symphony off the ground. With the public eagerly awaiting both, behind the scenes there was a symphonic stalemate.

Shortly after the Three Choirs interlude, Walton wrote to Dora that "the symphony shows definite signs of being on the move". He had written about 40 bars, but seemed uncertain about completing the whole work for the planned performance in the following April. Several months later, writing from the residence of Imma von Doernberg (to whom the completed symphony was eventually to be dedicated), Walton confessed to Hubert and Dora that he was "stuck" – to be precise, stuck on two "A"s an octave apart. "When I'm likely to move, is I regret to say, unknown." He had already

<sup>13</sup> Decca M489-90 (DR4462-4). Re-issued on Dutton CDAX 8003.

<sup>14</sup> DFM, WW, p.6.

written to Hamilton Harty, postponing performance of the symphony until the following season, and suggesting the *Viola concerto* in its place.<sup>15</sup> At the same time, Walton asked Foss's opinion on Bax's *Symphony no. 4* – evidence that he was certainly not writing his own work in isolation.

For a time, it seemed that the public would wait in vain for both Elgar's and Walton's symphonies. During 1933 Elgar worked with a new and amazingly renewed vitality on his work but, by the end of that year, knew that he was seriously ill and that his Symphony would never be complete: it was at this time that he begged his friends that no one should ever "tinker with it". Elgar died on 23 February 1934, and the symphony remained an incomplete mass of finished and unfinished passages and fragments. Walton's Symphony, already billed for performance by the London Symphony Orchestra in March 1934, was not ready, and in the event the very concert at which it was to have been performed was turned into an Elgar memorial. Other contenders for the great British symphony of the 1930s were springing up. At the same time as Walton and Elgar were grappling with the problems of working within symphonic form in the twentieth century's fourth decade, Vaughan Williams was writing his fourth, first performed in April 1935, and dedicated to Bax. And the fourth symphony of Bax, referred to by Walton, had first been heard in London in December 1932, following a US première earlier in the year. Bax's fifth was premièred in London in January 1934. In a true sense, however, the prize for the great and expected British symphony eventually did go to Walton – although at the time of Elgar's death such a triumph still seemed far from Walton's grasp.

Hubert Foss, with his usual critical percipience, had concluded his 1930 *Chesterian* article with words that quite simply describe the as yet unwritten Walton symphony:

"A glance at one of Walton's scores, and even better, a comparison of them with the piano versions, shows immediately that he is an orchestral writer first and foremost – one indeed who, by knowing them, can resist the temptations of colour and mere sound. The truth about Walton is that, outside his musical talents, he has a well organised and balanced brain, and this, coupled with an inherent sense of style, has made him into a good composer, as with a slight change of attributes, it would have made him into a similarly good painter. The next few works of Walton will inevitably show how strong is his natural musical ability: I have no fears about the development of his mind."

The passage to birth of Walton's symphony was famously difficult, and its slow gestation combined with the machinations of British orchestral life and requirements resulted in two "première" performances (the first three movements on 3 December 1934, and the complete work on 6 November 1935).<sup>16</sup> Throughout the work's period of composition (and even afterwards,

<sup>15</sup> DFM WW, p.20.

<sup>16</sup> The work's compositional, performance, and reception histories are fully covered in the introduction to the critical full score in the William Walton Edition, Vol. 9, ed. D. Lloyd-Jones, (Oxford: Oxford University Press, 1998).

particularly during the recording sessions for Decca in December 1935<sup>17</sup>) it was to Foss that Walton most frequently turned, seeking his opinion on matters not only of scoring and structure, but also of the politics of the situation surrounding the first performances. In June 1933 Foss was in Amsterdam for a performance of *Belshazzar's Feast*, and during the visit was able to see substantial sections of the manuscript. Throughout the following months Walton and Foss were regularly in touch over the work, and Walton would write to Dora too – for example in a letter dated 21 July 1934, in which he gloomily predicts that he will "have to begin this movement all over again".<sup>18</sup> It was Foss to whom Walton first showed a version of what was to be the Finale's famous *focosamente* fugue subject, and it was on 30 August 1935 that Walton was able to telephone Foss with the news that the score was finally complete. On 2 September Foss characteristically understated the news in a telegram to Dora (who was staying away at Mundesley): "Willie comes to tea tomorrow with Symphony".<sup>19</sup> With these words the warm, intimate, and yet professional nature of the relationship between this composer and publisher falls sharply into focus.

Hubert Foss resigned from Oxford University Press in 1941, and for the next twelve years worked as a freelance musician, composer, broadcaster, and writer. Just after accepting the post as Editor of the *Musical Times*, Hubert Foss died following a stroke on 27 May 1953. Three years before his death, Foss had published the first major study of the life and music of Ralph Vaughan Williams.<sup>20</sup> In Foss's papers at his death were found notes for what would have similarly been the first full-scale study of Walton's music. Though technically far removed from his erstwhile rôle as the composer's publisher, Hubert Foss remained, even to the end, William Walton's "Nimrod".

*The author wishes to acknowledge the kind help of Diana Sparkes and Kathryn Fortescue in the preparation of this article.*

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<sup>17</sup> London Symphony Orchestra/Sir Hamilton Harty, Decca X108-113 (TA2078, 2083-93). Re-issued on Dutton CDAX 8003.

<sup>18</sup> DFM WW, p. 25A.

<sup>19</sup> DFM WW, p.31.

<sup>20</sup> *Ralph Vaughan Williams: A Study*, (London: Harrap, 1950).

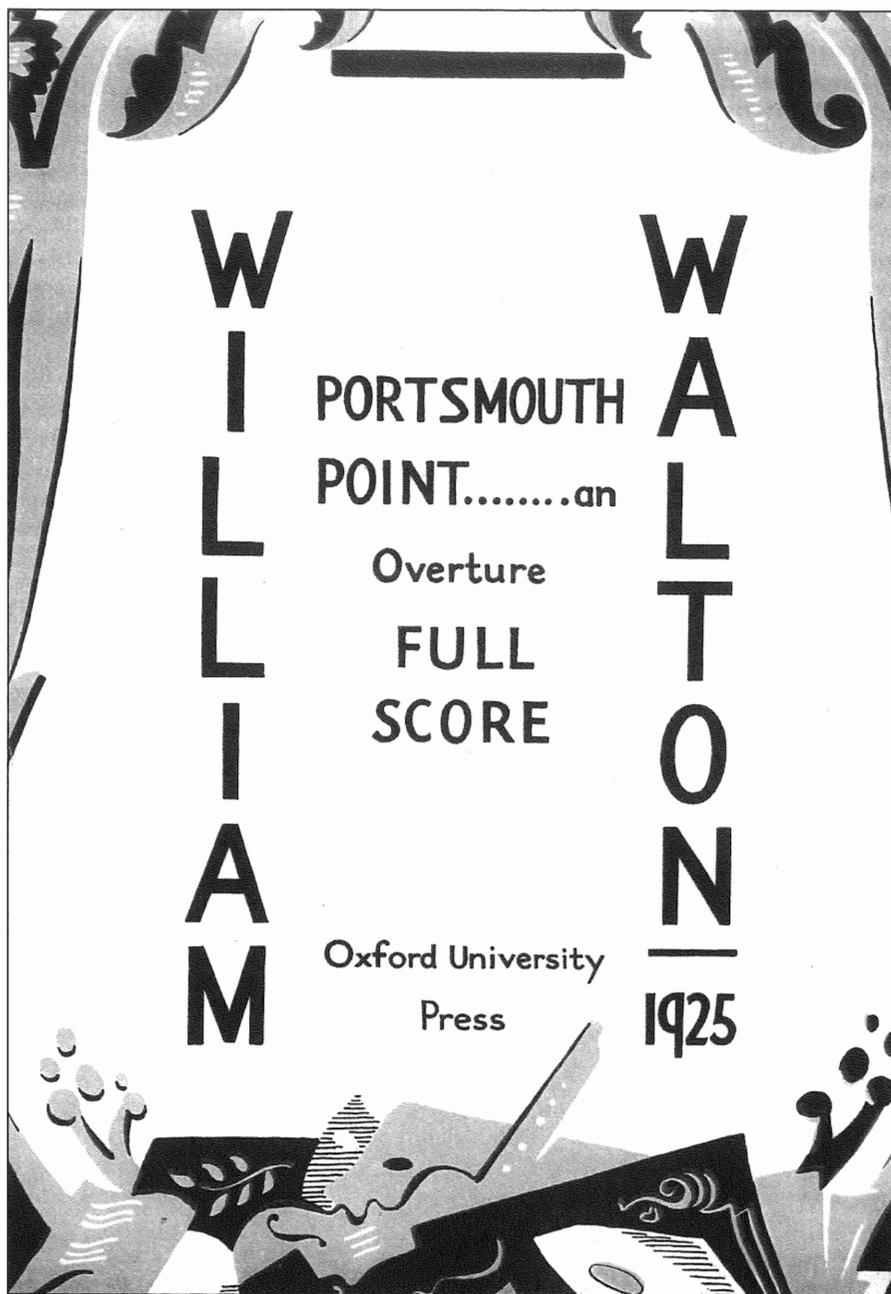


Figure 1  
Detail from Gino Severini's cover design for the music of William Walton:  
*Portsmouth Point* full score (published 1928).

## IAML Conference 2000 in Edinburgh

Julie Crawley

Representatives from 34 different countries attended the IAML Conference in Edinburgh, held from 6<sup>th</sup> to 11<sup>th</sup> August 2000. The countries ranged from Argentina to Estonia, Poland to South Africa and from as far afield as Japan, Australia and New Zealand. The city of Edinburgh was alive with activity, with street performers and parades of bagpipe players. Leaflets were thrust into your hands advertising the events taking place during and following the conference, which just happened to be in the week before the International Edinburgh Festival! Over 130 delegates attended from the UK branch and for many of them it was their first International IAML Conference, the first one on UK soil since Oxford in 1989. It was a great opportunity for UK members to get more involved with the parent association and to form closer links with it. Perhaps it will inspire more members to contribute to *Fontes*<sup>1</sup>, to peruse the IAML website<sup>2</sup> and to join the IAML-L e-mail list.<sup>3</sup>

The conference was officially opened by its patron Sir Peter Maxwell Davies in the sumptuous surroundings of the Playfair Library. The following morning Sir Peter presented the opening talk, entitled *How to swindle a composer*. He conveyed his personal views on the odds facing anyone wishing to become a professional composer. His talk progressed from the development of young children, to teaching in schools (drawn from his experience as a schoolteacher in Cirencester) to the training of young composers at music college. Mention was made of his indebtedness to music libraries in his development as a composer, with particular reference to the Henry Watson Music Library in Manchester. Earlier this year the library received serious threats to its services and received support from Sir Peter (along with other notable figures from the music world) in the national press.<sup>4</sup>

The social events were a huge success, cracking off with a wonderful ice-breaking ceilidh. Roger Taylor (Chair of the Conference Committee) and Pam Thompson (IAML President) led the opening dance of the Gay Gordons. McRog, as Roger Taylor is known to all IAML(UK) website<sup>5</sup> and e-mail list readers, donned a tartan "Jimmy hat" with ginger locks, and photos are making their way to the IAML(UK) archive. During the week there were two specially organised concerts. Lucy Carolan played us a wonderful selection of harpsichord pieces, including selections from *Curious*

<sup>1</sup> Fontes Artis Musicae

<sup>2</sup> IAML Home Page – <http://www.cilea.it/music/iaml/iamlhome.htm>

<sup>3</sup> Information on how to subscribe – <http://www.cilea.it/music/iaml/iamlener.htm/IAML-L>

<sup>4</sup> *The Daily Telegraph*, for example, carried a letter on 1 February 2000

<sup>5</sup> IAML(UK) Home Page – <http://www.music.ox.ac.uk/IAML/>

*Scots Tunes* by the Scots composer James Oswald (1711–69) in St Cecilia's Hall, University of Edinburgh and on the Thursday evening we were all entranced by Cappella Nova who sung music by Byrd, Maxwell Davies and Robert Carvor in the wonderful setting of St Giles Cathedral. The serene, ethereal sounds within contrasted with the revelling of the city outside to the music of bagpipes and drums, as the Festival Fringe events got into full swing!

The conference papers covered diverse issues, from copyright to "metadata and MP3". The Commission on Audio Visual Materials focussed its first session on sound archives and sound recordings in the Baltic Republics, with speakers from Lithuania, Latvia and Estonia. Per-Erik Brolinson from Stockholm University presented a fascinating paper on the concept of the musical work in modern popular music, which illustrated the importance of the music producer. Leslie Troutman (University of Illinois) and Alan Green (Ohio State) gave a detailed evaluation of the three online periodical indexes for music: *RILM*, *IIMP* and *MI*,<sup>6</sup> and revealed just how deceptive all three are. Their research showed that the *International Index for Music Periodicals* was in fact the least international in its periodical coverage, while the *Répertoire International de Littérature Musicale* was seen as the least comprehensively indexed, though the most scholarly and international. However, the clear message was that there were unacknowledged gaps in the indexing of all three products, and that what you are actually searching is not always what you are led to believe.

As usual at International Conferences a large number of the talks related to projects, collections and current issues of the host branch, and many UK members gave papers on all sectors of the library community. Closest to home, Catherine Owen presented a paper describing the multimedia catalogue *Five Centuries of Scottish Music*. The project was devised by Glasgow University Music Department and the Scottish Music Information Centre. It aimed to represent a wide cross-section of Scottish music, and presently incorporates the work of ten composers. Having joined forces with the Performing Arts Data Service (PADS), Catherine Owen (Director of PADS) described some of the issues related to the application of the Dublin Core. A Public Libraries contingent, namely Malcolm Lewis, Margaret Roll and Chris Muncy, gave a graphic account of the damaging effects of local government reorganisation on music library services in England, in particular in Buckinghamshire and Berkshire. For the Research Libraries Branch, Hugh Cobbe described some of the means available to The British Library for purchasing collections. Richard Andrewes discussed some of the collections held by the smaller libraries within Cambridge University, and Geoff Thomason gave us a fascinating account of how some of Elgar's letters came to be held by the Royal Northern College of Music. Speakers from the BBC and the Public Record Office in London gave papers in the Archives session, revealing some of the wealth of resources available through these establishments.

<sup>6</sup> *Répertoire International de Littérature Musicale (RILM)*, *International Index for Music Periodicals (IIMP)* and *Music Index (MI)*.

While IAML has its "R" projects (*RISM*, *RILM*, *RIPM* and *RIdIM*)<sup>7</sup>, IAML (UK) is acquiring its "E" projects under the name of *Encore!* and *Ensemble*. Both have received funding in the last year and represent huge steps forward for music libraries. *Encore!*, funded by The British Library, aims to provide a single union catalogue for locating orchestral and vocal sets held in public and academic libraries in the UK. The first stage, covering vocal sets for about half the UK went live on the Internet in June 2000. *Ensemble*, funded by the Research Support Libraries Programme of the UK Higher Education Funding Councils, is a consortium of conservatoire and university libraries working together to speed up the retro-conversion of catalogue records for printed music. Phase One of the project covers printed music from 1850–1975, and Phase Two is intended to cover works from 1800. Having established core bibliographic standards the consortium members intend to share their music catalogue records free of charge and to employ additional cataloguers to undertake the work necessary to fulfil the project.

The conference programme was so packed that it was impossible to attend everything, with many talks and working meetings running simultaneously, and interesting exhibitors' stands offering demonstrations of online products, as well as catalogues, books and CDs. It was a wonderful opportunity to put faces to names and to make and renew acquaintances. The discussions between sessions, continuing in the restaurants and bars (or was it bars and restaurants), are usually just as valuable as the sessions themselves. However, the level and amount of scheduled work covered during the week was evident in the closing session held in McEwan Hall, when it was revealed just how much IAML had achieved. The commissions and working groups and celebrated "R" projects (*RISM*, *RILM*, *RIPM* and *RIdIM*) all had much to report on, with the report from the Cataloguing Commission interrupted briefly by the fleeting apparition of Sister Blanche.

As usual, the success of an event like this is down to the hard work of many people, and to the extraordinary dedication of some. To name some of the people would be to leave out others but the many years of planning, hard work and good humour were recognised by everyone and the success of the week was acknowledged by all. Congratulations everyone!

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<sup>7</sup> *Répertoire International des Sources Musicales (RISM)*, *Répertoire International de Littérature Musicale (RILM)*, *Répertoire International de la Presse Musicale (RIPM)* and *Répertoire International d'Iconographie Musicale (RIdIM)*.

## MUSIC LIBRARIES ONLINE

Marian Hogg

*This is an edited version of the presentation to the Cataloguing Commission of IAML in Edinburgh in August 2000*

### What is Music Libraries Online?

The Music Libraries Online (MLO) project is creating a virtual union catalogue for music libraries in the UK using the Z39.50 standard. In effect, this will provide a single access point, via the web, through which any user with internet access can search the catalogues of the partner libraries simultaneously. It is not a new catalogue, but provides a new kind of access to existing catalogues. It differs from a physical union catalogue, such as COPAC<sup>1</sup>, or the Conservatoire database created for the Ensemble<sup>2</sup> project, in which the bibliographic records of several catalogues are brought together to a single database. The MLO project has not involved either the production of new catalogue records or the transfer of records onto a central server. Instead, software on the central server "translates" the searches from the web interface, and then does a parallel, live, search on the partner catalogues, returning a single set of results.

### Background to the eLib programme

MLO is being funded for three years by JISC (Joint Information Systems Committee) under the eLib programme<sup>3</sup>. It is one of four similar projects, known as "clumps" (in that they represent "clumps" of resources), and is being funded as a pilot project, to test the effectiveness of the Z39.50 standard used in this way. The other three projects are based on regional groups of catalogues. MLO is the only subject clump, and as well as working towards a potentially rich resource for the music library community, it is also testing the benefits of a virtual union catalogue for specialist library communities in general.

<sup>1</sup> COPAC is a union catalogue providing access to the merged online catalogues of members of the Consortium of University Research Libraries (CURL): URL <http://copac.ac.uk>

<sup>2</sup> The RSLP Ensemble project represents a sub-set of members of CURL and members of the MLO consortium. Among their aims is a commitment to shared resource description and reciprocity of access to collections. URL: <http://www.is.bham.ac.uk/rslp/ensemble.htm>

<sup>3</sup> Details of the many projects funded under the eLib programme are at URL: <http://www.ukoln.ac.uk/services/elib/>

### Z39.50

The virtual union catalogue is made possible by using Z39.50. Z39.50 is communications standard which describes the rules and procedures for communicating between two computer systems for searching and retrieving information. Significantly, it allows the remote search and retrieval of structured data from multiple databases, which is why it is appropriate to apply to bibliographic data. Z39.50 provides a consistent view of information not only from different databases, but from different library systems, so the user can use one interface to interrogate many different systems. It thus avoids the duplication of bibliographic records which a physical union catalogue demands<sup>4</sup>.

### Consortium partners

The primary partners in the consortium are the nine specialist music colleges in the UK:

Birmingham Conservatoire

Guildhall School of Music and Drama

Leeds College of Music

Royal Academy of Music

Royal College of Music

Royal Northern College of Music

Royal Scottish Academy of Music and Drama

Trinity College of Music (lead institution)

Welsh College of Music and Drama

These are the libraries that came together to put a bid for funding to the JISC; they also represent some of the most significant music collections in the country. Between them they use five different library systems, (Unicorn, GEAC, Olib, epixtech and Voyager), thus making them an appropriate test bed for the possibilities of searching for similar bibliographic records across multiple systems. In addition to the specialist music colleges, the project also includes secondary partners from across the library sector. The secondary partners are:

Oxford University Music Faculty

University of London (Senate House)

Birmingham University

<sup>4</sup> Further information on the Z39.50 standard can be found at URL: <http://www.ukoln.ac.uk/dlis/z3950/>

Huddersfield University  
 Birmingham Central Library  
 Westminster Central Library

Our secondary partners include four university music department libraries, two public libraries, and the British Music Information Centre. As well as adding further, different, library systems, the inclusion of these different types of libraries have implications both for the implementation of the Z39.50 standard, and in terms of management and policy issues, which will be discussed later.

### Z39.50 Profile

Although Z39.50 is a recognised standard, it has been implemented differently by different library systems. This means that any group of users of the standards, such as a clumps, need to develop their own "profile". The Z39.50 systems use attribute sets to define the type of search to be undertaken. This means the MARC fields in the catalogues need to be mapped onto the appropriate Z39.50 attribute, eg. 1003 is the Z attribute for Author. However, an "author" search may be more complex than that, and include names, personal names, editors, and combined Author-title searches etc. It is possible to map all these onto the same search, for reasonably reliable results, as long as all the servers support the same Z attributes. Part of the project's work of improving the reliability of results is in the correct configuration of each of the partner libraries' Z39.50 servers.

Even when the servers support the same attributes the search will not necessarily be carried out identically. This is mainly to do with how the indexes have been created on the different catalogues; if the indexes are built from different sets of MARC tags they will produce different results. For instance, many "Author" searches will retrieve anything from a Name index, returning editors, illustrators, performers etc'. A search for Rachmaninov as a composer will then return all the results for him as editor, performer, arranger as well.

To a certain extent, the correct mapping of MARC fields and the establishment of a consistent Z39.50 profile among the partner libraries will get around these problems and produce a reasonably consistent set of results. However, a clump using Z39.50 will not currently be able to provide the same level of accuracy as the search of an average OPAC, for the reasons given above. The work needed to reach that level of accuracy and retrieval involves further development on Z39.50 profile, their implementation by systems vendors, and in some cases the re-indexing of databases. Music Libraries Online is working to achieve interoperability within its partner libraries through analysis of their current use of MARC, the searching

\* Further discussion on the issues of bibliographic retrieval using Z39.50 can be found in "Practical Clumping", an article by Mick Ridley of the BOPAC project, in the online journal Ariadne: <http://www.ariadne.ac.uk/issue20/bopac>

requirements of users, and the appropriate mapping of fields to the Z attributes. One of its major achievements has been to add extra data elements, covering specialist music data, to the Z39.50 profile; these have now been adopted within the international Z39.50 prototype.

### Bibliographic standards

In addition to the development of the Z39.50 profile, it was also necessary for us to look at how bibliographic standards differed among our partners. From our study of current practice, it became clear that because of the perceived inadequacy of international rules and standards for music cataloguing, each library has developed its own local uses and modifications of both MARC and AACR2. While this is not necessarily a problem while the catalogues work independently of each other, it does become a significant problem in a virtual union catalogue. As a first step towards harmonising the various practices, the Bibliographic Standards Group have drawn up a Core Bibliographic Record<sup>4</sup> for search and display, which closely resembles the core record for printed music agreed by IAML. Although some differences in the interpretation of MARC can be accommodated by the mapping of fields, as described above, the consistency of the way data is presented within the MARC fields is crucial to accurate retrieval. As small specialist libraries, many of our partners have developed user-driven catalogues, in other words they have been influenced by a familiar understanding of how their users search their catalogues, as much as by international standards. This may well be a preferable option within a particular institution, but creates problems for cross-searching. Areas of inconsistency we identified include transliteration of non-Western alphabets, use and citation of thematic catalogues and/or opus numbers, designation of the function of added names (particularly performers), and subject headings, where almost all the libraries had their own internal system. Several solutions are being developed, and we will be producing a document of recommended cataloguing practice to be adopted by the partner libraries, which we hope will continue to improve search results. As we were working, for the most part, with fairly complete catalogues, we could not prescribe strict cataloguing rules to our partner libraries at the beginning of the project; the point of the virtual union catalogue is that we continue to use existing catalogues rather than create a new one. Our aim is to provide some interim solutions which will facilitate searching in the short term, while hoping to harmonise practice further in the future.

### Collection Level Descriptions

With so many different catalogues to search, the number of results from a single search may be overwhelming; the user may also be looking for quite specialist items, which would only be held in a few of the partner libraries.

<sup>4</sup> The Core bibliographic record for search and display can be found on the MLO website, URL <http://www.musiconline.ac.uk>

As a guide to selecting the appropriate collections from the libraries represented by the consortium, we have developed Collection Level Descriptions. These give a brief description of the type of material held in each library, the access policies and any special collections held. An outline version of these collection descriptions are already available on our website; they will eventually be searchable by subject strengths and the type of material held, such as orchestral sets. The Collection Descriptions work as metadata, allowing a pre-selection of catalogues and a way of refining a search. They also include descriptions of collections which are not catalogued online, providing a basic access to material which would otherwise be unsearchable.

### Inter-Library Loans

A further added service that has been discussed is the possibility of an online ILL service via the MLO gateway. The VDX software we are using for search and retrieval is essentially an inter-library loan management system, and could therefore be used to establish this. However, we have found that there are several issues to be considered in setting up automatic ILL, concerning both technicalities and current practice. The ILL system currently used by partner libraries, in which the BLDSC either supplies the item, or if it cannot, continues to manage the request between user and lender, is generally found to be highly satisfactory. One of the models of an ILL service the MLO could offer is to provide an exclusive service between partners, which would exclude the BLDSC. This was not felt to be beneficial to the music library community generally, and could lead to a two-tier system. Other considerations to be taken into account include the fact that many of our partner libraries, such as the universities and public libraries, are a department of a much larger institutional library, which already have their own automated systems, and may well be unwilling to treat music separately. Several options are currently being considered; one possibility would be providing a service for the remote user, who, having located an item on MLO, could submit a request online to the ILL librarian of their own institution, which would then be dealt with according to current practice. This again may turn out to be a short-term solution, and there may be further possibilities depending on future developments, both of software and UK ILL practice in general.

### Potential benefits to UK and worldwide community

The implementation of the Z39.50 standard, the variances in cataloguing practice and access policies have been some of the major issues we have had to consider in attempting to provide a virtual union catalogue for music. It is important also to consider the benefits of what we hope will be a successful outcome. Although IAML UK has provided a useful and supportive forum for music librarians to discuss the more traditional aspects of librarianship, music libraries have tended to develop their management systems, their catalogues and their acquisitions policies very much in isolation from each other. Music Libraries Online has provided a forum for music cataloguers in

the UK to discuss cataloguing standards specifically for music. Until now, our cataloguing practice has been discussed almost entirely within the context of systems which have been based on card cataloguing standards. Music cataloguers have nearly always found that current international standards are inadequate, and have found themselves having to make compromises to fit in with standard, non-music, templates. The addition of the specifically music elements to the Z39.50 bib1 set of attributes we hope is a valuable contribution to the development of music cataloguing both in the UK and elsewhere.

In addition to cataloguing practice, it is hoped that the easy access to each others' catalogues will provide the incentive to increased co-operation between music libraries in terms of collection development and inter-lending. For the library user, it will be an additional online resource that should open up the holdings of some of the richest music collections in the UK. As a web resource, this applies equally to non-UK users; a musicologist or researcher in any part of the world can access the musiconline website, and search the partner libraries. This might be part of background research before a visit to the UK, the location of special collections or a rare item, or just another resource supplying bibliographic data, of both printed music and sound recordings.

In the future we hope the MLO gateway will be able to include more and more libraries, and our vision is of a gateway to music libraries throughout the UK. Meanwhile we are still under development and welcome all feedback from potential users of the service. Please visit our website, try out some searches and complete the online user questionnaire.

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#### Further articles of interest:

Hogg, Katharine (1998) : Music Libraries Online: a virtual union catalogue for music, VINE issue 114  
Dye, Juliet and Jane Harrington: Clumps in the Real World. Available from: URL  
<http://www.ariadne.ac.uk/issue20/clumps-workshop/>

This article looks at user librarians' perspectives on clumping and its impact on readers  
Dovey, Matthew, So you want to build a union catalogue? Available from: URL  
<http://www.ariadne.ac.uk/issue23/dovey/>

Matthew Dovey considers the pros and cons of a virtual as opposed to a physical union catalogue

## ENSEMBLE

### *A vision for music cataloguing cooperation*

Pamela Thompson

*This is an edited version of the presentation to the Cataloguing Commission of IAML in Edinburgh in August 2000*

The last few years have proved fortuitous for music library projects and collaboration in the United Kingdom. Details of the *Music Libraries Online* and *Encore* projects are also being presented to this Commission. There is a third, complementary project: *Ensemble*.

These are all fairly new projects, but many of the ideas for them have been in the minds of IAML members in the UK for years, and, in some cases, for decades. In fact, the speed of development of late has left many of us in a state of shock, realising that we have actually managed to secure funding for music library projects after only dreaming about them for so long. Of course, the detail of the projects has changed over the years. Developments in technology have made new and better things possible. But the big problem was always: where to find the money?

It would be easy to say simply that government organisations finally came up with the right funding opportunities and that music libraries seized the opportunities. That is true but it is not the whole truth. The wider truth is that music librarians in the UK spent the last twenty years or more trying to plan music library provision through IAML(UK). Many will remember that we produced a *Library and Information Plan for Music for the UK and Ireland* in 1993 (1). It was a little depressing in the years which followed the Plan that very few of our major proposals could be put into practice because there was no money. But, in retrospect, there is now a clear understanding that the Plan helped us to prove that action and help was needed for music libraries and that cooperation was essential. We just kept reminding everyone of this and could quote the published Plan to support our arguments. It took a long time, but at last so much is coming to fruition. The *Ensemble* project provides a further channel through which planning can continue and a wider vision can be maintained, to make sure that all of these projects can be inter-connected, can complement each other, and can lead to further initiatives.

*Ensemble* has a very broad vision: to produce a distributed national library resource for music with access to the holdings of all the major music libraries, by ensuring that they work together to produce the information which researchers and performers need, reducing costs by sharing work,

and, as a priority in all this, catching up on the enormous backlog of music cataloguing which exists.

It is a consortium funded by the Higher Education Funding Councils in the UK through their Research Support Libraries Programme (RSLP). The consortium was formed by some of the main music libraries which were already members of the Consortium of University Research Libraries (CURL) and a group of conservatoire libraries – at present a total of 14 libraries (the universities of Birmingham, Cambridge, Edinburgh, Glasgow, London, Manchester, Nottingham, Oxford, Southampton, and Birmingham Conservatoire, the Royal Academy of Music, Royal College of Music, Royal Northern College of Music and Trinity College of Music). But from the beginning it was intended that the consortium should grow and, most importantly, that the British Library Music Collections should form part of the consortium as soon as possible, not only because of the importance of their main collections in London, but also to ensure that the British Library music lending collection in Yorkshire could be added to the database, as its catalogue cannot yet be accessed remotely.

*Ensemble's* first aim is to bring about the retrospective conversion of printed music catalogues. It is estimated that in the fourteen collections in the present consortium there are 1,131,000 items in need of cataloguing in automated form. The British Library, of course, has many additional works as yet uncatalogued. We aim to achieve swifter retrospective conversion by sharing all our records free of charge. We hope that this will reduce the cost of producing catalogue records for music from an estimated £6 to £8 per item to just £4. We are not sure that so low a cost is achievable, but we intend to try.

In order to share records, we realised immediately that we would need to use the same standards and develop a common core bibliographic record. This was not without its difficulties. *Ensemble* (and the RSLP) required us all to use AACR2, UK or US MARC with a number of mandatory fields, and LCSH. Not all of us were using these at all and some were only using parts of them. The core record also took into account the IAML core bibliographic record for printed music. If we wanted to be members of *Ensemble*, we had to agree to these common standards. We all realised that records could not be exchanged and downloaded without common standards, but . . . it must be confessed that a consensus has only been reached with a good deal of angst and argument. The resulting core record can be seen at <http://www.is.bham.ac.uk/rspl/ensemble.htm>.

The main problems were centred on authority files, different uses of MARC fields, and LCSH. The university music libraries were already members of CURL and already using CURL standards, so it was the conservatoire libraries which had the most pressing problems. Many of them, working in isolation, had developed their own in-house schemes which they felt met better the needs of performers. It is indubitably the case that many of us around the world have problems with AACR2 for music. There are also various unsatisfactory elements in MARC for music, especially at present with UK MARC, though this may now be short-lived as convergence begins.

LCSH raises yet more problems, because of the need for common standards we were in many cases forced to agree to elements which we still consider in need of change – and we still hope (some of us very vocally) that *Ensemble* and CURL will work with us to effect change as opportunities arise. We all know that these problems are not new, but perhaps it does no harm to give them voice from time to time, just so that no one thinks that music librarians are happy with their lot, or, more importantly, that those who use music libraries are.

There will be many of you thinking “Oh, come on, we had these arguments years ago – it’s an old, dead story. We all agreed standards years ago. Why are you bringing this up again?”. Well, it has become resoundingly apparent that there are quite a few music librarians who are still unhappy – and they are unhappy because their experience tells them that their users find catalogues difficult. Maybe we should also consider that, certainly in the UK, we are being encouraged to move to a much more user-centred, customer-centred approach. If we also remember that cataloguing standards were almost always agreed in the past by representatives of national and major university libraries, then it is understandable that their perhaps complicated approach was one which suited academics and researchers, rather than the average musician or music enthusiast.

But, of course, we all know that to exchange information and records we need common standards. What some of us in the UK are thinking is: are there any ways that we can make our catalogues more user-friendly? And are there issues which should be re-examined internationally, particularly if it is now possible to address some of them technologically without lots of manual changes, by doing global edits and tweaking systems. Is it not worth at least a re-examination?

Authority files in UK music libraries are still complicated. The British Library’s do not yet cover nearly enough areas for all of us to use them regularly. Library of Congress authorities are still not universally welcomed, mainly because of the use of US spellings and the absence of death dates where we want them. Most of the conservatoires based their authorities on Grove, because it is Grove which our users know and understand and which has the widest coverage. At present, with cross-indexing, we are hoping that difficulties which emerge will not be insuperable.

The differences of opinion encountered in AACR2 were some of the oldest:

uniform titles – inclusion of opus and thematic catalogue numbers in non-generic UTs

uniform titles – singular versus plural

terminology in the 300 fields (describing sizes of scores).

Local-field and sub-field uses have created problems – and all these difficulties have been tricky to sort out in poorly-funded libraries where there is a bare minimum of technical assistance available.

Overall, the use of Library of Congress Subject Headings has required an enormous effort for those who did not previously use them – and at a time when staff are trying to catalogue to strict quotas. It is a slow learning process and throws up any number of changes in practice which we do not all find straight-forward or sensible or helpful.

We have managed to reach a consensus, but still feel that there are practices which library users will continue to find silly and difficult. We hope that, through IAML, we can achieve both change and much wider consensus.

In the long-term *Ensemble* hopes to achieve much more than “just” retrospective conversion of catalogues. It has a vision to continue developing:

- long-term partnerships to enhance the availability of music for performers and researchers
  - sharing resources and expertise
  - promotion of resource description and discovery
  - collaborative collection management
  - reciprocity of access
- all at both national and at regional levels.

The first stage of *Ensemble* is well underway. Cataloguing has started, some libraries are already receiving their payments. More begin in August 2000. The first stage concentrates on the retrospective conversion of catalogue records for printed music from 1850–1975, dates which were chosen because music published before 1850 is already fairly well documented, while from 1975 many records started to be produced in automated form.

Stage 2 of *Ensemble* will broaden these chronological limits by including works published between 1800 and 1850.

Both stages 1 and 2 have been funded by the RSLP. A new stage is now planned which involves an application for lottery funding. In this it is hoped that there will be more retrospective conversion of records but that:

- the consortium will be extended in the academic sector
- the British Library will join the consortium as a primary partner
- the consortium will be extended to public libraries with major music collections and to special collections, such as the BBC
- other music formats will be included: manuscripts, monographs and recordings.

These are fairly obvious steps to take to create a truly national strategy, but they nonetheless require considerable vision and even more determination. If you consider the number of different library systems involved, the number of different sectors (public, academic, special), the number of different ways in which they are funded, the number of difficult personalities, the number

of uncooperative bosses, and the sheer scale of the undertaking, then much more than vision will be needed.

At present the project is being very firmly and sensibly run from the University of Birmingham. How long this will continue will depend as much as anything on our success in attracting continuing funding. We already know that institutions would not be happy to fund it themselves without the promise of the extra funding the project has so far gained. There will have to be good management, good consultation, good practices and a tremendous amount of will to succeed. The only real danger is that we shall be so successful in tackling our backlogs, that there will be no more jobs for music cataloguers. Now is that a good thing or a bad thing?

*Pamela Thompson is Librarian of the Royal College of Music and President of IAML*

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## KEYTEMPO: A NEW WEB RESOURCE FOR MUSICIANS AND MUSIC LIBRARIANS

*John Clews*

### 1. Music and the Internet

Although there are a considerable number of web sites covering classical music, this is uneven, and there are many gaps in coverage. Information on music in Europe is extremely scattered on the Internet, and indeed in printed information sources too. There is a contrast between the producers and the end users.

On the producer side, some of the main economic players in the music industry, such as recording companies, publishers and some of the larger instrument makers are well served, mainly through websites aimed at consumers and end users, in particular through sales of recordings. Until recently, information on scores and instruments on the Internet has not been widely available, although music libraries have been addressing the gap in the former through developing such unified catalogue information in projects like Music Libraries Online, and ENSEMBLE in the UK, although both these projects have final end-dates, and what happens after this is still to be determined.

On the user side, some particular interest groups, such as those interested in specific performers, specific instruments, particular genres, composers or periods etc., are served by specific sites, but these often depend on one person's enthusiasm, or association with a voluntary society, and sometimes maintenance can be a problem.

Currently there is no international site which brings together the interests of all musicians as a whole, which is where *Keytempo* comes in: it is intended to be comprehensive, and international, and a natural "first port of call" for most people with an interest in music.

### 2. The Keytempo online directories of music and musicians

Although it is planned to add various supplementary services later, an online up to date international directory of music and musicians is the main activity at *Keytempo*.

The basic premise of *Keytempo* is that those musicians, ensembles and organisations related to music who have Internet connections, whether with their own website, or just with e-mail, have an international competitive edge that will enable them to develop new contacts, new commissions, new

performances, and to develop careers in music. This can work at professional, semi-professional and amateur level.

The Internet has the potential to enable musicians to contact each other much more easily. Although some musicians are indeed making the Internet work for them, and generating more work and more contacts, many musicians and companies involved in music rely on personal recommendations, previous contacts, and letter, phone and fax. In some cases musicians with years of training and experience can find themselves surviving rather than flourishing. However, these are also well tried methods, and any useful Internet-based directory should also make use of those as well, as the *Keytempo* directories do.

The *Keytempo* music directories (international, national and local) are designed to enable musicians, and indeed all those involved with music, to make the most of the Internet, whatever their level of familiarity with the web and email facilities.

At the national or international level, and at a professional level, the *Keytempo* directories will enable professionals, young musicians, agents, publishers, recording companies, concert promoters and the like. to contact each other more quickly and frequently, which will assist the growth of musical careers in various musical specialisms.

At local level, and also (but not only) at an amateur level, they will enable people in the same locality to contact each other, for example to form choirs or ensembles, or to promote more frequent concerts and festivals, or to find details of suppliers of music scores and records in a particular area.

The net result will be to enable musical activities to develop much more in many areas, due to increased e-mail and web contacts, and it is to be hoped you will take advantage of the chance to get listed.

As a result, it is anticipated that during 2001, the *Keytempo* directories will become one of the most-used, and the largest, online information source on musicians and musical activity.

*Keytempo Ltd.* is based in the UK, but the *Keytempo* music directories will be international in content and availability, and freely downloadable.

### 3. Planning *Keytempo*

Planning *Keytempo* has been very intensive, on the basis that if you spend a lot of time at the outset, you don't need to spend time adjusting it afterwards.

Some of the ideas for this were around in the late 1990s, but planning was particularly intense during 2000, and the site is planned to be formally launched in January 2001, which is why only "Under construction" is shown at <http://www.keytempo.com> at present.

That will not change until the formal launch in January 2001, although <http://www.keytempo.com/pilot> should be available from October 2000. However, most of the main development is done on a separate site at present.

### 4. Scope and arrangement

Classical and traditional music will be the main focus, each with a separate directory, but in any case, these musical traditions are not mutually exclusive. There are also longer-term plans to cover jazz in a further separate directory in due course. Due to the existing very large Internet coverage of rock/chart music there are no plans by *Keytempo* to cover that area at present.

Each of the *Keytempo* classical and traditional music directories will provide separate international, national and local views of musical activities in the domains it covers. Currently *Keytempo* is compiling the national and local *Keytempo* directories: the international directory will be compiled later. Listings in the national and local *Keytempo* directories are free, and will remain so.

The costs of providing free entries in the national directories are offset by income from advertising by companies active in music.

The directories will exist as national directories and international directories, and will have worldwide coverage. They will also be comprehensive in scope, and will cover the following areas (Figure 1).

**Figure 1: Overall arrangement in the *Keytempo* directories**

- Music organizations, practice, and practitioners
- Vocal music (operas, choirs, ensembles)
- Vocal music (individual voices)
- Orchestral music
- Ensemble instrumental music
- Keyboard music (also electronic and percussion music)
- String music
- Wind music
- Other traditions of music

Music librarians may note that this broadly follows the same order as the Music schedules of the Dewey Decimal Classification (20th edition onwards) which may make it easy to tie in with use of national bibliographies etc.

For internal sorting/searching purposes within the *Keytempo* databases, additional 2-letter codes shown below are used for assistance in preparing entries internally by *Keytempo Ltd.* They are internal *Keytempo* codes, and will not be prominent in the directory entries themselves although those who request entries in the *Keytempo* directories and who use these codes may find them useful in getting their *Keytempo* directory entries online as rapidly as possible. Additional codes will be allocated where a need for more detail becomes apparent. The detailed arrangement is shown in Figure 2.

Figure 2: Detailed arrangement in the Keytempo directories

**1. Music organisations, and practitioners****1.1 General** Sc Ot (Societies, Other)

Where organizations are concerned with more specific topics, they are interfiled among all the topics below in *Keytempo* categories 1.2–9.

**1.2 Preparation (Organizations)**

Education Co Un Ce Ot (Conservatoire, University, College, Other)

Libraries Lc Lu Le Lp Ot (Conservatoire-, University-, College-, Public-Libraries)

**1.3 Promotion (Organizations)**

Development Ag Mg Cm Pz Ot (Agents, Managers, Competitions, Prizes)

Venues/events Fe Cc Ma Ot (Festivals, Concert halls, Masterclasses)

Administration Am Mk Xt Ot (Administration, Marketing, Consultants)

**1.4 Production and services (Organizations and individuals)**

Scores/Books Pu Pr Ms Ot (Publishers, Printers, Music sales/retail)

Production Cos. Bc Sr Vr Ot (Broadcasting, Sound-, Video-recording)

Media Fi Ra Tv Ot (Film, Radio, TV)

Direction Di Pd Cg Ot (Directors, Producers, Choreographers)

Assistance Ld At Rp Ot (Leaders, Accompanists, Repetiteurs)

Writers Lb Mw Ot (Librettist, Music writer/journalists)

Manuscripts Mc Mr Ot (MS Copyist, restorer/conservationist)

**1.5 Composers: A-Z (Scores, Recordings, Biographies, etc).**  
by period, Ea Re Cs Rm Tw (Early, Renaissance, Classical, Romantic, Modern (20th/21st centuries))

and classified Vo In Fi Th Ot (Vocal, Instrumental, Film, Theatre)  
Tv Ar Or Ot (TV, Arranger, Orchestrater)

**1.6 Conductors: A-Z (Scores, Recordings, Biographies, etc).**  
by period, Ea Re Cs Rm Tw (Early, Renaissance, Classical, Romantic, Modern (20th/21st centuries))

and classified Cd Ca Oc Ot (Conductors (Ensemble-, Choral-, Opera))

**1.7 Performers: A-Z (Recitals, Recordings, Biographies, etc).**  
by period, Ea Re Cs Rm Tw (Early, Renaissance, Classical, Romantic, Modern (20th/21st centuries))

and classified (See lists below, arranged by groups, voice, instruments)

**1.8 Teachers: A-Z (and -Tc in performer lists e.g. Vn-Tc)**

**2. Vocal music (operas, choirs, ensembles)**

Vocal types Op Ch Lg Sg Ot (Opera, Choral, Liturgical, Songs)

Drama/Dance Cos. Id Be Ot (Theatre (Incidental music), Ballet)

Religious music An Rc Jd Ot (Anglican, Catholic, Jewish, other)

**3. Vocal music (individual voices)**

Singers So Mz Al Ot (Soprano, Mezzo, Alto, Other)

Ct Te Bt Ba Ot (Counter-tenor, Tenor, Baritone, Bass)

**4. Instrumental music****4.1 Instrument manufacture, maintenance, sales**

Instruments Im Is Ic Ot (Instrument-manufacturer; Instrument-sales/retail; Craft instrument-makers/restorers)

**4.2 Orchestral music**

Orchestras Sy Cr St Ot (Symphonic, Chamber, String Orchestra)

Bands Wi Mi Ww Br Ot (Wind, Military, Woodwind, Brass)

**5. Chamber music**

Ensembles Mk Ek Pk Sk Wk (With keyboard: Mixed, with Electronic, Percussion, Strings or Wind, and keyboard)  
Mq Eq Pq Sq Wq (Without keyboard: Mixed, Electronic, Percussion, Strings or wind ensembles.)

**6. Keyboard music (also electronic and percussion music)**

Keyboards Pn Cv Hd Og Ot (Piano, Clavichord, Harpsichord, Organ)

Elect/Perc. El Xy Dr Ty Ot (Electronic, Xylophone, Drums, Timpani)

**7. String music**

Violin family Vn Va Vc Cb (Violin, Viola, Cello, Double Bass)

Others Vl Lt Gu Hp Ot (Viol, Zither, Lute, Guitar, Harp)

**8. Wind music**

Flutes/reeds Fl Ob Bn Cl Ot (Flute, Oboe, Bassoon, Clarinet, Other)

Saxes Sx Ax Tx Bx Ot (Soprano Alto, Tenor and Bass Saxophone)

Other reeds HmAc Ot (Harmonica, Accordion, Other)

Brass Tr Tn Hn Cn Ot (Trumpet, Trombone, Horn, Cornet)

Horns Fh Ah Th Bh Ot (Flugelhorn, Alto-, Tenor-, Baritone-)

Tubas Tu Tg Su Ot (Tuba, Wagner Tuba, Sousaphone)

**9. Other traditions of music**

Traditions Em Fo Wo Li Ja (Early music, Folk music, World Music, Light, Jazz)

## 5. Ensuring music libraries are listed in the *Keytempo* directories

At the time of writing, there are all too few libraries listed in any of the *Keytempo* directories: hopefully this article may prompt some more to be listed.

If you wish, you can list your contact details, and details of your own musical activities – or that of your library, and/or parent organization – in the *Keytempo* directories, by emailing <keylist@sesame.demon.co.uk>, using the format:

NAME: Surname, Forename(s)  
<email\_address>  
Postal address  
Phone/fax information  
Activities (free text): (one-liners optimum; 240-character limit)

Note: a reference ID number will be allocated later by *Keytempo Ltd.* for dealing with any information on updates, when the entry is added to the *Keytempo* website. That is not included in the entries below. Examples are given below:

Gordon, Ingrid  
<ingrid@ingridgordon.com>  
6A Foot Hills Ct., Wilton, NY 12831, USA.  
+1 518 226-0158 (tel); +1 419 858-7009 (fax).  
Percussionist, especially with small chamber ensembles and with symphony orchestras performing new music. Founder of the Kesatuan duo, she commissioned and premiered many works for flute and marimba from 1995–2000. CD issued, August, 2000.

Janovicky, Karel  
<simsova@simsova.demon.co.uk>  
18 Muswell Avenue, London, N10 2EG, United Kingdom  
+44 020 8883 6351  
Composer; Czech musicology and language coach

Murphy, Fintan  
<Fintan.Murphy@arts.monash.edu.au>  
School of Music, Monash University, P.O.Box 68,  
Melbourne 3800, Australia  
+61 3 99051231 (tel); +61 3 99053241 (fax)  
Violinist, teacher with specialisation in violin pedagogy,  
Coordinator of Strings at Monash University School of Music.

Rimas, Juozas  
<bong@iti.lt>  
Zirmunu 12-34, Vilnius 2051, Lithuania  
+370 822 759029  
Oboist; Professor of Woodwinds, Lithuanian Academy of Music.

van Peer, Rene  
<r.vanpeer@wxs.nl>  
Bachlaan 786, 5011 BS, Tilburg, The Netherlands  
+31 13 4552358 (tel); +31 13 4563794 (fax).  
Music journalist, covering traditional and contemporary music (composed, electronic, experimental). Published in *Ethnomusicology*, *Musicworks*, *Leonardo Music Journal*, in Dutch magazines and newspapers, and on Dutch national radio (VPRO).

With organizations or ensembles, details of contacts and email addresses follow the rest of the entry rather than coming at the top. In the international directory they can also list an additional email address, for example:

Royal Academy of Music  
<admin@ram.ac.uk>  
Marylebone Road, London NW1 5HT, United Kingdom  
+44 20 7873 7373 (tel); +44 20 7873 7374 (fax);  
Conservatoire (founded 1822) trains professional musicians in instrumental performance, composition, jazz, media, opera/musical theatre. 90% of recent graduates' careers remain in music.  
Press/Publicity: Peter Craik <publicity@ram.ac.uk>, t/f 020 7873 7318

## 6. Conclusion

The principal advantages of the *Keytempo* directories over any other directories on the web or in print will be the scale (international, national and local), the organisation (detailed indexing of many categories), their ease of use (concise information in a standard arrangement), the ability to contact musicians, and relevant organizations and companies immediately (by email, post or fax), and their growth pattern (other information and services on music will be added as the directories grow, together with other companies with a track record in provision of music).

It is also intended to work on a continuing basis with all those involved with music, to make sure that *Keytempo* continues to meet all user needs, and I hope that music libraries will be a major part of this development, given their central role in serving musicians of all types.

*John Clews is a director of Keytempo Ltd., and also a part-time ENSEMBLE Project cataloguer at the Royal Northern College of Music. He has been a librarian and an IT consultant in previous positions, and was co-author of the DDC 780 music schedules, incorporated in the Dewey Decimal Classification, 20th edition onwards, also documented in a much earlier edition of Brio. John Clews can be reached at Keytempo Ltd. at the address below.*

*Keytempo Ltd.*, 8 Avenue Rd, Harrogate, HG2 7PG, United Kingdom  
Email: Keylist@sesame.demon.co.uk; tel: 01423 888 432

## ORPHEUS WITH HIS LUTE

*Sources of Edward German's music for the Victorian and Edwardian drama*

David Russell Hulme

To the Victorian theatre, music was as indispensable as costume and scenery. Even the most modest touring company would include two or three musicians, while in the theatres of London and other cities, sizeable orchestras, perhaps thirty strong, were regularly employed. It was not simply the specifically musical forms, such as opera, operetta and ballet, that required them. Music played a greater or lesser role in the whole range of theatrical entertainments, from pantomime and burlesque to melodrama, comedy, and the "legitimate" drama.

Music and drama, wedded together by the Ancient Greeks, have a long association. Music cues abound in Shakespeare and, by the eighteenth century, overtures, "act tunes", and incidental songs and dances had become established elements of theatrical production. The early nineteenth century saw the continental melo-drame, in which speech is heightened by sometimes continuous musical accompaniment, adapted to create a particular English variant, the melodrama. Essentially aimed at an unsophisticated popular audience, these exaggeratedly dramatic plays relied on music to colour the spectators' response to a situation or character. The musical means were usually simple, even crude – as David Mayer's and Matthew Scott's *Four Bars Of 'Agit'*<sup>1</sup> shows, but by demonstrating music's power to heighten dramatic effect, popular melodrama encouraged the use of music in more sophisticated productions.

It has become common to describe all music written for or performed at a production of a play as "incidental music". Strictly speaking, however, the term applies only to music incidental to the action and not to overtures, entr'acte pieces, act-preludes, etc. played before the curtain. The use of incidental music proper increased considerably during the nineteenth century and associated techniques were developed and employed with more or less subtlety. Not that incidental music was always considered desirable. Overture, entr'actes, etc. over, it was by no means exceptional for an orchestra to remain silent – and even leave the pit! – during the play itself. However, some incidental musical contribution was usual and selective underscoring of dialogue (melos) became common practice. So, too, did the use of short musical tags identifying individual characters or locations that might recur at appropriate points – the leitmotifs, referred to by George Bernard Shaw,

<sup>1</sup> D. Mayer, M. Scott, *Four Bars Of 'Agit': Incidental Music for Victorian and Edwardian Melodrama*, London, 1983.

somewhat tongue-in-cheek, as "the modern improvements".<sup>2</sup> For the elaborate spectacular productions, such as the treatments of Shakespeare by Irving and Beerbohm Tree, musical support was provided on the kind of grand scale now associated with epics of the cinema.

Attitudes to musical copyright were considerably more casual in the nineteenth century than they are today. All kinds of music – ranging from the symphonic repertoire to the latest dance-tune – was played in theatres. Music before a performance and during intervals and scene changes was expected and might be selected to complement the drama or simply to entertain the audience. Material was also borrowed for incidental pieces and adapted to suit particular theatrical purposes. It was common, too, for borrowed material to be freely mixed with made-to-measure music by the musical director/conductor. To these hard-pressed musicians, published collections such as *The Album Bijou*, offering a range of music specifically for theatrical use, could be invaluable. Sometimes an entire score was newly commissioned from the musical director or an independent composer. Many who wrote regularly for the theatre were specialists – like film composers – whose names are mostly forgotten: Merdith Ball, Hamilton Clarke, Adolf Schmid, Raymond Roze and countless others. But many distinguished composers of concert music also accepted theatre work. Elgar, Stanford, Mackenzie, Parry, Sullivan, and Coleridge-Taylor all wrote for plays. Henry Irving, in particular, understood how the artistic impact of a production could be enhanced by music expressly written by the finest contemporary composers – and he was by no means alone in this. Certainly by the later part of the century, musical scores tailored for particular plays and productions had become common and often were supplied complete to companies who revived them on tour or in the provinces.

A vast amount of music was written and arranged for the Victorian and Edwardian theatre, mostly to pass into oblivion. Often musical material became the property of the director who had commissioned it, and much seems to have disappeared along with scenery, costumes and the other paraphernalia of productions long past – theatre fires and World War II bombs having undoubtedly claimed much. Where it does survive, it is often in primarily theatrical rather than musical collections, such as those at Bristol and Manchester Universities and the Theatre Museum in London. Very little was published and complete full scores that include all *melos* and incidental pieces, such as those for Sullivan's *The Tempest* and Henschel's *Hamlet*, issued by Novello in 1891 and 1892 respectively, are rarities. Usually publication was limited to self-contained movements such as overtures, entr'actes and dances by composers established in the concert hall – who, no doubt, were often encouraged to accept theatrical commissions by the prospect of concert performance. As Bernard Shaw observed, "the composer submits to become a musical tailor as far as the *mélodrame* is concerned, but throws over the manager completely in the overture and *entr'actes* by composing with a

<sup>2</sup> G. B. Shaw, article from *The World*, 27 Jan, 1892, reprinted in *Music in London 1890-94*, London, 1932, Vol. II, p.13.

view to performance as “an orchestral suite” at the Crystal Palace or London Symphony concerts, laying himself out frankly for a numerous orchestra and a silent audience, instead of for a theatre band contending feebly with the chatter of the dramatic critics”<sup>3</sup>. Certainly it was primarily for the musical rather than theatrical market that the orchestral material was published.

Disappearance of so much material and the difficulties of locating surviving unpublished sources partly explains why so little is known about the music written for Victorian and Edwardian stage plays. The gap in our knowledge is a sorry one. Whilst the importance of music to dramatic presentation of the period is often acknowledged in general terms, very little work has been done on the music itself and how it functions in relation to the other elements of production. (Nigel Gardener’s musical contribution to *Henry Irving and ‘The Bells’*<sup>4</sup> is a rare excursion into largely uncharted waters.) It is surprising that the interest in film music has not stimulated more study of the theatrical origins of its techniques and methods. Of course, most of the music written to serve now extinct theatrical methods would have no artistic purpose today – indeed, much of it is frankly inconsequential. But, as David Mayer has written in his pioneering article, *Nineteenth century theatre music*, “If we are truly to comprehend [the theatre of “our nineteenth-century predecessors”], we must acknowledge the significance of music in that theatre, for if we describe all else and fail to describe their music, our description is far from complete.”<sup>5</sup>

Edward German (1862–1936) was one the most celebrated and sought-after composers of music for the theatres of late Victorian and Edwardian London. Investigating the sources of his theatre music throws fascinating light on the peculiar difficulties and rewards of studying the genre in general. Now best-known for his operettas *Merrie England* (1902) and *Tom Jones* (1907), before concentrating his attention on the lyric stage German had established a considerable reputation through orchestral works (including two symphonies) and music written for plays. His love of the theatre began during his boyhood in Whitchurch, Shropshire, when travelling players inspired homely family theatricals. A student and later a sub-professor of violin at the Royal Academy of Music during the 1880s, he enterprisingly toured his operetta, *The Two Poets* (later re-named *The Rival Poets*), with a company of Academy friends. In the mid-80s, too, he wrote a March and chorus for a production of Sophocles’s *Antigone* at Wimbledon School, where he taught part-time, but, due to an epidemic among the boys, the performance was cancelled. During this lean period he also deputised as a violinist in London theatres, including the Savoy where his first professional commission was performed in 1888 – a song for R. A. M. friend Julia Neilson to sing in W. S. Gilbert’s play *Broken Hearts*, which the author mounted for a matinée performance largely to show off Miss Neilson with whom he was much taken. The young composer had specified a *pizzicato* string

<sup>3</sup> *Op.cit.*, pp. 13–14.

<sup>4</sup> N. Gardener, Introduction to the music and transcription of music by Etienne Sigla in *Henry Irving and ‘The Bells’* (ed. D. Mayer), Manchester, 1980, pp.108–131.

<sup>5</sup> D. Mayer, Nineteenth century theatre music in *Theatre Notebook*, XXX, 3 (1976).

accompaniment and was horrified when the conductor, François Cellier, pronounced the effect weak and performed it *arco*.<sup>6</sup>

A career in theatre music may seem to have been a natural progression for German, but it was chance that led him to it. Alberto Randegger had been asked by Richard Mansfield, the American actor-manager, to look out for someone to direct the music for his London season at the Globe Theatre. Soon after, he met German on the steps of the R. A. M. and told him of the opening. Mansfield found his musical director and German never looked back. Installed in the theatre with an excellent orchestra, he rapidly established a reputation for discriminating choice and tasteful performance of the entr’acte and other music. It was not long before the young conductor was asked to write an original score. The music he composed for Mansfield’s production of Shakespeare’s *Richard III* in 1889 brought him considerable acclaim and established him as a star in the ascendant. Three years later, in 1892, his position in the firmament was confirmed by his highly successful music for Henry Irving’s production of Shakespeare’s *Henry VIII*. The set of Three dances from this became extremely popular and were the first pieces to explore the distinctive “Olde English” style, a species of musical mock Tudor with which German came to be particularly associated.

It was German’s sister who chivied him into writing to Irving offering his musical services. The great actor, who had admired the *Richard III* music, took little persuading. Anxious for historical accuracy in his production, Irving mentioned some traditional airs to German, apparently with the suggestion that they might be incorporated into the music. The composer’s response to what he referred to as “musical archaeology” is interesting:

“If . . . you will have confidence in me, I will give you music that will have the necessary touches of old English colour in keeping with the play . . . without the baldness, bareness and lack of colour that music had in those days. . . . As long as it has the character of the time it seems to me the end is met.”<sup>7</sup>

Thus German’s “Olde English” style was born. It became so popular that something in the manner was expected and supplied in most of the theatre works he wrote thereafter. It would be quite wrong, however, to suggest (as *Grove V* does<sup>8</sup>) that this kind of writing dominated the scores. Their range and variety is far wider. Undoubtedly, though, German had an eye to the popular market when he agreed to provide George Alexander with music for the final act of *As you like it* in 1896. “These new dances . . . within a few months will, in my opinion, be played by most of the orchestras in the kingdom”, he wrote to Novello rejecting their initial terms.<sup>9</sup> It was the charm of his period manner that persuaded another former R.A.M. student, Marie Tempest, to suggest that German should write music for *English Nell*, a new play for 1900 by Anthony Hope and Edward Rose in which she was to star as

<sup>6</sup> Vide W. H. Scott, *Edward German: An intimate biography*, London, 1932, p.47.

<sup>7</sup> Draft letter (un-dated), The Edward German Archive.

<sup>8</sup> T. Evans, Incidental Music in *Grove’s Dictionary of Music and Musicians*, 5th Edition (ed. E.Blom), London, 1954, Vol. IV, p.452.

<sup>9</sup> Draft letter (19 Dec. 1896), The Edward German Archive.

Nell Gwyn. Between this and *Henry VIII* he had composed two other Shakespeare scores, *Romeo and Juliet* in 1895 for Forbes-Robertson and *Much ado about nothing* in 1898, again for Alexander. The previous year Alexander's plans to produce *Hamlet* had fallen through but German was able to use the music he had written in a *Hamlet* tone-poem for the 1897 Birmingham Festival.

Two plays by the contemporary dramatist Henry Arthur Jones also received German's musical attentions. *The Tempter*, produced by Herbert Beerbohm Tree in 1893, was a somewhat heavy-handed blank verse period melodrama. It had reasonable success at the box-office but not so Jones's *Michael and his Lost Angel*. Johnston Forbes-Robertson's production closed within a fortnight. German, who had written music for the play's *Church scene*, returned his fee but Forbes-Robertson refused to accept it.<sup>10</sup> The composer probably did not repeat the gesture for another Forbes-Robertson failure, *The Conqueror*, for which he provided the score that was to be his last for a stage play. Written by Millicent, Duchess of Argyll, the piece had been chosen to open the new Scala Theatre in 1905, but neither spectacular staging nor German's music could keep this limp blank-verse drama, set vaguely in the Dark Ages, open for more than twelve performances.

Although much of German's music for plays remained in manuscripts, a considerable amount was published. *Michael and his Lost Angel* is the only theatre commission from which definitely nothing was issued. According to the composer's records the *Antigone* movements were brought out by Novello<sup>11</sup> but no copy or other confirmatory documentation has come to light. Unfortunately none of German's music for either play has been traced in manuscript. Excepting the single song for *Broken Hearts* (*Lady Hilda's Song*), and possibly *Antigone*, German's play music was never published complete. However, most of what appeared was issued for orchestra, sometimes with expanded instrumentation and other revisions. German also prepared various transcriptions for publication, especially piano duet – a favourite medium – solo piano, and violin and piano. The market for such arrangements was, of course, much larger than for orchestral sets and arrangements of lighter movements from German's theatre music sold well – they are still among the most likely items to turn up in stocks of second-hand music. A format peculiar to music for plays was the so-called "Selection of themes" and something of the kind was issued for most of German's play scores. These presented the characteristic leitmotifs and other prominent thematic material as a series of self-contained sections or interlinked in continuous sequence. Either way, their purpose was essentially to provide a guide to the musical content of the incidental music to be played at home.

Although the music for *Richard III* was much admired, only the *Overture* was published for orchestra. German prepared a new full score for concert purposes, increasing the trombones from one to three (an *ad lib.* contra-bassoon also appears in the published edition.). The *Coronation march* and

<sup>10</sup> Vide Scott, *op. cit.*, pp.76–77.

<sup>11</sup> Entry by German in ms. List of Compositions, The Edward German Archive; see also Scott, *op. cit.*, p 45.

*Intermezzo funèbre* were similarly expanded and the latter transposed, probably to make up a suite with the *Overture* and perhaps with the hope of publication. A piano duet arrangement of the *Overture* was published along with solo piano transcriptions of the two other movements but without mention of a suite. A solo piano *Selection* also appeared. The appearance of a differently arranged *Selection* in 1920, thirty years after the first, reflects German's lasting affection for his first professional success: his will named the *Richard III* entr'actes and the orchestral *Marche solennelle* as the only manuscript music he would allow to be published.

Concert suites were extracted from the music to *Henry VIII*, *The Tempter* and *Romeo and Juliet*. All were published complete for piano duet but only *The Tempter* had all parts and a full score available on sale from the publisher (Ashdown). For the others Novello printed string parts of each movement but other parts and/or full scores remained in manuscript for several. (It was common for publishers to engrave and sell string parts, of which multiple copies were required, but hire other material in manuscript if demand was low.) The *Three dances* from *Henry VIII* appeared as a set in parts and full score and sold extremely well – apparently A.E. Jaegar told Havegal Brian that the score was the only one on which Novello had recouped its costs.<sup>12</sup> Sets of dances were similarly published for orchestra from other theatre works: the *Masque* from *As you like it* (essentially another set of three dances), the *Bourrée and Gigue* from *Much ado about nothing*, the *Romance and Two dances* from *The Conqueror*, and the three *Nell Gwyn dances* which came to rival closely their *Henry VIII* models in popularity. Of these, only the movement from *The Conqueror* did not appear in full score. The same publisher, Chappell did, however, issue a full score, as well as parts, to the *Nell Gwyn Overture*, although only parts were printed by Novello for German's other overture to a play, *Much ado about nothing*. Both overtures were published for piano duet.

A singing chorus, on stage or behind the scenes, often featured in the kind of large-scale production on which German worked. Quasi-ecclesiastical choral music was required in *Richard III*, *Henry VIII*, *The Tempter*, *Michael and his lost angel*, and *Romeo and Juliet*. Only an unaccompanied *Grace* written for a 1910 revival of *Henry VIII* was published – unless one includes the *Coronation march and Hymn*, arranged from the music to the same play for the coronation of King George V, which included unison voices as in the play for the ceremony but otherwise treated them as optional, no parts being issued with the published material. Of the other vocal settings written for plays, several were published and took on independent existences: the song from Gilbert's *Broken hearts* that inaugurated German's professional career as a theatre composer, the trio for female voices from *Henry VIII*, *Orpheus with his lute*, which the composer arranged for a variety of vocal groupings, and the duet for soprano and contralto, *It was a lover and his lass*, from *As you like it*, which also appeared in solo guise. Three songs from *The Conqueror* were issued as a set. Two male-voice choruses appeared with them in the *Selection*

<sup>12</sup> Vide B. Rees, *A Musical Peacemaker: The Life and Work of Edward German*, Bourne End, 1986, p.247.

but none gained particular popularity. All these vocal pieces were issued with piano accompaniments arranged by the composer, although Novello also hired orchestral material for the two Shakespeare settings.

Like those of other composers', German's overtures, preludes and entr'actes draw extensively on material heard during the plays themselves but his published editions of these movements rarely relate the music to the drama. When they do, it so only in a general way through titles such as *The death of Buckingham (Henry VIII)* and *Intermezzo funèbre* – played as King Henry's funeral procession approaches in Act II of *Richard III*. The selections of themes, with their identified leitmotifs, etc., are more specific. However, to discover in detail how musical and dramatic elements were interwoven we must turn to manuscript sources. Autograph full scores of the majority of published movements, having been returned from the theatres were used for concert performances and/or engraving. Although proportionally less autograph and other manuscript sources have been traced for the unpublished music, a considerable quantity does survive. It provides valuable and fascinating insight into the techniques of composing for the English stage in the last part of the nineteenth century and the early years of the twentieth and the art of the one of the genre's most celebrated exponents.

The majority of German's extant autograph manuscripts are held by the Edward German Archive at Aberystwyth. Established with the co-operation of the composer's heirs, who inherited most of German's manuscripts, it is in the author's private ownership. As well as autograph material, it contains extensive holdings of printed music and contemporary copyists' manuscripts (many items carrying the composer's annotations and amendments), letters, papers, recordings, photographs, and other memorabilia.

The Archive's holdings of material for *Richard III* are particularly rich. Unusually, it would seem, German retained ownership of the full scores and most survive. One act-prelude is lacking; otherwise Overture, entr'actes and preludes (each comprising an individual gathering of hand-stitched bifolia) are complete. Of the incidental sections – leitmotifs, melos, etc. (each a discrete and appropriately labelled manuscript) – seemingly only one, probably for solo organ, is lacking. Mansfield published his own "acting version" of the play for sale in the theatre. This, together with an autograph conductor's guide part (mostly little more than the Violin I line on a single staff), enables almost all the music to be collated with the dramatic text. A couple of short sections do not appear in the conductor's copy (which seems to have been discarded before it was used) but these can be placed from other sources – including a partly annotated copy of another edition of the play. Even the fanfares and calls played by the stage trumpeters are preserved on grubby and flaking lyre-cards. Interesting, too, are several autograph solo piano versions of entr'acte and other music that fortunately include the prelude missing in full score.

The material tells us much, but it also leaves considerable room for guesswork. How many times were sections repeated? At what points did under-scoring of dialogue or action cease and where does it rise or fall in volume? We know from other sources that it was standard practice for sections to be

repeated *ad lib.* and broken off or faded out at musically arbitrary moments to suit the dialogue or stage action.<sup>15</sup> We also know that dynamics were modified during melos to heighten dramatic effect. Although the sources give only occasional pointers as to how such matters were managed in Mansfield's production, we have considerably more information regarding these details in a curious version of the play staged by Seymour Hicks in 1910. Reduced to less than half an hour, the truncated *Richard III* provided the highlight of a spectacular variety show at the London Coliseum that included Japanese jugglers, performing ponies and a "Bioscope" moving-picture-show. German adapted the music which Hicks required, re-scoring to suit the apparently string-light orchestra, and also composed a small amount of new music. The Archive's comprehensive material for this bizarre venture includes a prompt-book giving details of the stage production into which German added notes concerning the placing and performance of the music. The tired, well-worn manuscripts take on life again: Richmond, lit by a pencil limelight, is blessed by a Priest to the accompaniment of *Prayer music* before being left alone on the eve of the Battle of Bosworth – lightening flashes and the leitmotifs for the murdered Princes, the dead Queen Anne and Buckingham play softly as Richard recounts his nightmare – amid the clamour of Bosworth field (heightened by swords clashed off-stage) the soldiers cry "Saint George" and stage trumpet-calls pierce the underscore in unrelated tonalities at musically arbitrary moments. (Ives would have enjoyed this!)

No other play for which German wrote is as comprehensively represented, musically, within one collection as *Richard III*. The autograph full score of the *Masque* music from *As you like it* is owned by the Worshipful Company of Musicians, to whom the composer presented it when he was made an Honorary Freeman shortly before his death in 1936. The only other surviving autograph full score of music for this play (German's contribution was to Act V only) is the duet *It was a lover and his lass* held by the Edward German Archive. The Archive also holds other interesting related material. The duet was scored for an accompaniment of strings and two flutes. At some time German appears to have needed orchestral parts of the setting and was sent the part-books of the complete production for the instruments involved. These reveal that he composed a chorus, *Wedding is great Juno's crown*, and other material not preserved elsewhere. They also give a good idea of the music composed or arranged by the theatre's resident musical director, Walter Slaughter, for the first four acts.

Manuscript copies of the full scores of the five act-preludes written for *Romeo and Juliet*, and which make up the concert suite, are held by the German Archive. Some carry the composer's holograph annotations but the autographs of these movements remain untraced. However, the Archive preserves numerous full scores of melos, leitmotifs, etc. for the play but the material is by no means complete. Hardly any autograph material has been located for the *English Nell* music – only the Archive's three full scores of

<sup>15</sup> Shaw is amusing on this practice. *Vide op cit.*, pp. 2–13.

short incidental sections, two of which are represented in the solo piano *Selection of themes*. From the music for *Much ado about nothing* two autograph full scores of the *Overture* are known. Both are in private hands (see Checklist of sources). The Archive holds a contemporary copy annotated by the composer and the autograph full scores of the *Bourrée* and *Gigue* but no other authoritative manuscript full scores for this play have so far come to light. No authoritative manuscript sources have been located for *The Conqueror* or the *Broken hearts* song and, as previously noted, nothing whatsoever of the music for *Michael and his lost angel* and *Antigone* has been traced.

Of the music for *The Tempter*, German's autograph full scores of the *Overture*, the three act-preludes and the *Devil's song* were returned to him. The rest remained with Beerbohm Tree and survive in the Sir Herbert Beerbohm Tree Theatre Music Collection at Boston Public Library, Boston, Massachusetts.<sup>14</sup> This extensive archive preserves – in varying states of completeness – manuscript full scores and orchestral parts, and other musical material relating to some sixty-five productions mounted by Tree between 1888 and 1916. Among the most important items are several autograph full scores by Coleridge Taylor (almost all he wrote for the theatre), Bantock and many other, less well-known, names. There are also full scores in German's hand of significant quantities of music for *Henry VIII* and *The Tempter*. Together with the material held by the Edward German Archive, those for the latter provide autograph sources for almost all his music for the play.

As well as autograph full scores, the Boston material for *The Tempter* includes complete orchestral parts and conductor's cue sheets. The band parts yield several cut sections lacking in full score, as well as the isolated sustained or *tremolando* chords used to point dramatic moments. Only a final choral hymn, probably accompanied by organ, is completely missing. A fair number of notes and verbal cues are pencilled into the scores, but the most detailed instructions regarding the co-ordination of music, dialogue and stage action are to be found in the cue sheets. The pictorial illustrations of the various hand and finger signs with which the conductor signalled instructions to the orchestra are particularly entertaining – and, as if the conductor was not busy enough, he was also required (as usual in theatres of the time) to operate bells and lights to communicate music cues – including curtain up – to back-stage personnel!

The other Beerbohm Tree production on which German worked, the 1910 revival of *Henry VIII*, is also well represented in the Boston collection.<sup>15</sup> Consequently we have much more detailed information about the use of music in this than in Irving's 1892 production. From the latter, the Edward German Archive holds autograph full scores of the four published act-preludes. The autograph of the *Overture*, however, is in private hands (see Checklist of Sources) (the Archive holds a contemporary copy annotated by

the composer) and German's manuscript of the celebrated *Dances* remains untraced. A few sections of melos and other incidental music, fanfares, etc. are also preserved in the Archive – some autograph, others, including a full score of *Orpheus with his lute*, in copyists' hands. A small number of autograph full scores among the Boston material also date from the Irving production, as do a good many conductor's guide parts in the hand of George Baird senior (who, interestingly, was Sullivan's principal copyist). Nevertheless, pieced together, the musical sources for the 1892 production are incomplete and information relating them to the play is scant. This is not the case with the music for the 1910 production. The Edward German Archive holds a few minor items relating to this – some autograph, but nothing of importance that is not also present in the comprehensive Boston material.

Tree divided Shakespeare's play into three acts, cutting and making free with the text in a manner that was generally accepted at the time. As well as adapting his earlier music to the requirements of the new production, German composed several new items, mostly choral pieces for the singing chorus required for Tree's elaborate and spectacular staging. The Boston material includes a conductor's copy of the complete music for the play gathered for each act within card covers. It comprises a mixture of full scores and melodic guide parts (mostly on two staves). As the majority of the latter relate to material presented in full score elsewhere – an arrangement of a traditional folk-dance tune is the only significant exception – a reconstruction of the music would not be problematic. The majority of the full scores are in copyists' hands. Those in German's hand were mostly prepared for Tree's revival although, as previously observed, a few date from Irving's production along with many of the guide parts. The conductor's part carries various verbal cues and other notes, but it is his heavily marked-up copy of the play that makes detailed co-ordination of music, dialogue and production possible.

The staging of Tree's 1910 *Henry VIII* is particularly well documented. Michael Booth has discussed the wealth of sources that survive from the production (prompt-books, lighting and scene plots, costume designs, scene plans, photographs, etc. now at the University of Bristol Theatre Collection) and synthesised these to conjure a vivid picture of Tree's stage presentation.<sup>16</sup> The Boston material enables the aural dimension of German's music to be added to the essentially visual evocation created from the other sources. The theatrical experience comes alive in our imagination with a new immediacy. Only the distinctive voices of the actors – Tree as Wolsey, Violet Vanbrugh, Arthur Bouchier, Henry Ainley – elude us. "The world of spectacle has gone, but in its time provided a rich visual feast the like of which the English stage had never known before and has never equalled since", writes Booth.<sup>17</sup> Music, too, was no less a part of that gloriously extravagant theatrical feast.

<sup>14</sup> Brown ML96 . G4T4. I am grateful to Boston Public Library for permission to examine the collection and, in particular, to Diane O. Ota, Curator of Music, for her assistance and patience.

<sup>15</sup> Brown ML96 . G4H4

<sup>16</sup> M. R. Booth, *Victorian Spectacular Theatre 1850–1910*, London, 1981, pp.127–160.

<sup>17</sup> *Ibid.*, p.160.

### Checklist of sources

All 1st performed and published in London (publication dates in brackets).  
Arrangements listed are by the composer.

Published orchestral material available on hire from Novello, except *The Conqueror* (available from Concord). See BUCOS for extensive alternative availability.

#### Manuscript locations

EGA: The Edward German Archive (David Russell Hulme, Aberystwyth)

BPL: Boston Public Library, Boston, Massachusetts.

\* : autograph orchestral full score at EGA.

\*\* : autograph ms. of this arrangement at EGA.

(For details of other mss held by EGA and those at BPL, see main text)

*Antigone* (Sophocles) c.1885 (prod. cancelled): March, Chorus., ?pf./ vv  
(? Novello, c.1886, untraced); mss: untraced.

*Broken hearts* (W. S. Gilbert), Savoy Theatre, 4 June 1888: Lady Hilda's Song,  
1v / pf. (Chappell, 1888); ms: untraced.

*Richard III* (Shakespeare), Globe Theatre, 16 March 1889, revised with additions, London Coliseum, 1910: Overture\* arr. pf. duet (Novello, ?1891), orch. (Novello, ?1892), f/s. (Novello, ?1902); Processional March\*, pf. (Ashdown, ?1890), Intermezzo Funèbre\*, pf. (Ashdown, ?1890), Selection, pf. (Ashdown, ?1890; new arr. 1920); mss: EGA.

*Henry VIII* (Shakespeare), Lyceum Theatre, 5 Jan. 1892, revised with additions, His Majesty's Theatre, 1910 (Novello): Suite (Overture, Prelude Act II – The Death of Buckingham\*, Prelude Act III – Intermezzo\*, Prelude Act IV – Coronation March\*, Prelude Act V – Thanksgiving Hymn\*, Three Dances – Morris Dance, Shepherds' Dance, Torch Dance), orch. pts (Three Dances, 1893), str. pts other mvts (?1893; wind, etc.: ms. on hire), wind, etc. pts (Coronation March ?1897), f/s. (Three Dances, 1901; Coronation March, ?1902; other mvts ms. on hire), pf. duet (1892), pf. (Three Dances, 1892; Intermezzo, 1897; Coronation March, 1897), vln / pf. (Three Dances, 1893) Str. qt / pf. (Three Dances, ?1894); 'Orpheus with his lute', S S A / pf. (1892), 1v / pf. (? arr. German) (1892), S A T B / pf. ad lib. (1921), S S A A T T B B / pf. ad lib.\*\* (1921), Str. qt [with pf., ? or hp], [? with voice(s)]\*\*, unpubd; Shepherds' Dance (from Three Dances) arr. S S / pf. (words: W. G. Rothery) (1920); Grace ('Non nobis, Domine'), 1910, S A T B unacc. (1911), T T B B unacc.\*\* (1921); Coronation March and Hymn\* (based on themes from Henry VIII), Westminster Abbey, 22 June 1911, orch. / unis. vv ad lib. (1911); mss: EGA, BPL, Overture: Whitchurch (Shropshire), M. Jones.

*The Tempter* (H. A. Jones), Haymarket Theatre, 20 Sept. 1893, (Ashdown): Suite (Overture\*, Berceuse – Prelude Act III\*, Bacchanalian Dance –

Prelude Act II\*), pf. duet (?1894), orch. pts (?1894), f/s. (?1900), mil. band \*\* (arr. with Dan Godfrey Jnr) (?1917); Selection of Themes, pf. (?1894); pf. (Berceuse, ?1894), vln / pf. (Berceuse, Bacchanalian Dance, ?1894); mss: EGA; BPL; Suite, pf. duet: Welshpool (Powys), T. Rees.

*Romeo and Juliet* (Shakespeare), Lyceum Theatre, 21 Sept. 1895 (Novello): Selection of Themes, pf. (1895); Suite (Prelude, Pastorale – entr'acte before Act II, Pavane – entr'acte before Act III, Nocturne – entr'acte before Act IV, Dramatic Interlude – entr'acte before Act V), orch. pts (1896), f/s. (Prelude, 1902; Pavane, 1902), vln / pf. (Pastorale, 1895), pf. (Pastorale, 1896), pf. (Pavane, 1895), vln / pf. (Pavane, 1895), pf. duet (Pavane, 1895; Suite, 1896), pf. (Nocturne, 1895), vln / pf. (Nocturne, 1909); mss: EGA.

*Michael and his lost angel* (Jones), Lyceum Theatre, 15 Jan. 1896: music for Church Scene, unpubd; mss: untraced.

*As you like it* (Shakespeare), St. James's Theatre, 2 Dec. 1896, music for Act V (Novello): Masque (Woodland Dance, Children's Dance, Rustic Dance), orch. (1897), pf. (1897), vln / pf. (1897), f/s. (1902); 'It was a lover and his lass\*', S C / pf. (1897), 1v / pf., (1919) (? arr. German); mss: Masque, London, The Worshipful Company of Musicians.

*Much ado about nothing* (Shakespeare), St. James's Theatre, 16 Feb. 1898 (Novello): Selection of Themes, pf. (1898); Overture, orch. (1898), pf. duet (1898); Bourrée and Gigue\*, orch. (1898), pf. (1898), vln / pf. (1898), f/s. (1902); mss: Overture (2 mss): New York, John Wolfson; Warwick, The King's School for Girls.

*English Nell* (A. Hope, E. Rose) (also known as *Nell Gwynn*), Prince of Wales's Theatre, 2 Aug. 1900 (Chappell): Selection of Themes, pf. (1900); Three Dances, pf. duet (1900), vln / pf. (1900), orch. (1900), f/s. (1900), pf. duet (1900); Overture, orch. (1901), f/s. (1901), pf. duet (1901); mss: EGA.

*The Conqueror* (Millicent, Duchess of Sutherland), Scala Theatre, 23 Sept. 1905 (Chappell): Selection, pf. / solo vv / T T B B; Three Songs, 1v / pf. (1905); Romance and Two Dances, pf. (1905), orch. (1906); mss: untraced.

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## SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

With the exception of items marked with an asterisk (\*), all the articles listed here are available in the IAML(UK) library. The following abbreviations have been used:

FAM = *Fontes artis musicae*

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

Regular readers might like to note that *Forum Musikbibliothek*, published since 1980 by the Deutsches Bibliotheksinstitut and frequently cited in these lists, has ceased publication, at least for the time being. *Libretto*, the newsletter of IAML's Danish branch, has been replaced by a new title, *MusikBib* (ISSN 1600-1281).

- Altarriba, Núria. El derecho de autor [= Rights of authors] in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no.1, 5-23
- Becker, Peter. Bladmuziek op internet [= Sheet music on the Internet] in *NVMB Nieuwsbrief* [newsletter of IAML (Netherlands)] 2000 no.1, 1-2
- Cornelison, Paul. Griegiana: a little-known autograph source in Wisconsin in *Notes* 56 (2000), 907-913
- Davidson, Mary Wallace see 'Music librarianship at the turn of the century' below, 598-604
- Druessedow, John E. see 'Music librarianship at the turn of the century' below, 611-619
- \*Dujardin, E. Musikken og ophavsrettighederne: den ophaveretslige praksis på musikbiblioteksområdet i Tyskland og Croatia [= Music and copyright: copyright practice in music libraries in Germany and Croatia] in *Bibliotekspressen* 27 April (1999), 242-244
- Flury, Roger. Introduction [to New Zealand libraries] in *FAM* 46 (1999), 1
- Flury, Roger. Music in the National Library [of New Zealand] in *FAM* 46 (1999), 42-50
- Flury, Roger. New Zealand and South Pacific music and musicians in *FAM* 46 (1999), 69-80
- Habraken, Ton. Muziek op internet (7) in *NVMB Nieuwsbrief* [newsletter of IAML (Netherlands)] 2000 no.1, 3-4
- Hagen, Inger. Nye tider på Musik- og Kunstbiblioteket i Lyngby [= New times for the music and arts library in Lyngby] in *MusikBib* [newsletter of IAML (Denmark)] 2000 no.1, 5
- Hall, Alison. IAML general assembly, 25 June 1998 in San Sebastián, Spain in *FAM* 46 (1999), 83-90; and Council minutes, 84-107
- Hein, Morten. Fremtiden i musikbiblioteket [= The future in music libraries] in *MusikBib* [newsletter of IAML (Denmark)] 2000 no.1, 6-7
- Ikäheimo, Ulla. Suomalaiset musiikkikirjat 1999 [= Finnish music bibliography 1999] in *Intervalli* [journal of IAML (Finland)] 2000 no.2, 38-44
- Jaenecke, Joachim, Thompson, Pamela and Taylor, Roger. IAML Outreach 1997-98 in *FAM* 46 (1999), 118-134; plus individual branch reports on Outreach, 134-144
- Kärjä, Antti-Ville. Musiikkivideo ja musiikkiteollisuus: symbioosista dekonstruktion? [= Music videos and the music industry: from symbiosis to deconstruction?] in *Intervalli* [journal of IAML (Finland)] 2000 no. 2, 3-6
- Keskinen-Vento, Pirjo. Musiikkikirjastonhoitajana Sibeliuksen kaupungissa [= A music librarian in Sibelius' home town] in *Intervalli* [journal of IAML (Finland)] 2000 no.1, 29-32
- Krummel, D. W. On degressive music bibliography in *Notes* 56 (2000), 867-878
- Lasocki, David see 'Music librarianship at the turn of the century' below, 605-610
- Lasocki, David. Music reference as a calling: an essay in *Notes* 56 (2000), 879-893
- Lesniaski, David. A profile of the Music Library Association membership in *Notes* 56 (2000), 894-906
- Lubrano, John and Jude see 'Music librarianship at the turn of the century' below, 641-647
- \*Luttman, S. F. Good enough for jazz: or, successful music cataloging for non-musicians in *Colorado Libraries* 25 (1999), 48-49

- Maloney, S. Timothy. Takin' care of business: rock, pop and jazz at the NLC in *CAML* [Canadian Association of Music Libraries] *Newsletter* 28 (2000) no.1, 24-28
- Medina, Marta Neila. Biblioteca de la Escuela y Conservatorio Profesional Municipal de Música de Sabadell in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no.1, 97-105
- Moore, Tom see 'Music librarianship at the turn of the century' below, 635-640
- Morrow, Jean see 'Music librarianship at the turn of the century' below, 655-661
- 'Music librarianship at the turn of the century' is the overall title of *Notes* 56 no.3 (2000), and comprises essays on Collection development and management by Daniel Zager, on Preservation by John Shepard, on Cataloging by A. Ralph Pakhian, on Technology by H. Stephen Wright, on Copyright by Mary Wallace Davidson, on Reference by David Lasocki, on Reference sources by John E. Druessedow, on User education by Leslie Troutman, on Music publishing by George Sturm, on Sound recordings by Tom Moore, on The Antiquarian music market by John and Jude Lubrano, on Archives by R. Wayne Shoaf, and on Education for music librarianship by Jean Morrow.
- Nygaard, Anne. Hätte af for Havnbjerg: filialbibliotek bliver hovedafdeling for musik [= Hats off to Havnbjerg: branch libraries remain the principal library sources of music] in *MusikBib* [newsletter of IAML (Denmark)] 2000 no.2, 5
- Ohlers, Carol. Report on the *Directory of Music Collections in Canada* in *CAML* [Canadian Association of Music Libraries] *Newsletter* 28 (2000) no.1, 9. [N.B. A copy of the new *Directory* is available for loan from the IAML(UK) library.]
- Palmer, Jill. Dorothy Freed: pioneer of music librarianship in New Zealand in *FAM* 46 (1999), 64-68
- Palmer, Jill. Twenty-five years on: the Archive of New Zealand Music and the Alexander Turnbull Library in *FAM* 46 (1999), 35-41
- Pakhian, A. Ralph see 'Music librarianship at the turn of the century' above, 581-590
- Petre, Robert. Early music sources in New Zealand in *FAM* 46 (1999), 3-11
- Philpott, Lisa Rae. MLA at Louisville, Kentucky, Feb. 24-26, 2000 in *CAML* [Canadian Association of Music Libraries] *Newsletter* 28 (2000) no.1, 10-23
- Poroila, Heikki. Ajatuksia musiikin ja musiikkikirjastojen tulevaisuudesta [= The future of music and music libraries] in *Intervalli* [journal of IAML (Finland)] 2000 no. 2, 45-55
- Poroila, Heikki. Erikoiskurssija ja verkko-opetusta? [= Special courses and Net teaching?] in *Intervalli* [journal of IAML (Finland)] 2000 no.1, 7-8
- Poroila, Heikki. Miksei meillä kukaan innostu musiikkivideoista? [= Why is nobody interested in music videos?] in *Intervalli* [journal of IAML (Finland)] 2000 no.2, 6-10
- Segura, P. Dionisio. CIDAF: Centro de Información y Documentación Africanas in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no. 1, 107-109
- Shepard, John see 'Music librarianship at the turn of the century' above, 574-580
- Shoaf, R. Wayne see 'Music librarianship at the turn of the century' above, 648-654
- Somerville, Ross. Music in the *Dictionary of New Zealand Biography*: a survey in *FAM* 46 (1999), 51-63
- \*Studwell, William E. Circus songs in America: a historical and bibliographic glance back to a popular recreation of days gone by in *Popular culture in libraries* 5 (1999), 29-34
- \*Studwell, William E. The shifting mainstream of music in America and its implications for popular culture libraries in *Popular culture in libraries* 5 (1999), 55-57
- Sturm, George see 'Music librarianship at the turn of the century' above, 628-634
- Suhonen, Maija. Yhtä soittoa 15 vuotta Hämeenlinnassa juhliitiin! [= 15 solid years of music in Hämeenlinnassa City Library] in *Intervalli* [journal of IAML (Finland)] 2000 no. 1, 27-28
- Suhonen, Tiina. Tanssivideoita musiikkikirjastoihin! [= Music videos for music library collections] in *Intervalli* [journal of IAML (Finland)] 2000 no.2, 14-16
- Troutman, Leslie see 'Music librarianship at the turn of the century' above, 620-627
- Vázquez Estévez, Ana. El Centro de Documentación Teatral de l'Institut del Teatre de Barcelona in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no.1, 79-95
- \*Verho, S. Bankiultuuria kirjastossa [Band culture in a library] in *Kirjastolehti* 1999 no.2, 15
- Voss, Kirsten. Fremtidens musikbibliotek: visioner og skraemmebilleder [= The music library of the future: visions and dangers] in *MusikBib* [newsletter of IAML (Denmark)] 2000 no.2, 8-9
- Waylen, Jackie. Domestic music-making in early New Zealand in *FAM* 46 (1999), 12-34
- Wright, H. Stephen see 'Music librarianship at the turn of the century' above, 591-597
- Zager, Daniel see 'Music librarianship at the turn of the century' above, 567-573

## UPDATES TO BUCOMP 2

John Wagstaff

Those with a copy of the second edition of the *British Union Catalogue of Music Periodicals* [BUCOMP2] may wish to annotate it with the following amendments and additions. Information on other changes to library holdings – additions, deletions, cancellations, etc. – or on newly-published titles is invited, and should be sent to BUCOMP2's editor, John Wagstaff, at the Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB (e-mail [john.wagstaff@music.ox.ac.uk](mailto:john.wagstaff@music.ox.ac.uk)). The updates printed here, plus those that appeared in *Brio* 36 no.2 (1999), will soon be collated at a dedicated web site, at URL [www.music.ox.ac.uk/library/bucomp2.htm](http://www.music.ox.ac.uk/library/bucomp2.htm), as will future amendments.

### Amendments and Additions

**3: The Radio Three Magazine** (p.1). Delete **CFp** entry.

**American Music Research Center Journal** (p.10). Add **Ouf** 1 (1991)–2 (1992)

**Analisi**. Add this title as follows: **Analisi: Rivista di Teoria e Pedagogia Musicale**. I-Milan: Ricordi, 1989–. **Ouf** 3, 1990; v.3 (1992), 7

**Ars Musica Denver**. Add this title as follows: **Ars Musica Denver**. ISSN 1058–7500. US-Denver, CO: Lamont School of Music, University of Denver, 1988–95. **Ouf** 1 (1988)–7 (1995) [w 3 (1990)]

**The Australian Journal of Music Education** (p.22). Add **Ouf** 2–11, 1968–72

**Bach: Journal of the Riemenschneider Institute** (p.22). Amend **Ouf** holdings to read 1 (1970), 2, 4; 8 (1977), 2; 17 (1986), 1; 21 (1990)–#

**Berlinische musikalische Zeitung** (p.31; TNG D38). Add **Ouf** 1 (1805)–2 (1806) [Reprint ed.]

**Brio** (p.43–44). Amend **CFp** holdings to 31 (1994)–#

**Cäcilia: eine Zeitschrift für die musikalische Welt** (p.55). Add **Ouf** 1–27 (1824–48) [m]

**Cassettes and Cartridges** (p.60). Delete **CFp** entry.

**Choir and Organ** (p.65–66). **BEp** has cancelled its subscription to this title, but is keeping a small backfile.

**Christian Music** (p.68). Delete **CFp** entry.

**Context: a Journal of Music Research**. Add this title as follows: **Context: a Journal of Music Research**. ISSN 1038–4006. AUS-Parkville, Victoria: University of Melbourne Faculty of Music, 1991–. **Ouf** 1 (1991)–#

**Continuo: the Magazine of Old Music** (p.82). According to *Lute News* 53 (2000), 15, this title, which later became **Continuo: an Early Music Magazine** and changed publication address to New York, has ceased publication, last number unknown.

**Cuadernos de Musica Iberoamericana** (p.87). Add ISSN 1136–5536, and location **RHBNC** 1 (1996)

**Discofilia** (p.97). This title ceased publication in 1962.

**Der Dreiklang: Monatsschrift für Musik** (p.102). Add **Ouf** 1–9, 1937–38 [Reprint ed.]

**Early Music** (p.103–104). **BEp** has cancelled its subscription to this title, but is keeping a small backfile.

**Folk Music Journal** (p.22). Amend **CFp** entry to 1993–#

**Fontes artis musicae** (p.124–125). Amend **CFp** entry to 1993–#

**Forum Musikbibliothek** (p.126). This title ceased publication with issue 1999 no. 4.

**La Gazzetta: Mitteilung der Deutschen Rossini Gesellschaft**. Add this title as follows: **La Gazzetta: Mitteilung der Deutschen Rossini Gesellschaft**. ISSN 1430–9971. D-Stuttgart; CH-Sissach: Deutsche Rossini Gesellschaft, 1991–. **Ouf** 1991, 1, 2; 1992, 1; 1993, 1; 1994, 1; 1995–99

**Hi-Fi News** (p.146–147). Amend **CFp** entry to 1990–#

**Hi-Fi Today** (p.20, as *Audio: the Hi-Fi Magazine for Leisure Listening*). Delete **CFp** entry.

**High Fidelity** [1] (p.48). Add **Ouf** 1 (1951)–5 (1955); 33 (1983) [all m]

**Intégral: the Journal of Applied Musical Thought** (p.160). Add **Ouf** 1 (1987)–11 (1997)

**Melodias: Revista de Musica Liturgica** (p.208). The original title of this journal was *Melodias: Revista Mensuel de Música Sencilla*, and it began life as a supplement to *Tesoro Sacro Musical* (p.402). From no.70 it carried the subtitle *Revista de Pastoral de la Música*, and from no.199 the subtitle *Revista Trimestral de Música Liturgica*. It ceased publication in 1973, not 1984 as given in *BUCOMP 2*.

**Monsalvat** (p.217). This title combined with the periodical *Monsalvat Danza* (not in *BUCOMP 2*) in 1983.

**Music: a Monthly Magazine** [etc.] (p.221). Add **Ouf** 1 (1891)–22 (1902)\* [m]

**Music and Letters** (p.223–224). **BEp** has cancelled its subscription to this title, but is keeping a small backfile.

**Music Research Information Network: Register [etc.]** This title has ceased publication with the issue for the year 2000.

**Music Review** [2] (p.240–241). According to *Notes* 56 no.1 (1999), 213, this journal has ceased publication with vol. 55 no.4 (cover date 1994, issued 1999)

**Music Technology: formerly E and MM** (p.244). Delete **CFp** entry.

**Musica: Revista Trimestral [etc.]** (p.248). This title ceased publication with no.14, 1956.

**Musica e Storia**. Not in BUCOMP 2, but reported in the list of amendments in *Brio* 36 no.2. Add **RHBNC** 1 (1993)–#

**Musical Opinion and Music Trade Review** (p.259). Delete **CFp** entry.

**Opera** (p. 302–303). Amend **CFp** entry to 1990–#

**Piano Quarterly Newsletter** (p.323). Amend **Ouf** holdings to 1–78, 1952–72; 84–95, 1973–76 [all m]; 96–111, 1976–80; 113, 114, 1981; 125–127, 1984; 158, 1992

**The Record of the Musical Union** (p.343). Add **Lrco** 10 (1854), 1; 11 (1855), 2–6, 8; 21 (1865), 8; 24 (1868), 1–6, 8; 25 (1869), 4–8; 26 (1870), 1, 2, 5–8; 32 (1876), 8; 33 (1877), 1–6; 34 (1878), 3–5, 7, 8; 35 (1879), 1–5, 7; 36 (1880), 3; 37 (1881), 1; and **Mpl** 1 (1845)–16 (1860)

**Die Reihe: Newsletter des Dresdner Zentrums für Zeitgenössische Musik**. Add this title as follows: **Die Reihe: Newsletter des Dresdner Zentrums für Zeitgenössische Musik**. No ISSN. D-Dresden: Dresdner Zentrums für Zeitgenössische Musik, 1999–. **Ouf** 1 (1999)–#

**Revista Musical Catalana** (p.351). Amend title to *Butlletí del Orfeo Catala* (from *Bulleti*)

**Sonda: Problema y Panorama de la Música Contemporanea** (p.380). This title ceased publication with vol. 7 (1974).

**Sonus**. Add this title as follows: **Sonus: a Journal of Investigations into Global Musical Possibilities**. ISSN 0739–229X. US-Cambridge, MA: Sonus, 1980–. **Ouf** 1 (1980)–#

**The Strand Musical Magazine**. Add **Ouf** 1 (1895).

**Tesoro Sacro Musical** (p.402). This title ceased publication in 1978, and commenced in 1925 (not 1917). From 1974, January it was subtitled *Revista de investigación y ensayo*. The *Suplemento Polifónico* was published between 1944 and 1953.

**Which Compact Disc?** (p.418). Delete **CFp** entry.

**Zeitschriftendienst Musik** (p.427). With the demise of the Deutsche Bibliotheksinstitut at the end of 1999, the future of this title is currently uncertain.

### New Titles

If any UK libraries have, or plan, a subscription to any of the following titles (excluding the free online journals listed), would they please contact *BUCOMP 2*'s editor (address above).

**Avant: Jazz, Improvised and Contemporary Classical Music**. GB-Chelmsford: Soundworld, 1999–

**Brasiliana: Revista Quadrimestral da Academia Brasileira de Musica**. BR-1999–. Further information in *JAMS* 52 no.2 (1999), 412.

**British Postgraduate Musicology**. ISSN 1460–9231. GB-Cambridge: Benjamin Davies, Wolfson College Cambridge, 1998–. Further information in *Notes* 56 no.1 (1999), 212.

**Echo: a Music-Centered Journal**. US-Los Angeles, CA: University of California at Los Angeles, 1999–. Free online journal at [www.humnet.ucla.edu/echo/](http://www.humnet.ucla.edu/echo/)

**EMJ: European Music Journal**. D-Heuenburg: Verlag für Neue Medien, 1999–. Internet journal at [www.music-journal.com](http://www.music-journal.com); annual subscription 33 Euros. Further information from [weber@music-journal.com](mailto:weber@music-journal.com)

**Filomusica: Revista de Música Culta**. ISSN 1576–0464. 2000–. Free internet journal, edited by Daniel Mateos and Anuska Requena, at [filomusica.com](http://filomusica.com).

**Goldberg: Early Music Magazine**. ISSN 1138–1531. US-New York: Goldberg, 1998–. Further information in *Notes* 56 no.1 (1999), 212.

**Hortus Musicus: Trimestrale di Musica Antica**. ISSN 1129–4965. I-Bologna: Ut Orpheus, 2000–. Further information at web site [www.hortusmusicus.com](http://www.hortusmusicus.com)

**IAML Electronic Newsletter**. IAML, 1999–. Free Internet journal at [www.cilea.it/music/iaml/news/](http://www.cilea.it/music/iaml/news/)

**Jazz Review**. ISSN 1468–3865. GB-Edinburgh: Direct Music, 1999–. Subscription £36 per year. One known subscriber so far: **Lww** [c (1 year)]

**Manchester Sounds**. ISSN 1471–3659. GB-Manchester: Manchester Musical Heritage Trust, 2000–.

**MusikBib**. ISSN 1600–1281. DK-IAML (Denmark), 2000–. The successor to *Libretto*, IAML (Denmark)'s previous newsletter title.

**Polish Music Journal**. ISSN 1521–6039. US-University of Southern California, Polish Music Reference Centre, 1998–. Issued quarterly. Available free of charge via web site [http://www.usc.edu/dept/polish\\_music/PMJ](http://www.usc.edu/dept/polish_music/PMJ). Further information in *Notes* 56 no.1 (1999), 213.

**Songlines: Journeys in World Music**. ISSN 1464–8113. GB-Harrow: Gramophone Publications, 1999–. One subscriber known so far: **Ob** 1 (1999)–#

**Miscellaneous**

**British Library Newspaper Library.** In June 2000 the British Library Newspaper Library at Colindale, London, reported that it held a number of music periodical titles concerned with pop music that had not been reported elsewhere. Information from their report is at [www.bl.uk/collections/newspaper/popmusic.html](http://www.bl.uk/collections/newspaper/popmusic.html). Colindale holdings were not included in *BUCOMP 2*: I suggest adding them using the siglum **Lbl(n)**. Specific details will appear on the *BUCOMP 2* update site at [www.music.ox.ac.uk/library/bucomp2.htm](http://www.music.ox.ac.uk/library/bucomp2.htm) in due course.

**Gramophone Early Music Quarterly.** (Not in *BUCOMP 2*). According to *Lute News* 53 (2000), 15, this title ceased publication with its fourth issue.

According to *Notes* 56 no.1 (1999), 213, **Stereo Review** (ISSN 0039-1220) and **Video Magazine** (ISSN 1044-7288) (neither of which is listed in *BUCOMP 2*) merged in February/March 1999 to become **Stereo Review's Sound and Vision** (ISSN 1522-810X)

## New Publications for piano

### Urtext Editions

#### Beethoven

Sonata for piano A flat major  
op. 26  
HN 696 DM 12,-

#### Grieg

Lyrical Pieces vol. V op. 54  
HN 681 DM 18,-

### Study Editions

#### Bach

Six partitas BWV 825-830  
HN 9028 DM 24,-

Italian Concerto, French  
Overture, Four Duets, Gold-  
berg Variations

HN 9129 DM 23,-

G. Henle Verlag



[www.henle.com](http://www.henle.com)



Brio

## BOOK REVIEWS

Edited by Antonio Rizzo

*Hymnquest 2000.* ed. Alan Luff and Bernard Braley; software design and programming Antony Kearns. London: Stainer and Bell for the Pratt Green Trust, 2000. CD-ROM. ISBN 0-85249-861-6 (Standard Edition Cat. No.: HQ2000S) £66.50 ISBN 0-85249-862-4 (Copyright Licence Users' Edition Cat. No. HQ2000C) £36 pa.

*Hymnquest 2000* is described by the publisher as the essential database of hymns, songs and carols for use by clergy, lay preachers, organists, worship leaders and all those involved with or interested in arranging and leading worship. It claims to be the most comprehensive software ever published in its field containing the full text of 12,500 hymns and songs, 12,300 opening melodies, 400 newly published texts and some 90,000 references to over 2,000 recognised themes including 70,000 biblical references.

The CD-ROM has been compiled with the co-operation of all but a very few of the major publishers and copyright administrators in Britain and Ireland and provides for the first time a fast-search facility to enable users to find exactly what is available and what they might want at the click of a mouse button. It is available in two versions. The Standard Version provides an extensive searching and viewing capability together with a printing and copying facility for all of its 3,600 public domain texts as well as 6,000 copyright texts (subject to observing the administrators' requirements clearly set out on the screen). The Copyright Licence Users' Edition enhances the Standard version by permitting the printing or copying of around 12,000 texts and generates reports to assist in completing Song Survey Worksheets. This version is available only to current holders of a *Church Copyright Licence* as issued by Christian Copyright Licensing (Europe) Ltd. on payment of an annual subscription.

The Pratt Green Trust was set up by the Methodist hymn writer Fred Pratt Green in 1984. The Trustees decided to update *Hymns and Tunes Indexed*, comp. David W. Perry (The Hymn Society of Great Britain and Ireland and the Royal Schools of Church Music, 1980) and this is the end result. The editors acknowledge that it is incomplete: work continues and annual editions are promised. Notification of errors and suggestions for improvements are positively encouraged as are contributions to the *Hymnopaedia* section. This last includes a miscellany of information: biblical, biographical and bibliographical.

The scope is contemporary rather than historic, i.e. the hymnbooks covered are in use today and the material must be suitable for congregational singing. The aim is to be inclusive without passing judgement

In essence there are three databases. The text database is arranged as an *Index of First Lines*, an *Index of Authors and Sources*, a *Biblical Index* and a *Thematic Index*. The *Tune Database* contains an *Index of Tunes by Name*, an *Index of Composers and Sources* and an *Index of Metres*. Lastly, the *Hymnbook* database lists over 150 books from which the material has been drawn. Fairly sophisticated (but user friendly) search techniques makes cross-referencing easy. So, by way of example, within moments it is possible to ascertain that the regular tune for the *O Valiant hearts* is *Supreme sacrifice* with a 10.10.10.10 iambic metre, written by Charles Harris (1865–1936) and which can be found in four source books. As a bonus the program also indicates that the tune can be used with two other hymns: *God, as with silent hearts we bring to mind* and *Not what I am, O Lord, but what thou art!* The text of each of the hymns is available immediately together with relevant copyright information.

Two other search features are worth a mention. For those frustrating times, when the tune can be remembered but the name of it and the accompanying words are forgotten, an easy to use virtual keyboard allows the tune to be searched and the answers produced within moments. But perhaps the most useful search features are the biblical index and the thematic index. An index of every chapter of the Bible will be useful to those who plan worship. Again, by way of example, 557 hymns are listed as relevant to Luke Ch1 with 40 hymns as especially relevant to the Annunciation. With such a plethora of material available an essential additional facility is that used to narrow searches down to specific hymnbooks.

This is a facility with few shortcomings. Where it does fall down is the absence of any attempt to facilitate searches by reference to the liturgical calendars of any of the mainstream churches. That apart, this is a resource which many will find useful. The publishers aim to update it annually and it is compatible with both the Anglican and Methodist version of *Virtual Liturgy*.

Ian and Alex Garden

*Tippett studies*. Ed. David Clarke. Cambridge: Cambridge University Press, 1999, xv, 232p. ISBN 0-521-59205-4. £40

Whilst *Tippett studies* was conceived before the death of Michael Tippett in 1998, its publication has proved to be a timely tribute to a composer whose working life spanned the greater part of the twentieth century. Tippett has been described as a “maverick . . . an eccentric” (David Matthews. *Michael Tippett: An introductory study*, London: Faber and Faber, 1980, p.105) and as musically “idiosyncratic” (Meirion Bowen. *Michael Tippett*, 2<sup>nd</sup> edition, London: Robson Books, 1997, p.249). It is perhaps this idiosyncrasy – combined with a lack of historical perspective – which has resulted in the paucity of analytical studies of his work over recent years. For this reason

*Tippett studies*, with its largely analytical content, is a welcome addition to the research on this composer.

The book’s genesis lay in the Newcastle University International Tippett Conference in 1995. The ten chapters cover a wide variety of works ranging from the early *Concerto for double string orchestra* to the challenging *Fifth quartet*. Despite the diversity of contributions, a number of recurring themes provide links between the essays. Most significant of these is an awareness of context. The authors discuss Tippett’s musical *oeuvre* not only in its inter- and intra-musical context but also in terms of its biographical and historical significance. Furthermore, as Tippett’s idiosyncratic musical language to a certain extent evades traditional analytical techniques, the content of *Tippett studies* also addresses issues of analytical method within the context of current theoretical thought and practice.

The first two chapters by David Clarke and Anthony Pople discuss possible influences on Tippett’s development as a composer. The former explores potential folk elements within the *Concerto for double string orchestra* whilst the latter investigates links between the influence of Tippett’s teacher R. O. Morris and the creation of the *Fantasia concertante on a theme of Corelli*. Arnold Whittall’s chapter on the opera *King Priam* takes Tippett’s own writings as the starting point for an analytical study into the interaction of musical and dramatic elements within the work. Kenneth Gloag examines the relationship between neo-classical aspects of Tippett’s *Second symphony* and Stravinsky’s *Symphony in three movements* and *Symphony in C*.

The chapters by Christopher Mark and Alastair Borthwick investigate traditional tonal elements in Tippett’s work: Mark explores Tippett’s use of sequence and Borthwick looks at voice-leading in the *Sonata No. 3*. Both writers see these elements as “divorced from any sense of tonal function”, rather they are “stylistic allusions” (p.137) or metaphors. Stephen Collisson’s chapter on the *Triple concerto* examines how “visionary” aspects of the work are related to the Balinese gamelan and Tippett’s own output – in particular the *Fourth symphony* and the *Fourth quartet*. Visionary aspects are discussed further in Rowena Pollard and David Clarke’s chapter on *King Priam*. They propose that, through the opera, Tippett’s interest in Ancient Greek tragedy is adapted and made relevant to a modern society. The final two chapters cover the much travelled ground that Tippett’s output post *King Priam* does not live up to his earlier works. Wilfred Mellors, in a largely anecdotal contribution, supports this view whilst Peter Wright investigates the influence of Beethoven on the *Fifth quartet* arguing that Tippett’s later output reflects a change rather than a decline in his work.

*Tippett studies* makes considerable use of technical, analytical language but, largely thanks to useful glossary in the *Appendix*, it is not beyond the reach of the non-analyst. Whilst the book contains detailed footnotes – including full bibliographic information on references – the recent shortage of substantial studies on Tippett would perhaps have justified the inclusion of an up-to-date bibliography. However, despite its diversity, *Tippett studies* holds together well and should be of interest to composers, Tippett scholars and analysts alike.

Stefan Reid

## ITEMS RECEIVED

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

- Bach, Carl Philipp Emanuel. *Sonata a-moll für Flöte solo*. Mainz: Schott, 1999. 11p. ISBN/ISMN M-001-12327-3. £4.50
- Bach, Johann Sebastian. *Geburtstags-Choral*. Mainz: Schott, 1999. 7p. ISBN/ISMN M-001-12904-6. £2.95
- Bizet, Georges. *Carmen. Partition chant et piano*. Mainz: Schott, 2000. 490p. ISBN/ISMN M-001-11605-3. £24
- Cannabich, Martin Friedrich. *Sonate D-Dur für Querflöte und Basso continuo*. Mainz: Schott, 1999. 16p. ISBN/ISMN M-001-12056-2. £7.95
- Ford, Robert. *A Blues bibliography: The international literature of an Afro-American music genre*. Bromley (Kent): Paul Pelletier, 1999. 800p. ISBN/ISMN 0-9535928-0-4.
- Françaix, Jean. *Trois esquisses sur les touches blanches pour piano*. Mainz / Paris: Schott, 1999. 7p. ISBN/ISMN M-001-12615-1. £5.95
- Françaix, Jean. *Deux pièces pour basson et piano*. Mainz / Paris: Schott, 2000. 12p. ISBN/ISMN M-001-12501-7. £6.50
- Genzmer, Harald. *Prolog für Orchester* (1959). Mainz: Schott, 1999. 51p. ISBN/ISMN M-001-12671-7. £8.95 (*Music of our time*)
- Genzmer, Harald. *Finale Fantasie über den Choral für Orgel*. Mainz: Schott, 2000. 12p. ISBN/ISMN M-001-12803-2. £6.95
- Henze, Hans Werner. *Trauer-Ode für Margaret Geddes*. Mainz: Schott, 1999. 11p. ISBN/ISMN M-001-12346-4. £15
- Jirášek, Jan. *Forgotten metaphor for violin and piano*. Mainz: Schott, 1999. 15p. ISBN/ISMN M-001-12280-1. £7.95
- Ligeti, György. *Fünf Stücke für piano four-hands*. Mainz: Schott, 1999. 29p. ISBN/ISMN M-001-08228-0. £10
- Metzger, Johann Georg. *Sonate G-Dur für Querflöte und Basso continuo*. Mainz: Schott, 1999. 15p. ISBN/ISMN M-001-12141-5. £7.95
- Naoumoff, Emile. *Trois Gymnopédies pour piano*. Mainz / Paris: Schott, 1999. 11p. ISBN/ISMN M-001-12300-6. £7.25
- Reimann, Aribert. *Solo für Viola*. Mainz: Schott, 1999. 3p. ISBN/ISMN M-001-12375-4. £7.95
- Shchedrin, Rodion. *Konzert für Violoncello und Orchestra "sotto voce concerto"*. Mainz: Schott, 1999. 62p. ISBN/ISMN M-001-12296-2. £25 (*Music of our time*)
- Shchedrin, Rodion. *Zweite Klaviersonate*. Mainz: Schott, 1999. 31p. ISBN/ISMN M-001-12392-1. £13.50
- Shchedrin, Rodion. *Variations and theme for violin solo*. Mainz: Schott, 1999. 8p. ISBN/ISMN M-001-12621-1. £5.95
- Szelenyi, Istvan. *Improvisation für Alt-Saxophon und Klavier*. Mainz: Schott, 1999. 3p. ISBN/ISMN M-001-12382-2. £3.95
- Tarling, Judy. *Baroque string playing for ingenious learners* (includes CD). St. Albans: Corda Music, 2000. xii, 296p. ISBN/ISMN 0-9528220-1-6. £25
- Tippett Studies*, ed. David Clarke. Cambridge: Cambridge University Press, 1999. xv, 232p. ISBN/ISMN 0-521-59205-4. £40
- Vasks, Peteris. *Sonata per contrabbasso solo*. Mainz: Schott, 1999. 11p. ISBN/ISMN M-001-12770-7. £6.50
- Vask, Peteris. *Streichquartett No. 1 für 2 Violinen, Viola und Violoncello*. Mainz: Schott, 1999. 32p. ISBN/ISMN M-001-12400-3. £19.50
- Vondrovicova, Katerina. *Petr Eben: Leben und Werk*. Mainz / Praha: Schott, 2000. 275p. ISBN/ISMN 3-7957-0378-6. £30
- Weill, Kurt. *Musik und musikalisches theater* (Mit einer CD). Mainz: Schott, 2000. 571p. ISBN/ISMN 3-7957-0423-5. £39
- Ye Xiaogang. *Enchanted bamboo for piano quintet*. Mainz: Schott, 1997. 31p. ISBN/ISMN M-001-12297-9. £23.50
- Yuasa, Joji. *Projection for string quartet II*. Tokyo: Schott, 2000. 13p. ISBN/ISMN M-65001-172-3. £15

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### Music Library Association 70th Annual Meeting

The Music Library Association (MLA) will hold its 70<sup>th</sup> Annual Meeting at the Grand Hyatt New York in New York City, February 21–25, 2001. MLA will be joined by members of the Theatre Library Association, the Dance Librarians Discussion Group of the ACRL Arts Section and the Congress on Research in Dance. The opening plenary session, titled "Documenting the Present for the Future," will be held in the Bartos Forum of the Humanities and Social Sciences Library of The New York Public Library. Panelists Betty Corwin and Madeline Nichols will describe the film and videotape documentation of contemporary drama and dance which is part of the NYPL's Billy Rose Theatre Collection and Jerome Robbins Dance Division. Committee and Roundtable programs during the meeting will encompass all of the performing arts. Mary E. Edsall, President of the Congress on Research in Dance, will give a talk on a core collection in dance. The second plenary session will focus on the quintcentenary of music printing. The four panelists will represent the perspectives of the composer, performer, publisher and historian.

The MLA Local Arrangements Committee, host of the 70<sup>th</sup> Annual Meeting, is planning special tours of the Louis Armstrong House and Archives in Queens, the Metropolitan Opera Archives, and the archives of the New York Philharmonic. Tours of several Broadway theaters will be organized by members of the Theatre Library Association. Additionally, there will be the MLA Organ Crawl and a jazz pub crawl of downtown Manhattan.

The annual meeting will also include a reception hosted by Grove's Dictionaries, Inc. at the Pierpont Morgan Library, which houses one of our country's most distinguished collections of music manuscripts. A concert and reception to celebrate the completion of MLA's *Plan 2001* will be held at the new Proschansky Auditorium of the City University Graduate Center. Banquet entertainment will include the Bobby Sanabria Afro-Cuban Jazz Ensemble.

For more information about MLA's 70<sup>th</sup> Annual Meeting, contact Christine Hoffman by phone at (212) 988-3792, by fax at (212) 327-4044 or e-mail at choffie@juno.com. Information is also available on the MLA website: www.musiclibraryassoc.org/nycmeet/wh\_meet\_nyc.htm.

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