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Brio Volume 38, Number 1. pp 1

EDITORIAL

So, the new century really has arrived, not with a bang but with a whimper – caught, no doubt, on the dying breath of the latest moribund dot.com which failed to do its market research properly. A year ago I was expressing the hope in these pages that the fruits of the technological revolution be seen as a means to an end, not an end in themselves and, if the fate of so much e-commerce is anything to go by, the signs are that I'm increasingly not alone. It's as simple as realising that what we are being offered is not always what we actually want. Think back to those *Tomorrow's world* style predictions of how we'd all be living in the brave new world of the 21st century. Well, no robot does my housework, I don't gad about, foil-clad, in a glass bubble, my car still runs on petrol and as for the paperless office – you must be joking?

Down at the coal-face, the benefits of the new invariably coexist with the all too familiar problems of life in Libraryland. As service providers we have become accustomed to having to meet increasing demands with decreasing resources, to salvage some dignity in the face of financial and staffing cuts, "downsizing" and the concomitant devaluing of our specialist expertise. As musicians we have been shown to be especially vulnerable to accusations of cultural elitism, especially in the public sector. Who, even ten years ago, would have predicted that this attitude would pose a threat to the very existence of one of our most respected public music libraries not a million miles from my own place of work? And how much do we value new technology when it's used as an excuse for telling us that the library world doesn't need specialists anymore? Oh, brave new world, that hath such philistines in it.

So, to anyone expecting a paean of millennial praise for the new era – sorry to disappoint. In fact, there's a certain ironic pleasure to be had in offering the first *Brio* of the 21st century as a celebration of riches from the past. Richard Turbet, our own Byrdman of Aberdeen, has revisited a golden age of English music in examining the literary context of Wilbye's madrigals, while Nigel Simeone has contributed a fascinating profile of Parisian music publishing under the German wartime Occupation. Katherine Dodd and Yoshiko Yasumura remind us of the need for the present to conserve the past in their articles on, respectively, jazz archives and the music collections of London's School of Oriental and African Studies, and Ruth Hellen provides a fascinating account of Baltic airships – or at least I think that's what she's getting at.

Geoff Thomason

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MUSIC PUBLISHING IN PARIS UNDER THE GERMAN OCCUPATION

Nigel Simeone

Introduction

May 1940 was a month during which Parisians lived in mortal fear of their future. The Heugel house journal *Le Ménestrel*, in what was destined to be its last-ever issue, opened with a poignant editorial which still conveys the trepidation and foreboding felt at the time:

> The German hostilities have already effectively brought to a standstill all artistic life in Poland, then Scandinavian countries. They have led to the complete stoppage of all theatrical and musical activity in Holland and Belgium, and now in France, where theatres and concert halls have curtailed their seasons. The Conservatoire has suspended its classes and will, in all likelihood, do the same with its annual competitions.
>
> "Le Ménestrel" is thus obliged to suspend publication a month earlier than usual. In the present number, which will be the last of the season, we give a sort of panorama of the artistic boom which characterises the month of May and which circumstances have so brutally interrupted. We hope to be able to resume publication in the autumn, continuing the effort we have made during the first part of the war, conscious of having made a modest contribution, and doing the best we can to promote the undying cause of French thought and art.[1]

It was not without considerable difficulty that publishing houses like Heugel reconciled themselves to the new order which was imposed upon them in June 1940, with the establishment of the occupying forces in Paris. Nevertheless, music publishing continued to flourish during "les années noires", and the sheer level of productivity under these circumstances stands as a rather impressive monument to the determination of French firms to "promote the undying cause of French thought and art" at an exceptionally distressing period in the nation's history. Despite ever more chronic paper shortages – a problem which was to remain acute for several years after the end of the war – and the limited risk of running into difficulties with the artistic censors, most Parisian music publishers remained active during the German occupation and firms issued a surprisingly enterprising range of publications, albeit rather fewer of them, and often in very short print-runs. Of the leading Parisian firms, Max Eschig, Heugel, Rouart Lerolle, Alphonse Leduc and Durand all maintained an impressive level of productivity under

[1] *Le Ménestrel*, v.102; 19–21 (10, 17 and 24 May 1940), p.73

the most trying circumstances. Several important new works by Poulenc (with Eschig and Rouart, Lerolle) and by Messiaen (with Durand and Leduc) appeared in print, as did music by Dupré, Duruflé, Dutilleux, Hahn, Honegger, Jolivet, and many others.

This article attempts to provide an overview of the publishing output of serious music by fifteen significant Parisian firms active during the Occupation, from June 1940 until the Liberation of Paris in August 1944. The nature of this publishing activity is reflected to a limited extent in advertisements and reviews of new music during these years. Though the number of musical periodical titles issued in Paris during the occupation was severely curtailed, the weekly journal *L'information musicale*, published from 22 November 1940 until 19 May 1944, remains an invaluable record of every aspect of musical activity during the period, including regular reviews of new music and often advertisements from publishers, particularly Eschig and Durand.[2] Copies of the musical editions described below are mostly drawn from the present author's own collection; publishers' addresses are those at which they were situated during the Occupation.

S. Bornemann
15 rue de Tournon, 6e

Some important organ music was published during the war years. As well as Jehan Alain and Messiaen (see Alphonse Leduc, below), Marcel Dupré, the great organist of Saint-Sulpice, had works issued at the time. The firm of Bornemann specialised in publications for the organ and issued several edited by Dupré, including his 12-volume edition of Bach and the series *Anthologie des maîtres classiques de l'orgue* edited, annotated and fingered by Dupré. Dupré's own organ concerto, op.31 was composed in 1934 and first performed at Gröningen (Netherlands) on 27 April 1938, then at the Concerts Lamoureux in Paris on 27 October 1939. But it was not until 1943 that Bornemann came to issue an imposing full score of the work with the plate number S.B. 5332, a 92-page folio edition which is among the firm's most substantial publications, printed, unusually, by the Bordeaux firm of Candolives.

Choudens
95 rue du Faubourg Saint-Honoré, 8e, and 38 rue Jean-Mermoz, 8e

Among its more entertaining publications, the firm issued Honegger's *Hymne au sport*, written for the 1942 film *La boxe en France* (A.C. 17987), as well as the four items composed by Jolivet for the same film. Honegger's stirring little song is on a text by the noted Belgian music critic and musicologist José Bruyr with the opening line "Soyons unis! Amples poitrines". Again in 1942, Choudens published *L'eau vive: chants des métiers de la Haute*

[2] For the present study, the set of *L'information musicale* in the Music Department of the Bibliothèque Nationale de France was consulted, and my thanks are due to the very helpful staff there. See also Chimènes, M. L'information musicale: une "parenthèse de *La revue musicale* in *La revue des revues*, no.24 (1997), p.91–110 – a magnificent study of this journal.

Provence by Maurice Jaubert, killed in action at Azerailles on 19 June 1940, the day before Jehan Alain met a similar fate.

A Choudens advertisement in *L'information musicale* on 13 January 1943 announced the publication of Maurice Thiriet's *Deux ballades médiévales* on poems by Jacques Prévert, sung by Jacques Jansen in the film *Les visiteurs du soir.*

Raymond Deiss
5 rue Rouget-de-Lisle, 1er

The extraordinary and heroic figure of Raymond Deiss (1893–1943) deserves particular attention since he was the only noted music publisher to have been captured and later executed for his work on behalf of the Resistance. He was known before the war as a publisher who preferred only to print music which he personally liked – something which gives him a practically unique status among music publishers. His pre-war catalogue included several important works by Milhaud (notably *Scaramouche*) and by Poulenc, of which the organ concerto is the outstanding example. During the Occupation his activities as a music publisher all but ceased as he used his presses to publish the short-lived *Pantagruel*, the earliest and arguably the most handsomely produced of the Resistance journals. Its first number appeared as early as October 1940, but Deiss was arrested in October 1941, deported to Cologne, condemned to death in May 1943 and executed by decapitation in Cologne on 24 August 1943.[3] Deiss's catalogue was taken over after the war by Salabert. After Deiss started production of clandestine material the firm issued a very small number of musical publications: given thetragic circumstances of Deiss's imprisonment and death, Noël Gallon's *Historiette*, bearing this remarkable publisher's imprint with the plate number R.D. 7600 and a copyright date of 1941, is an affecting document.

Durand et Cie.
4 Place de la Madeleine, 8e

During the years of the Occupation, the firm of Durand was under the leadership of René Dommange and Mme Jacques Durand, who had run the firm since Jacques Durand's death in 1928. Dommange was required to answer some searching questions after the Liberation: he had been among the group of French musical figures who had accepted an invitation from the German authorities to attend the Mozart 150th anniversary celebrations in Vienna in December 1941 (others included Honegger and Florent Schmitt), and he had also served as President of the Comité National de la Propagande Musicale, an organisation which unfortunately claimed Pétain as its principal patron: its regular pronouncements in *L'information musicale* state that it operated "sous le haut patronage du Maréchal de France".[4]

[3] See Perrault, G. *Paris under the Occupation.* London, 1989, p.166–7.

[4] According to Hervé Dugardin (founder of the publisher Amphion and director of Ricordi in Paris), Dommange's name even appeared on a death list after the liberation as he was alleged to have collaborated. I am most grateful to Felix Aprahamian for recounting this remarkable story which he was told in conversation with Dugardin. However, I have been unable to verify the information.

However, under Dommange's forward-looking and enthusiastic direction, Durand maintained a remarkable publishing record – largely thanks to Dommange's energetic support for new music of the highest quality – and among major works, Messiaen's *Quatuor pour la fin du temps* is perhaps the outstanding example. Completed in January 1941 (and famously first performed at Görlitz on 15 January that year), it was published by Durand in May 1942 as a score (piano part), and parts for violin, clarinet and 'cello with the plate number D. & F. 13,091. According to Durand's printing ledgers (the volumes of *Cotages* kept at the firm's warehouse in Asnières-sur-Seine), the print run was for a mere 100 copies. The Dépôt légal copy in the Bibliothèque nationale was received on 21 May 1942[5] and the publication was advertised in the issue of *L'information musicale* for 29 May 1942 (see illustration). The earliest reprint was of 200 copies, issued in February 1947. The first (1942) impression is on white paper of very good quality and was produced by two of the firms regularly used by Durand before the war: the engraver L. Dérumaux and the leading Parisian music printer A. Mounot.

OLIVIER MESSIAEN

VIENT DE PARAITRE :

QUATUOR POUR LA FIN DU TEMPS, en 8 parties, pour Violon, Clarinette, Violoncelle et Piano . . . . . net 200. »

NOTE DE L'AUTEUR. — Conçu et écrit pendant ma captivité, le ***Quatuor pour la fin du temps*** fut donné en première audition au Stalag VIII-A, le 15 janvier 1941. Il a été directement inspiré par l'Apocalypse. Son langage musical est essentiellement immatériel, spirituel, catholique. Des modes, réalisant mélodiquement et harmoniquement une sorte d'ubiquité tonale, y rapprochent l'auditeur de l'éternité dans l'espace ou l'infini. Des rythmes spéciaux, hors de toute mesure, y contribuent puissamment à éloigner le Temporel.

	Net
PIANO	
Fantaisie burlesque . . .	20 »
Préludes	60 »
MUSIQUE VOCALE	
O Sacrum convivium	1 60
La Mort du Nombre	23 »
Trois Mélodies	17 »
Chants de Terre et de Ciel	35 »
Poèmes pour Mi :	
1er Livre	20 »
2e Livre	20 »

	Net
ORGUE	
Diptyque	15 »
ORCHESTRE	
Poèmes pour Mi :	
1er Livre	187 50
2e Livre	187 50
Les Offrandes oubliées :	
Partition d'orchestre . . .	62 50
Parties d'orchestre	100 »
Réduction piano	17 »
Le Tombeau resplendissant (Matériel en location)	
Hymne au Saint-Sacrement (Matériel en location)	

Illustration 1
Durand advertisement announcing the first publication of Messiaen's *Quatuor pour la fin du temps* in *L'information musicale,* 29 May 1942.

[5] For a detailed description of this edition, with illustration of the title page, see Simeone, N. *Olivier Messiaen: a bibliographical catalogue.* Tutzing, 1998, p.70–73.

Messiaen's two other wartime masterpieces *Visions de l'amen* and *Trois petites liturgies de la Présence Divine* were not published until 1950 and 1952 respectively,[6] although a very small number of photographic facsimiles of the manuscripts were produced before then for performance purposes. Durand's records show that for *Visions de l'amen* these amounted to just six copies.

Of the works by André Jolivet issued at the time, the most striking was perhaps the first publication by Durand in 1942 of *Les trois complaintes du soldat*, composed for Pierre Bernac and completed in July 1940. This voice and piano score of this important work was issued in a standard edition (with a fine illustrated cover) and in a numbered *édition de luxe* (both with the plate number D. & F. 13,138). Both were advertised in *L'information musicale* on 23 October 1942 as new publications. In February 1944 (printing date on the last page of the piano score) Durand also published Jolivet's *Nocturne* for 'cello and piano (D. & F. 13,200).

In the autumn of 1943, Durand published the first edition of Maurice Duruflé's *Prélude et Fugue sur le nom d'Alain* op.7, with its moving dedication: "A la mémoire de Jehan Alain, mort pour la France" (with the plate number D. & F. 13,159). This was printed by the firm of A. Mounot in October 1943 and was one of relatively few new organ pieces to be issued by Durand under the occupation.

Among other works by important composers, Henri Dutilleux's early *Quatre mélodies*, composed for Charles and Magdeleine Panzéra, were published by Durand in December 1943 (the date printed on the final page of each song), with the plate numbers D. & F. 13,182–13,185; the number 13,183 bis was assigned to the tenor or soprano alternative version of the second song, *Pour une amie perdue*. It may either have been an accident or a courageous piece of mischief which led Durand to put an advertisement on the last page of each of these Dutilleux songs for "Musique vocale (moderne)" which includes a three-bar incipit from Milhaud's *La tourterelle* from the *Quatre poèmes de Léo Latil* – a very scarce reference to Milhaud's works during the period, and one published during the darkest months of the Occupation in the autumn of 1943. A curiosity was the publication of Honegger's *Deux esquisses* for solo piano, in Nicholas Obouhow's highly eccentric "simplified notation", issued in January 1944 (no.1) and July 1944 (no.2), though the second had been already been published in conventional notation the previous year in the book *Paris 1943: arts et lettres*, issued by Presses Universitaires de France (see below). Another unusual publication was the first printing, in 1943, of No.1 *La blanche neige* and No.6 *Marie* from Poulenc's *Sept chansons*. Originally published by Durand in 1937, the first edition of these two songs printed Poulenc's settings of poems by Jean Legrand, as the composer had been unable to obtain permission for the Apollinaire texts he wanted to use (the other five songs were settings of Eluard poems). However, by 1943 the difficulties with Apollinaire's publisher had been overcome and Durand issued the two new songs separately,

[6] For details, see Simeone, op.cit., p.80–87.

with plate numbers, D. & F. 12,691 (1) and 12,691 (6), which duplicate and replace those of the Legrand settings found in the original edition.[7]

Theoretical works included a little manual (23 pages) devoted to Obouhow's notation system: *Précis de grammaire musicale élémentaire, conforme à la nouvelle notation simplifiée Nicolas Obouhow rédigé par Lucien Garban.* Published in September 1943 with the plate number D. & F. 13,157, it has a preface by Henri Busser, Professor of Composition at the Paris Conservatoire and a member of the Institute. Coincidentally, Durand's other significant theoretical publication of the period was Busser's own *Précis de composition*, with a preface by the Conservatoire's Director Claude Delvincourt. This is a substantial (206pp.) but relatively little-known book which has a copyright date of 1943 and the plate number D. & F. 13,127. In fact advance copies certainly appeared late in 1942 and the present author has a presentation copy with an inscription from Busser to Simone Petit dated "30 Déc. 42". The choice of repertoire is particularly interesting in a work of this period, and it is refreshing to find that Busser's first example in Chapter 2 (*Les Pièces de Piano*) is one of Mendelssohn's *Songs without words.* But Mendelssohn is not the only Jewish composer to appear in the work as Busser also provides extracts from three major works by Dukas (the piano sonata, *L'apprenti sorcier* and the symphony). Other composers heavily represented include Fauré, Debussy, Ravel and Pierné. In its original form, the book ends with a 5-page "Appendice" (pp.202–6) which considers two experimental curiosities: Dussaut's *Echotechnie* and Obouhow's new notation illustrated with three bars from Chopin's nocturne op.32 no.2). In June 1944 Durand issued a 36-page supplement containing Chapter 11: *Polyphonie-Polytonalité-Atonalité* including extracts from works by Roussel, Falla, Bartók (string quartet no.2) and Berg (three pages from the violin concerto).

Max Eschig
48 rue de Rome, 8e

The Eschig catalogue was enriched with some important new works during the Occupation, notably several major publications of music by Poulenc. Among these were the bewitching *Valse-chantée, Les chemins de l'amour*, performed by Yvonne Printemps in the play *Léocadia* (M.E. 6222a), *Banalités* (M.E. 6232), the *ballet Les animaux modèles* (M.E. 6300), the *Chansons villageoises* (M.E. 6384) and the violin sonata (M.E. 6411). One of the characteristics of several Eschig editions published during 1941 and 1942 is the omission of all or part of the copyright date and, in some cases, the subsequent alteration of a date. For example, the earliest issue of *Banalités* contains no copyright date and at least one copy of this edition was inscribed by Poulenc as an "exemplaire 'secret'". A later issue (including works published up to 1947, but still with a price of 30 Francs on the title page) gives a copyright of 1941 at the foot of the first page of music. Both *Banalités* and

[7] See Schmidt, C. *The music of Francis Poulenc: a catalogue.* Oxford, 1995, p.247–54, for an explanation of the complex genesis of these songs for unaccompanied chorus.

Les chemins de l'amour are listed as "recently published" (at 30 and 10 francs respectively) in an Eschig advertisement which appeared in *L'information musicale* on 4 July 1941, next to a review of new publications which mentions both works and the other new Poulenc publication listed in the Eschig advertisement (at 18 francs), the piano piece *Mélancholie*. (The same advertisement also announces the recent publication of works by three much less well-known names: Anne-Marie Mangeot, Jules Mazellier and Juan Manen.) *Les chemins de l'amour* provides an interesting instance of a copyright date being altered: even though it was clearly first published in 1941; copies issued as early as 1945 include the following information at the foot of the first page of music: "Copyright 1945 by Editions Max Eschig, 48, Rue de Rome, Paris." In 1942, Eschig issued the piano score of one of Poulenc's most unaccountably neglected works, the ballet *Les animaux modèles* and at least one further impression of this edition appeared during the war years. The voice and piano transcription of the *Chansons villageoises* has a printing date of December 1943 on the last page of music, together with the information that the edition was printed by Michel Dillard (erstwhile proprietor of La Sirène Musicale; see La Sirène Musicale, below). Dillard was also the printer for the Eschig first edition of Poulenc's violin sonata, issued in March 1944.

Other composers who appeared regularly in Eschig advertisements for new publications in *L'information musicale* included Marcel Delannoy, Alexandre Tcherepnine, Maurice Thiriet and, since the firm also acted as agents for the Mainz firm of Schott, Werner Egk, whose ballet *Joan von Zarissa* was put on at the Paris Opéra in 1942 with choreography by Serge Lifar. On 29 October 1943, another Eschig advertisement announces the publication of the libretto for André Coeuroy's French translation and adaptation of Egk's opera *Peer Gynt* – a work which acquired considerable notoriety when Hitler attended the first performance (at the Berlin Staatsoper in December 1938) and expressed his approval of it afterwards.[8] One of the most successful new French operas during the occupation was Marcel Delannoy's *Ginevra*, on a libretto by Julien Luchaire. It was first performed at the Opéra-Comique on 25 July 1942 (conducted by Roger Désormière) and Eschig took out an advertisement for the first publication of the piano-vocal score in *L'information musicale* on 23 October 1942.

Among the significant works to be first performed under the Occupation but not published until after the war, one of the most interesting is Jolivet's ballet *Guignol et Pandore*, with choreography by Serge Lifar. The première was at the Paris Opéra on 29 April 1944 but the ballet remained unpublished until Eschig issued a 56-page piano score of the complete work in 1948, with the plate number M.E. 6393, to coincide with a revival that year. This edition has a pictorial front cover by Dignimont who had designed the sets and costumes for the original production.

[8] See the article on Egk in *The New Grove dictionary of music and musicians*: 2nd ed. London, 2001, vii, p.912–4.

Heugel Au Ménestrel,
2 bis rue Vivienne, 2e

Among chamber works, one real surprise is Heugel's publication in July 1943 of the string quartet in A minor by Reynaldo Hahn. Hahn had already encountered considerable difficulties with the German authorities: they had banned a revival of *Ciboulette* at the Théâtre Marigny in July 1942 on the pretext that Hahn was half-Jewish. Despite presenting the Propagandastaffel with his certificates of birth, of baptism and of first communion (at Saint-Augustin in Paris), the ban on *Ciboulette* remained in place; with grim irony, the authorities also placed a ban on Hahn's *Mozart*. Hahn had been planning a return to Paris but settled instead at Monte Carlo in December 1942. The first printing of Heugel's edition of the quartet (a set of parts with plate number H. 31093) carries no indication of the engraver or printer, but – unusually – it has the month and year of publication printed on the title page: "Juillet 1943". Publication of this work was quite a courageous venture under the circumstances. Among the stage works for which Heugel had a justly famous reputation, its publication of the vocal score of Milhaud's *Médée* in April 1940 (plate number H. 31062) was the last major work by a noted Jewish composer to be published in Paris for several years. The printing date appears on the last page of the preliminary matter. The last edition of Heugel's venerable house journal *Le Ménestrel* (vol.102, nos.19–21, 10, 17 and 24 May 1940), already cited in the Introduction, includes a substantial article on the work (with illustrations of the sets for the first Paris performance, at the Opéra on 8 May 1940), and an advertisement on the back cover for *Médée* and other works by Milhaud issued by the firm. Subscribers to the journal who opted to take the musical supplements were sent extracts from the opera. Less than a month later Milhaud's music was banned.

Works for the theatre issued by Heugel under the Occupation included Philippe Gaubert's last major work: the ballet *Le chevalier et la damoiselle*, first performed at the Paris Opéra on 2 July 1941, with choreography by Lifar and sets and costumes by Cassandre. The published piano score (with the plate number H. 31095) includes a printing date of June 1941 on the last page of the preliminary matter, and again on the last page of music. Gaubert's ballet is a substantial work (the piano score runs to eighty-six pages of music) and Heugel issued it just before the first performance and the composer's death a few days later (on 8 July 1941). A pencil annotation on the copy in my own collection provides touching evidence that Gaubert saw his work in print before his death. On the half-title a later owner has written: "Partition ayant appartenu à Monsieur P. Gaubert décédé le 8 juillet 1941".

Lucien de Lacour (Editions Costallat)
60 rue de la Chaussée-d'Antin, 9e

The *Morceaux de concours* (Conservatoire test pieces) were regular and lucrative staples of French music publishers' lists. Several were issued by Lucien

de Lacour, the proprietor of Editions Costallat (he was married to Suzanne Costallat). These included a number written for the earliest years of Delvincourt's time as director, among them the *Improvisation et final* for oboe and piano by Jean Rivier (1943), and no fewer than six for the 1944 Concours: *Récitatif et thème varié* for clarinet and piano by Gaston Litaize, *Poème* for viola and piano by Amable Massis (later to become Inspector-General of music education in France), *Prélude et scherzo* for saxophone and piano by Paul Pierné, *Chevauchée fantastique* for trumpet and piano by Alexandre Cellier, *Motifs forestiers* for horn and piano by J. L. M. Maugüé, and, most interestingly, *Chant de Linos* for flute and piano by André Jolivet. The printing date on the first issue of Jolivet's piece is April 1944 and all the other works are advertised on the back cover of this edition.

La Sirène Musicale
8 bis rue Polonceau, 18e

Though the publishing activity of La Sirène had more or less ceased by the late 1930s, the firm continued under the direction of Michel Dillard until its stock was taken over by Max Eschig on 30 December 1942 (the date on the contract between the two firms). One of the last publications in La Sirène's remarkable history was a little song by Marcel Delannoy (to a poem by André de la Tourrasse) entitled *Noël*, with the plate number S. 213 M., decorated with a charming full-page woodcut (printed in blue) of the Virgin and Child. The music was engraved and printed by Dillard himself and the work is dedicated to him by Delannoy. A review of new music in *L'information musicale* on 10 July 1942 mentions Delannoy's work along with *Kaprálová's Variations sur le Carillon de Saint-Etienne-du-Mont* and arrangements for solo piano by Dillard himself of three early Debussy songs published by the firm. In the previous issue (3 July 1942) *L'information musicale* included an advertisement by La Sirène Musicale for its Honegger publications, all but one of them originally issued in the early 1920s, and a reminder of the firm's golden age.

A printer by profession, Dillard (1896–1966) had taken over the musical publications of La Sirène in 1927, changing the imprint to La Sirène Musicale. It has frequently been asserted in dictionary entries on the firm (including two by the present author) that La Sirène Musicale was taken over by Eschig in 1936, but this is not the case: while the original book publishing firm of La Sirène ceased its activities in 1936–7, Dillard's music publishing house continued until the end of 1942. The precise date given above is taken from Pascal Fouché's outstanding study of the firm.[9] According to Fouché (p.244), Dillard did not actually sell the firm's name to Eschig, and as late as 1958 he published his own work entitled *Le Hot Doge ou la gondole aux filles mères* under the imprint of Editions de la Sirène Musicale.

[9] Fouché, P. *La Sirène*. Paris, 1984. I am most grateful to Robert Orledge for drawing my attention to the existence of this invaluable bibliographical study and to Jean-Paul Delon (of Marigny-Saint-Marcel) for locating a copy.

Alphonse Leduc
175 rue Saint-Honoré, 1er

One of the most poignant projects of the time was the posthumous first publication of the collected organ works of Jehan Alain (killed in battle near Saumur on 20 June 1940). These were issued in three volumes by Alphonse Leduc in 1942, in a standard edition and in a limited special printing of 100 copies on fine paper ("Papier Alfa Navarre") for "Les Amis de l'auteur", each signed and numbered by the publisher – a truly handsome memorial to a composer greatly admired by many of his contemporaries, including Messiaen, Jolivet and Duruflé. This publication is also typical of Leduc's policy during the Occupation of leaving the last digit of the copyright date blank (thus these appear as "194") with the actual year usually added neatly by hand. The first publication of Alain's collected piano works followed in November 1944, a few months after the Liberation.

Messiaen returned from captivity in 1941 and was well on the way to re-establishing himself in Paris by 1942. This year saw the first publication of two major works: the *Quatuor pour la fin du temps* (issued by Durand in May; see Durand, above) and the great organ cycle *Les corps glorieux*, issued by Alphonse Leduc in three fascicles on 4 June 1942 (each piece was given a separate plate number, A.L. 20,068–20,074), a matter of days after the first edition of the *Quatuor*. A. Mounot was the printer and as with the Alain organ works, the last digit of the copyright date is left blank (or added by hand) on all copies of the first printing.

Messiaen composed his *Rondeau* for solo piano as a Conservatoire test piece for 1943, and it was published by Leduc in time for the Concours that year, with the plate number A.L. 20,255. Though not one of his more imposing pieces, it is one with interesting associations: thanks to their performances of this little work Yvonne Loriod and Jean-Michel Damase each won a Premier Prix in the piano class that year.

Messiaen's first great theoretical work *Technique de mon langage musical* was completed in 1942–3 and first published by Leduc in February 1944 (A.L. 20,226 and 20,227). The first volume (of text) was printed by Tessier of Romainville (Seine), but Mounot is credited as the printer of the second volume (of musical examples), with L. Dérumaux as engraver and a printing date of February 1944. As with *Les corps glorieux*, the copyright dates on both volumes are left blank. By 1944 good paper was all but impossible to find, and the first edition is on the thin, greyish-brown, highly acidic paper characteristic of French publications of this date and for several years to come.

Leduc was also the publisher of at least two early works by Dutilleux. The *Sarabande et cortège* for bassoon and piano is a work which completely transcends its original purpose as a Conservatoire "Morceau de concours" and was dedicated to that institution's noted bassoon teacher Gustave Dhérin. The following year Dutilleux produced another impressive test piece, also published by Leduc at the time: the *Sonatine* for flute and piano. Both were early and enlightened commissions from the earliest years of *Delvincourt's* time as Director of the Conservatoire (see also Lucien de Lacour, above).

Henry Lemoine et Cie.
17 rue Pigalle, 9e

Lemoine continued its activity during the Occupation, under the direction of Henry-Jean Lemoine who had joined the family firm in 1907. Always noted for its publication of methods and other educational music, Lemoine had also been active since its foundation (in 1772) in the publication of concert works. One particularly interesting series which appeared in 1942 was the set of eight volumes of newly-composed songs to the *Villanelles* by Pierre Bédat de Monlaur. The poems themselves were also published in 1942 by the firm of Debresse, illustrated by van Dongen. Lemoine's song series, issued the same year (with the collective plate number 23224 H.L.), included settings by nine composers: Robert Bernard (editor of *L'information musicale*), Francis Casadesus, Marcel Delannoy, Claude Delvincourt, Marius François Gaillard, Arthur Honegger, Maurice Thiriet, Max Moreau and Maxime Dumoulin. As well as being sold separately, the whole collection was advertised as one volume, containing a total of twenty-six songs, at a price of 80 francs. Honegger's six settings *Saluste du Bartas: 6 Villanelles*, were completed in September 1941 (according to the date at the end of the last song) and were first performed by Noémie Pérugia (the dedicatee), accompanied by Irène Aïtoff, at the Salle Gaveau on 21 March 1942. This Lemoine series constitutes a remarkable body of solo songs written by composers working in Paris at the time.

Pierre Noël
24 boulevard des Capucines, 9e

Pierre Noël was best known as the major publisher of Tchaikovsky's music in Paris, but he also developed a catalogue of more recent works, especially by younger composers. In 1942 he issued Jean Hubeau's *Rondels et Ballades* de Francoys Villon including *Les bergières* (P. 5670 N.) and *Les biens dont vous estes la dame* (P. 5671 N.). These works were advertised in *L'information musicale* on 22 May 1942, along with other pieces by Hubeau: *Solitude* (another song) and the *Sonate humoresque* for horn, flute, clarinet and piano.

Presses Universitaires de France
108 boulevard Saint-Germain, 6e

Not noted as a publisher of music, but famous as the firm which still publishes the series *Que sais-je?*, the Presses Universitaires de France were responsible for an intriguing publication issued in December 1942. Entitled *Paris 1943: arts lettres*, and printed on shockingly bad paper, it includes a number of new works for piano by leading composers of the time, including Paul le Flem, Marcel Delannoy, Jean Hubeau, Arthur Honegger, Florent Schmitt, Claude Delvincourt, Louis Beydts, Maurice Thiriet and Jean Françaix. The Honegger is an edition in conventional notation, apparently undocumented until now, of his second *Esquisse* for piano, usually stated as being first published by Durand in 1944, in Obouhow's experimental notation (see Durand, above). This volume, which also prints brief biographical notes

(with illustrations), constitutes a worthwhile if not particularly adventurous anthology of recently-composed music. As a general publisher of academic books under the Occupation, Presses Universitaires de France enjoyed mixed fortunes. For example, in 1943 a volume by Jean-François Angelloz *on La littérature allemande* was added to the series *Que sais-je?* and attracted unwelcome attention from the German censors when they discovered that Jewish authors had been included: the authorities insisted that the volume be withdrawn from sale.[10] However, the very same year, Presses Universitaires de France also issued Pétain's *Messages aux Français*, an unashamed piece of Vichy propaganda.[11]

Rouart, Lerolle et Cie.
29 rue d'Astorg, 8e; after October 1941: 22 rue Chauchat, 9e

Paul Rouart was a close friend of Francis Poulenc and his firm's wartime publications include what is without doubt the most important edition of a musical work to be published in secret during the Occupation. This was Poulenc's magnificent cantata *Figure humaine*, on poems by Paul Eluard, for mixed double choir. The poems had been published in two Eluard collections: *Sur les pentes inférieures* (1941) and *Poésie et vérité*. This second collection, which included *Liberté*, used for the closing part of Poulenc's cantata, was first published by the clandestine firm run by Noël Arnaud under the name Editions de la Main à Plume in April 1942. This edition appeared without the permission of the German literary censor and was rapidly banned.[12] Copies of *Liberté* in particular continued to circulate in clandestine editions. Paul Rouart was taking a brave risk in May 1944 when he published *Figure humaine* clandestinely; it was printed by the Paris firm of Les Procédés Dorel (see illustration). This was a substantial undertaking running to eighty-two pages of score, ending with the climactic setting of Eluard's banned *Liberté* (the plate number is R. 12187 L. & Cie). In order to minimise the potential for serious trouble, the clandestine first printing of the work was stamped *Epreuve de travail* [proof copy] on the front cover and the title page and copies were circulated in secret.[13]

Poulenc wrote a good deal about this work to his friends at the time. On 24 June 1944 he wrote to Pierre Bernac that he had received a copy and the Rouart was looking after the others: "Raymond brought me a copy of the Cantata. The others are all waiting safely under wraps at friend Paul's. How comforted I am by this work in my hours of despondency. I hope and pray that I will be allowed to hear it at least once in my lifetime."[14] A month later, on 27 July 1944, he wrote a heartfelt letter to his dear friend Marie-Blanche de Polignac: "Fortunately there is one work, and perhaps only one, that tells me I was right to compose music, and that is my Cantata on poems by

[10] See Fouché, P. *L'édition française sous l'occupation 1940–1944*. Paris, 1987, ii, p.64.
[11] Ibid., ii, p.73
[12] Ibid., ii, p.60.
[13] For a detailed account of this work's genesis, see Schmidt, C. *op. cit.*, p.333–9
[14] Buckland, S. *Francis Poulenc: echo and source. Selected correspondence 1915–1963*. London, 1991, p.135 and Chimènes, M. *Francis Poulenc: Correspondance 1910–1963*, p. 554.

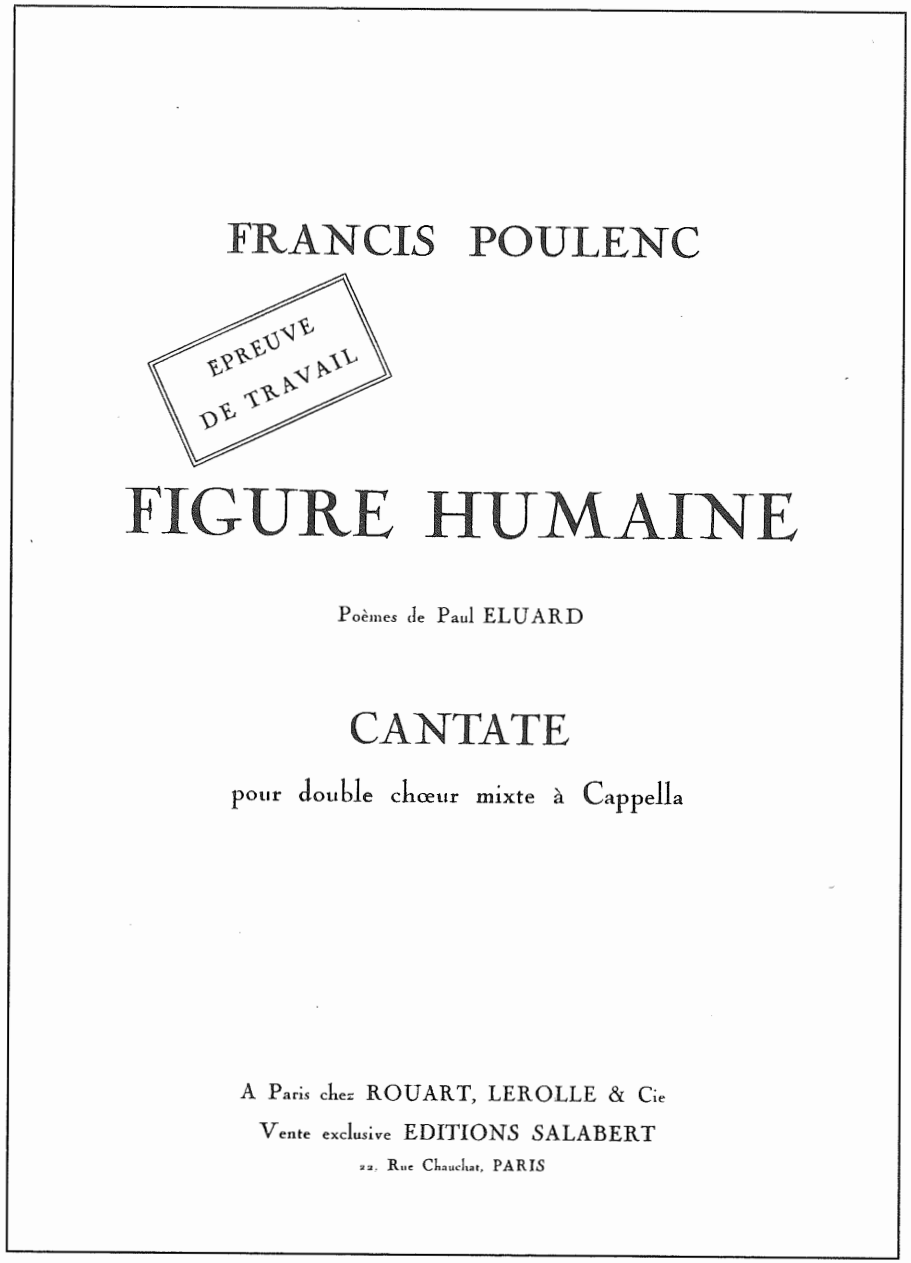

Illustration 2
Title page of the clandestine edition of Poulenc's *Figure humaine* published secretly by Rouart, Lerolle in May 1944, stating that it is an "Epreuve de travail".

Eluard. I have a secret copy of it here. I play it every day, and its underlying integrity and faith foil my foulest mood, my harshest self-criticisms."[15]

Louis Aragon's collection of poems *Les yeux d'Elsa* was originally published clandestinely in 1942 and included *C* and *Fêtes galantes*. Poulenc set both, and they were published in a single volume by Rouart, Lerolle in June 1944 as *Deux poèmes de Louis Aragon* with the plate numbers R.L. 12,170 & Cie. and R.L. 12,171 & Cie. *C* is arguably Poulenc's most emotionally overwhelming song: a masterly response to a magnificent text. The origins of the poem were later memorably described by Pierre Bernac, the singer who gave the work's first performance on 8 December 1943: "The poem *C* evokes the tragic days of May 1940, when a great part of the French population fled before the invading armies. In this horrible exodus, the poet himself, at the Bridges of Cé close to Angers, had crossed the Loire, crowded with overturned vehicles and discarded weapons, in the total confusion of a forsaken France."[16] It is no surprise that Aragon's poem was only published in secret. What is much more remarkable is that the first edition of Rouart, Lerolle's publication of Poulenc's *Deux poèmes de Louis Aragon* including *C* actually carries details of an official authorisation to print it: the last page of the score has a printed note above the printing date in the lower left-hand corner: "Autorisation de Tirage No. 26812–26813". At exactly the same time, the firm also published Poulenc's scarcely less magnificent *Métamorphoses*, on poems by Louise de Vilmorin, assigning the very next plate numbers (12,172–12,174) and including the "Autorisation de Tirage No. 26814". Poulenc's other important Louise de Vlmorin group, the slightly earlier *Fiançailles pour rire*, was one of Rouart, Lerolle's last publications to be issued before the fall of France in 1940 (the Dépôt légal copy in the Bibliothèque nationale de France is dated 30 May 1940).

Other Rouart, Lerolle Poulenc editions issued during the Occupation include the Paul Eluard setting *Ce doux petit visage* which was composed in April 1939 but not published until May 1941, with the plate number R.L. 12,064 & Cie. A few weeks later, during June, the firm also printed two of Poulenc's motets for the first time: the very recently-completed *Exultate Deo* and *Salve Regina* (with the plate numbers 12,038 and 12,039), both composed at Poulenc's country house at Noizay in May 1941.

Editions Salabert
22 rue Chauchat, 9e

Salabert took over the firm of Maurice Senart in May 1941, and in October 1941 became selling agents for Rouart, Lerolle, later taking the firm over in 1953. Salabert's publications during the occupation included several new works by Arthur Honegger, among them his *Trois poèmes de Claudel* (E.A.S. 13716, published in 1942), *Trois Psaumes* (E.A.S. 13889, published in 1943), both in the series *Edition nationale de musique classique et moderne*, and one of his most important wartime works, the *Symphonie pour cordes* (Symphony

[15] Buckland, *op.cit.*, p.140. Chimènes, *op.cit.*, p.563.
[16] Bernac, P. *Francis Poulenc: the man and his songs.* London, 1977, p.187.

no.2) which Salabert printed in full score in 1942 (E.A.S. 14303). In addition the firm also published more popular fare, including a number of songs from new films. Among these are the two songs *Colomba* and *L'argent* written by Marcel Delannoy for the film *Volpone* and issued by Salabert in 1941 (E.A.S. 13605 and 13667).

Francis Salabert, who had run the family firm since 1901 (taking over from his invalid father at the age of seventeen), was killed in a flying accident over Shannon on 28 December 1946. Milhaud described this loss as "nothing short of a catastrophe" in a letter to Poulenc dated 15 January 1947.[17]

Maurice Senart
20 rue du Dragon, 6e

The first edition of the full score of Honegger's *La danse des morts* was issued by the firm of Maurice Senart after the first performance in Basel on 2 March 1940. With a splendidly macabre front cover depicting an orchestra of skeletons, this full score – a facsimile of Honegger's autograph manuscript – was one of the last publications to be issued under Senart's imprint: the firm was taken over by Francis Salabert in May 1941. In January 1941 Senart took out an advertisement for the piano-vocal score of *La danse des morts* in *L'information musicale*, including an announcement of the first performance of the work in France, on 26 January 1941 at the Concerts du Conservatoire, conducted by Charles Münch. One of the firm's greatest commercial successes was Honegger's *Jeanne d'Arc au bûcher*, first published in 1939. During the Occupation the work was performed in France on many important occasions, and on 18–20 January 1943 (after Senart had been taken over by Salabert) a complete recording was made in Brussels by La Voix de Son Maître (Pathé Marconi), conducted by Louis de Vocht and originally issued on nine records.[18]

Concluding remarks

The quantity of music published during the Occupation was certainly considerable, but more striking still is its often very high quality, and the fact that it included a number of important works by composers of the most progressive tendencies, such as Messiaen, Jolivet and Dutilleux, all of whom saw new compositions issued during these years. It would appear that printed music was subjected to rather less careful scrutiny by the German censors than books, otherwise it is hard to see how, for example, the music examples from works by Mendelssohn and Dukas in Busser's *Précis de composition* came to be published at the end of 1942. Under these circumstances – where printed music seems, at least, to have been a matter of less concern to the authorities than either the printed word or recordings, broadcasts and public performances of music – it is perhaps not so surprising that music published clandestinely is extremely uncommon: Rouart, Lerolle's secretly

[17] Buckland, *op.cit.*, p.168.
[18] This remarkable performance was reissued on CD by Dante (LYS340) in 1998.

printed "Epreuve de travail" of Poulenc's *Figure humaine* is the only important musical edition to have appeared "sous le manteau", on account of its banned Eluard texts. Another indication of the lack of attention paid to music publishers by the occupying forces is that relatively few pieces of printed music bear the authorisation numbers which usually appear on printed books issued during these years: almost incredibly, and by the sweetest irony, one of the rare instances of these to be found on printed music is on Poulenc's setting of that most passionate expression of French despair at the arrival of the occupying forces, Louis Aragon's *C.*

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WORLD JAZZ ARCHIVES

Katherine Dodd and Charles Oppenheim

1. Background

This paper describes the results of a survey of jazz archives worldwide. This survey was carried out as part of a dissertation for an MSc in Information and Library Studies at Loughborough University into the feasibility of developing a virtual Union Catalogue for six UK archives with significant collections of jazz memorabilia. The MSc formed part of ongoing work, funded in part by the Jazz Development Trust, in preparation for a bid for funding to develop a Web-based database providing links to all the UK-based jazz archives.

As part of the background to this work, one of us (KD) undertook research to examine the world jazz archive situation, to establish if the collections contained similar media, and if the problems of funding, lack of storage space and issues of digital preservation mirrored such issues in the UK.

There are three main clusters of countries which are actively promoting their jazz archives. These are:

- The USA
- Nordic Countries
- Australia

Other countries have jazz archives, such as the Jazz-Institute Darmstadt,[1] in Germany. However, there was little documentation about them.

The Joseph Regenstein Library at the University of Chicago[2] provides links to institutions which it feels have significant collections of Jazz and Blues resources, or have Jazz or Blues Archives. This list provided the basis for the information about Australia and the Nordic countries, as very little information was discovered about these archives in the literature search.

2. USA

America was the birthplace of jazz. Consequently, there have been many US books and articles written about the history of jazz from its origins until the present day. In fact, there is a plethora of information and documentation about the genre, and this has led to many archives. The University of

[1] *Jazz-Institut Darmstadt.* (http://www.darmstadt.de/kultur/musik/jazz/), 02/2000.

[2] *University of Chicago: Joseph Regenstein Library: jazz/blues archives and collections.* (http://www.lib.uchicago.edu/e/s u/cja/jazzarch.html), 02 June 2000.

Chicago links[3] list specifies 32 archives which hold significant collections of Jazz and Blues documentation. However, only two of these archives are considered to be important: 'There are only two jazz archives in the nation . . .'[4]. They are The Institute of Jazz Studies, at Rutgers University, and the Hogan Jazz Archive at Tulane University.

2.1 Institute of Jazz Studies, Rutgers University

The Institute of Jazz Studies, based at Rutgers University, New Jersey, is probably the largest jazz archive in the world. It is certainly the most documented one. 'The Institute of Jazz Studies is the world's foremost jazz archive and research facility.'[5] It was this archive that responded to Veale's article in *Outlook on Research Libraries*,[6] by insisting in a later edition of the same journal, that an 'International Jazz Archive – one already exists.'[7]

A jazz scholar and professor of Medieval English, Dr. Marshall Sterns (1908 – 1966) founded the archive in 1952. The archive's mission statement states: 'The overall mission is to promote, preserve, and extend the heritage of this unique American art form.'[8] The IJS (Institute of Jazz Studies) became part of Rutgers University in 1966 and it has not moved its academic home since then. In 1994, it moved to larger quarters on the fourth floor of the University's John Cotton Dana Library. This has enabled it to offer excellent facilities to visitors, including a reading room, access to current and bound periodicals, environmentally controlled areas for delicate collections and media booths which allow the user to play the many different formats of media in the collection. They also share the facilities of the rest of the Dana library, including a seminar room and an exhibition gallery. Students, researchers, authors, musicians, arts agencies, other archives, record companies and the media use the archive.

The archive contains sound recordings in many different formats, including piano rolls, laser discs, cassettes and CDs, journals and books, photographs, scores, band arrangements, sheet music, videos, instruments and research files on individual performers and topics. One of the largest collections is the Harold Flakser Collection. This was acquired in October 1986 and it is significant because Flakser was a renowned jazz researcher 'and recognised authority on the history of jazz periodicals who can recite the details of the publishing history of each of the hundreds of titles in his collection.'[9] The journals are the most important and significant part of the collection.

[3] *Ibid.*

[4] Flanders, Bobby D. Jr. Tulane archives house 'All that jazz'. *Hullabaloo* News, 16th October 1998, 89 (7). (http://www.tulane.edu/~tuhulla/19981016/news/jazz.shtml).

[5] *The Institute of Jazz Studies.* (http://www.libraries.rutgers.edu/rulib/abtlib/danlib/jazz.htm), 30 May 2000.

[6] Veale, Terry. A call for a national (or even international) jazz archive. *Outlook on Research Libraries,* 1983, 5(8), 9–11.

[7] International Jazz Archive – one already exists. *ibid..*, 1984, 6 (1), 8–10.

[8] *IJS: mission.* (http://www.libraries.rutgers.edu/rulib/abtlib/danlib/jazzmiss.htm), 01 March 1996.

[9] Pelote, Vincent. The Institute of Jazz Studies. *Fontes Artis Musicae* – Special Jazz Issue, July–September 1989, 36 (3), 177–181, p.178/9

The IJS helps users by making its resources available to the public in several ways. It publishes a semi-annual journal called *The Annual Review of Jazz Studies*. This was originally known as *The Journal of Jazz Studies* and was started in 1973. It aims to cover all eras of jazz and has contributors from disciplines such as oral history and musicology. IJS also produces *Studies in Jazz*. This is a scholarly monograph series covering topics such a biographies and essays. Over 30 monographs have been published since 1982. After a slow start, there are currently two or three produced each year. IJS also organises seminars and a weekly radio programme.

The IJS has an in-house computerised shelf list of recordings. This was started in October 1978 and is still not yet complete. It created its own system, as current classification standards did not allow for the best way of cataloguing its materials. It uses access points which include the following:

- Performer or leader
- Notable players in the group, who are not the leader
- Label
- Format

It uses Library of Congress MARC records which have been modified to make them appropriate for jazz. However, the cataloguing also conforms to AACR2. 'The IJS project has been influential in initiating changes in the MARC music format which have expanded the format to include the essential points of access for jazz and other performer-orientated music and which make the format compatible with the second edition of AACR2.'[10] The system is available for users at the IJS, but it is currently not available online. The curator would like this to happen,[11] but the overwhelming priority for the allocated funds is the preservation of the resources.

2.2 The William Ransom Hogan Jazz Archive, Tulane University

There is not as much documentation about this archive. In 1958, William Ransom Hogan came up with the idea of an archive to document the history of New Orleans Jazz, actually in the area, as New Orleans was the birthplace of jazz. The proposal to the Ford Foundation lead to its creation and an eminent jazz historian William Russell was the first curator of the Archive of New Orleans Jazz. Following the death of Dr Hogan in 1974, the archive changed to its current name, in honour of William Hogan.

Students, scholars, the media and museums use the archive[12] for research. They have an open-house policy and allow anyone to use the archive as long as they have an interest in jazz. 'Everybody is invited to come in and see what we're about. To many, we seem like a secret place, but we really want to reach out to students and faculty. All you need is an interest in jazz.'[13]

[10] Griffin, Marie P. Jazz discography in the computer era: the IJS jazz register and indexes. *Phonographic Bulletin*, 1984, 38, 8–21, p. 11.

[11] Dan Morgenstern to UK Jazz Archivists meeting, 11 April 2000.

[12] *The William Ransom Hogan Archive of New Orleans Jazz.* (URL: http://www.tulane.edu/~lmiller/JazzHome.html), 29 June 2000.

[13] *Ibid.*

The Hogan Jazz Archive contains, photographs, films, oral histories, recorded music, newscuttings, manuscripts, sheet music, orchestrations of music, scrapbooks, research notes, books, journals, discographies and encyclopaedias. It has special collections of materials left by the well-known jazzmen Knocky Parker, Nick LaRocca, as well as items from William Russell's collection.

The archive publishes a semi-annual newsletter, the *Jazz Archivist*. This includes news about the archive and its collections, as well as articles by scholars who have used the archive' s information for their research.

The archive produces a list of the oral histories it owns. This is available on the Internet.[14] The list is alphabetical and states the name of the person interviewed, the date, and the type of media of the history, such as note form, hard copy or transcript.

In 1981, the archive started a project funded by the Rockefeller Foundation to preserve and start to catalogue its sheet music holdings. The project used MARC tagging for its records. However, progress was slow due to the lack of sufficient subject headings and access points, and in-house headings were created. These included Work Songs, Blackface Minstrel shows and Drinking Songs. The project ran for four years and ended in November 1984. The archive had generated cataloguing records for 4,000 items, 10% of its collection total at the time. About 3,000 of these records were entered into the OCLC database. In 1987, Jerde stated that 'The Hogan Jazz Archive has submitted a proposal to the National Endowment for the Humanities which, if approved, will provide funding adequate to permit the resumption of its project for a three year period.'[15] However, the application was not successful and MARC cataloguing of the sheet music collection has not been continued.

In 1995, the archive undertook a year-long project to cross-reference all its oral history transcripts, so that lists of cross-references relating to names, place names and band names were created. The archive produced this information in a hard copy format and in Spring 1995 were working on a computerised version. This is not yet complete, however, it is hoped that the database will be placed on the archive's website within the next year.

3 Nordic Countries

3.1 Finland – Finland's Jazz and Pop Archive

Jukka Haavisto, a musician, founded Finland's Jazz Archive in 1990 to provide information for researchers and enthusiasts. It initially focussed on collecting resources relating specifically to Finnish jazz. However, since 1997, the archive has started to collect information from almost all types of Finnish light music and the name of the archive was changed to its present name. Initially, volunteers ran the archive, but as its prominence grew it

[14] *The Hogan Jazz Archive oral history index.* (http://www.tulane.edu/~lmiller/OralHistory Introduction.html), 23 June 2000.

[15] Jerde, Curtis D. Technical processing of popular music at Tulane University library's Hogan Jazz Archive: the Rockefeller project. *Technical Services Quarterly*, 1987, 4, 49–56, p. 54.

started to receive funding from the government. Today 75–80% of its funding is from the government. However, despite this funding, the archive still only has two permanent members of staff: the manager and a secretary. Temporary staff are drafted in when jobs such as cataloguing are required.

As the information about Finnish light music is extensive, it aims to avoid duplication of information by co-operation with other organisations such as University libraries, the Institute for Folklore at Tammertors University, the Global Music Centre, the film archive, the Rhythm Institute and the Folklore Institute. Its jazz collection is the most comprehensive part of the archive, especially for the years 1920–60. The archive collects and preserves printed and unpublished materials such as notes, tapes, videos, photographs, newscuttings, posters, concert programmes, and Finnish music magazines dating from the 1930s. It also has recordings of radio broadcasts from Finland's 'Rundradio's' station. It is dependent upon donations for its continuing growth and has very little money to purchase collections. It currently contains about 150 collections, which are named after the donors. To raise extra funds, the archive produces its own series of CDs. These reproduce previously unheard recordings of jazz. It also arranges exhibitions and concerts, such as the one held in 1996 to celebrate 70 years of Finnish jazz.

Finland has a national music database called VIOLA.[16] Since 1998, the archive has given catalogue records about their tapes, videos and notes to this database. The database is available via the Internet courtesy of the Finnish Public Libraries, and only those with a contract can access it.

3.2 Sweden

The Centre for Folk Song and Folk Music Research (Svenskt Visarkiv) was founded in 1951 by Ulf Peder Olrog. He was a composer who had an interest in old song traditions. It became a state institution in 1970 and was integrated into the Swedish National Collections of Music in July 1999. Its aims are to 'collect, preserve and publish material concerning instrumental folk music, folk songs and traditional music in general, from the end of the 16th century up to now, as well as material on the history of jazz in Sweden.'[17]

The Jazz Department was started independently by 'The Group for the History of Swedish Jazz.' This group was formed at the end of the 1970s by a group of ten people who aimed to collect and document as much material as possible connected with Swedish jazz, particularly before the deaths of the pioneers in the genre. Most of the material was donated. The collection moved to the Svenskt Visarkiv as one of the members of the group was the head of the archive. In 1981, the Group and its materials separated. The Group took on a more independent role, undertaking research and recording interviews. The Jazz Department's main responsibility was to continue to collect resources and document them to make them available for researchers and enthusiasts.

[16] *VIOLA database homepage.* (http://linnea.helsinki.fi/ruotsi/ruviola.html), 06 May 1999.

[17] *The Swedish Centre for Folk Song and Folk Music Research and Swedish Jazz History.* (http://home.swipnet.se/~w-29780/sva/svaengl/svaengl.htm), 07 January 1999.

The Jazz Department aims to provide as complete a picture as possible about the history of Swedish jazz. The information held includes 'over 9,000 gramophone records (1500 78s, 3000 LPs, 270 EPs, 120 acetates, 500 CDs) and complete private collections donated to the archive, among them 1,950 records from Lieutenant-General Bo Westin, 1,700 records from jazz writer Lennart Stenbeck and around 1,000 records from collector Lennart Bylund.'[18] There are also reel-to-reel tapes, cassettes and DAT cassettes, videos and films, books, journals, newscuttings, research reports, photographs and arrangements of music.

The Jazz Department has ample facilities for using its collection, including reading rooms, studios and an auditorium.

The Department has produced booklets to accompany "The Swedish History of Jazz" record anthology. This documents the musical history of Sweden from 1910 to 1947.

3.3 Norway

The main body for jazz in Norway is the Norwegian Jazz Federation. This was formed over thirty years ago to support and promote the interests of jazz clubs. It only received State funding for the first time at the end of the 1970s. It has its own record company called Odin which was started in 1981. This label has been responsible for the promotion of modern jazz.

The Norwegian Jazz Archive[19] is an independent organisation which is the main centre for housing the collection of information about Norwegian jazz history. It is affiliated to the Norwegian Jazz Foundation. The archive has three main areas of responsibility:

- to collect and store information and resources related to Norwegian jazz;
- to research jazz; and
- to provide information about Norwegian jazz and its history.

The archive contains sound recording, newscuttings, photographs, books, journals, videos and films.

The staff of the archive carry out research into the history of Norwegian jazz and publish their findings. One part of their recent research has been to create a complete discography of Norwegian jazz. This database can be searched on the Internet using the following search threads: musicians; artists/bands; album titles; and track titles. It provides records for 'A complete listing of more than 4,000 musicians and their contributions to more than 1,400 albums with more than 12,000 tracks, including locations and dates of recording, record labels and catalogue numbers. It contains all recordings involving Norwegian jazz musicians both in and outside Norway.'[20] The database is part of a larger project between the Archives and the National Library of Norway, Rana Division. The ultimate aim is to be

[18] *The Jazz Department of The Centre for Folk Song and Folk Music Research* (Sweden). (http://home.swipnet.se/~w-29780/sva/svaengl/esvajazz.htm), 04 April 1998.

[19] *The Norwegian Jazz Archives.* (http://www.jazzarkivet.no/index-e.htm), [09 June 2000].

able to present Norwegian jazz history on the Internet using hyperlinks to biographies, photographs and multimedia such as video and sound clips.

4 Australia

In 1989, Laird wrote 'much research still remains to be done on the history and development of Australian jazz. Here, as almost everywhere, the task of documenting and preserving the materials necessary for such research has largely fallen to dedicated private individuals. Although this situation is now changing for the better, there are still a number of important research collections which only exist through the efforts of jazz enthusiasts and those remain in private hands.'[21] In 1993, Johnson stated 'Currently occupying the attention of the NSW Co-ordinator, Eric Myers, is the possibility of creating a jazz centre where, in addition to such facilities as rehearsal and workshop space, there could be housed the beginnings of a jazz archive. Such a possibility is, at the moment, no more than that. Attempts have been made in the past to secure space for an Australian jazz archive.'[22]

However, since these articles were written, there have some major improvements in the provision of archives for Australian jazz documentation.

4.1 ScreenSound Australia

The main depository for sound materials is ScreenSound Australia,[23] the former National Film and Sound Archive. Its policy is 'to increase the use, enjoyment and safety of Australia's audiovisual heritage and through this to enrich the lives of all Australians.'[24] The Australian Jazz Archive forms part of ScreenSound Australia. This was established in 1997, as an initiative by the Australian jazz community, to build a jazz resource centre. 'Over many years, ScreenSound Australia has built a substantial collection of Australian jazz material, including sound recordings, film and videos and oral histories. However, there is still unique Australian jazz material to be located for the Australian Jazz Archive, with the assistance of the AJANC (Australian Jazz Archive National Council).'[25] This archive has a National Listing of Australian Jazz Interviews which include oral histories, research interviews, and radio interviews. The information is presented as a list of records, which are also possible to search, available on the Internet.[26] The rest of ScreenSound Australia's collections are also searchable on the Internet using an online text database.

[20] *Norwegian jazz discography 1905 – 1998.* (http://www.nb.no/norskjazz/index_e.html), [28 July 2000]

[21] Laird, Ross. Sources & resources for research into Australian jazz. *Fontes Artis Musicae*, 1989, 36 (3), 201–204, p. 203.

[22] Johnson, Bruce. Jazz and popular music research facilities in Australia. *Archives*, 1993, 20(89), 67–70, p. 70.

[23] *ScreenSound Australia.* (http://www.screensound.gov.au/index.html), 1999.

[24] *Ibid.*

[25] *Australian Jazz Archive.* (http://www.screesound.gov.ac/collections/jazz_frame.htm), [29 July 2000].

[26] *Australian jazz interviews.* (http://malcolm.screensound.gov.au/webjazz.nfs/webInt?OpenView&Start=1), [29 July 2000].

4.2 Victorian Jazz Archive

Another jazz archive which should be mentioned is the Victorian Jazz Archive,[27] situated to the east of Melbourne. This was set up in September 1996 specifically to satisfy the concerns of collectors of jazz material that there was not a safe place for jazz documentation. The archive is part of the ScreenSound Australia and AJANC (Australian Jazz Archive National Council) initiative that seeks to preserve and locate documentation referring to Australian jazz throughout Australia. The archive also collects information about overseas jazz. The media includes sound recordings, videos, films, photographs, scrapbooks, posters, journals, books and musical instruments.

The archive has copied all material and stored it on an Inmagic DB TextWorks text based database. It hopes that this will be accessible via the Internet in the future.

5 UK Jazz Archives

In the UK, there are seven archives with significant collections of jazz holdings. These are British Institute of Jazz Studies (BIJS); British Library National Sound Archive; Exeter University: American Music Collection; Leeds College of Music Jazz Archive; National Jazz Foundation Archive; University of Liverpool: Institute of Popular Music; and Women's Jazz Archive (WJA).

The archives hold a variety of media such as badges, books, CDs, costumes, journals; reel-to-reel tapes; and videos. None of the archives has completely catalogued its holdings, although most have made a tentative start. This is usually in the format of a basic paper or card catalogue. All rely on donations to increase their collections.

Funding is a problem. Most of the archives have some sort of funding from the organisation to which they belong, except the BIJS and the WJA. These archives make money by selling duplicate items from their holdings. They can be described as 'labours of love' which are financed by the owners.

Storage and preservation are also issues. Space for the collection is a problem for all the archives, especially for the BIJS and the WJA as they are currently located in rooms in the collectors' houses. Due to the lack of funding, the archives are currently unable to undertake preservation of their holdings.

More detailed information about the history and holdings of the individual collections can be found in the Appendix.

6 Conclusions

Creating archives and therefore a location for the storage of the information relating to jazz, as well as preservation issues, seem to be the immediate concerns of each country. Amateur groups are realising that the jazz pioneers, who often have substantial personal collections, are dying and they

[27] *Victorian Jazz Archive* [of Australian jazz]. (http://home.vicnet.net.au/~vjazarch/), 14 May 2000.

are anxious to bring this to the attention of large organisations such as their respective National Sound Archives, in order that the information is not lost.

Current problems in archives around the world seem to mirror the situation here in the UK. However, some countries seem to be more advanced in terms of applying and receiving Government funding, such as Norway, and the USA and this is having an effect on their collections. Funding means better facilities to store the information and artefacts, and provide access to it. However, this is often the only positive aspect, as the funding received is very rarely enough to allow the archives to continue in such a way that they would like. It does not allow for preservation of the materials already collected, nor does it allow for purchasing further collections of materials. Instead, collection management relies upon donations. The archives often raise funds themselves by the production of CDs of previously unheard music, concerts and exhibitions.

Each archive should be thinking in terms of offering Internet access to its catalogues. However, there is just not the funding to do this, nor is there the staff-power. In most instances, the curators know what is in their collections, but most only have card catalogues of some sort. At best, most archives have their own webpages, but these are fairly limited in terms of information about the collections held in the archives. Most of the sites simply state contact details, opening hours and a brief history of the archive.

The archives have a growing population. The IJS stated in 1989 'It is one of our major goals to establish a working relationship with other jazz archives and special collections, especially so since serious interest in this unique art form is growing apace. Inquiries are invited.'[28] However, although this is happening in the USA, and archives are communicating with each other, there are still very few plans to organise a unified catalogue or even list of what each archive holds compared to others.

It is apparent that the UK is no further behind the rest of the world in terms of its jazz archives. Like other countries, the UK has problems of funding, space for collections and preservation issues. The UK too, has a rough guess at what each of its archives contains. However, other countries are more advanced as regarding knowing the holdings in the country. In terms of co-operation, the UK jazz archives are already talking to each other, and this can only be beneficial as the idea of a National Union Web-based catalogue is explored.

Appendix

Jazz Development Trust
Contact: Jonathan Abbott: 18 Carthew Road, London, W6 0DX
Tel: 020 8741 1752 Fax: 020 8741 4540
Email: jonathan@jazzdev.demon. co.uk

[28] Pelote, Vincent. The Institute of Jazz Studies. *Fontes Artis Musicae*, 1989, 36 (3), p. 181.

The British Institute of Jazz Studies
Contact: Graham Langley: 17 The Chase, Edgcumbe Park, Crowthorne, Berks, RG11 6HB.
Tel: 01344 775669 Fax: 01344 780947

This archive was founded in about 1964 as a parallel organisation to the Institute of Jazz Studies Archive at Rutgers University, USA. It produced its own periodical Jazz Studies between 1966–71. It specialises in collecting British periodicals and publications with small print runs. It is currently run solely by Graham Langley, although he did have help in the past. The archive has no regular funding, and relies on donations as acquisitions and the trading of duplicates for funding.

Any item is considered for collection, as long as it was created on or before 1999, as this is the cut-off date for the archive. The types of media held by the archive are books; journals; dissertations donated by people who have used the archive; CDs which came free with journals; concert brochures; newscuttings from 1963 onwards which are from newspapers or non-jazz magazines; biographical files; handbills; and about 90 jazz-related stamps; posters; and badges. The largest part of the collection consists of journals. There are around 20,000 journal issues covering about 800 titles.

Part of the collection is catalogued using paper-based systems. A file lists the details of each issue of each journal which is held. The books are not catalogued, but they are arranged alphabetically by author and Graham Langley knows what he owns! The concert and festival brochures are mostly catalogued using two paper files, one which lists the name and date, and the other which lists the date and name. The newscuttings, biographical files, CDs, posters, stamps, badges and dissertations have not been catalogued.

Cataloguing aims for the future include putting details of all the journal holdings onto computer. However, Graham Langley is not sure of the best method to do this. He also aims to catalogue all his books using Microsoft Access.

British Library National Sound Archive
Contact: Andrew Simons: National Sound Archive, The British Library, 96 Euston Road, London, NW1 2DB
Tel: 020 7412 7434 Fax: 020 7412 7441
Email: andrew.simons@bl.uk
Website: http://www.bl.uk/collections/sound-archive/jazz.html

The National Sound Archive was the idea of Patrick Saul OBE. When he was a teenager, in 1930, he was looking for a particular record in a shop and on finding it was "out of print" he went to the British Museum to try and listen to it. To his amazement, he discovered that there were not any gramophone records in the museum. He resolved then to try to do something about this. He made an appointment to see the then director of the Museum, Sir George Hill and he was told to go and get some experience and then return. He did this and in 1955 the door opened on the British

Institute of Recorded Sound. The aim of the archive was to be as comprehensive as possible and to collect everything and anything.

The jazz section of the British Library National Sound Archive was fully established in 1984. It collects a wide range of jazz recordings from all over the world and from all the diverse styles of jazz. It has all types of recording media, including records, CD's and reel-to-reel tapes. It has published and unpublished recordings, broadcasts and oral histories. All the recordings are catalogued in CADENSA, which is now available online. To complement the collection, it also holds artist and label discographies, books and journals.

Exeter University: American Music Collection

Contact: Catherine Whiskin: Exeter University, Stocker Road, Exeter, EX14 4PT
Tel: 01392 263768 Fax: 01392 263871
Email: c.a.whiskin@exeter.ac.uk
Website: http://www.ex.ac.uk/library/

This collection was created in 1972 using money provided by the American Embassy. It was set up to promote American culture within the UK. It is part of the University library. There are two named donations called the Paul Oliver Collection and the Godrich and Dixon Collection. In addition, there is, a selection of newscuttings complied by former archivists and the main American Music Collection. This can be subdivided into three parts: recordings, books and journals. The types of media in the collection are reel-to-reel tapes, cassettes, LPs, CDs, videos, transcripts of interviews on paper, books and journals.

All parts of the collection are catalogued. Everything, except the Paul Oliver Collection and the cuttings file, is computer catalogued to AACR2 standards and is part of the Library Innopac system. This makes it difficult to separate the collection from the rest of the library catalogue. The Paul Oliver Collection is catalogued in a paper format and the cuttings file is on a card catalogue. The Godrich and Dixon collection was based on their discography,[29] which means this collection is also catalogued using annotations in their book.

Leeds College of Music Jazz Archive

Contact: Gwyneth Allatt: 3 Quarry Hill, Leeds, LS2 7PD
Tel: 0113 222 3458
Email: G.Allatt@lcm.ac.uk
Website: http://leedscolmusiclibrary.tripod.com/Jazz%20archive.htm

The Leeds College of Music Jazz Archive was created in 1987 after two donations (Eric Kershaw and Joe Nathan Collections) were left to the College by jazz enthusiasts. There is also a collection of dissertations from the College's BA Jazz and BPA (Bachelor of Performing Arts) courses, as well as other material which has been collected over the years. The types of media in the archive include: single sheet manuscript arrangement for bands (no sets);

[29] Godrich, John & Robert M.W. Dixon. eds. *Blues and gospel records 1902–1942*, 1984.

CD's, LPs, books of newscuttings, popular song sheets, various types of music, journals, books and dissertations.

Parts of the collection are catalogued. The Joe Nathan Collection is catalogued on cards. The dissertations are catalogued electronically within the College's online library catalogue OLIB, using AACR2 standards. It is possible to separate these records from the rest of the library catalogue. The Eric Kershaw collection is not catalogued.

National Jazz Foundation Archive

Contact: David Nathan: Loughton Library, Traps Hill, Loughton, Essex, IG10 1HD
Tel: 020 8502 0181 Fax: 020 8508 5041

This archive was created by Digby Fairweather to complement the British Library National Sound Archive and the British Institute of Jazz Studies. It was opened in November 1988 and its starting collection was the donation of a private collection of jazz by "Chips" Chipperfield. It operates as an independent archive, but is part of Essex County Libraries. It also has assistance from Jazz Services, who organise all the mailings for the archive.

The types of media in the archive include journals; programmes of concerts and festivals, books, ephemera, photographs, pictures and newscuttings in a file. The only named collection is the Chris Hayes Collection. This consists of newscuttings and leaflets.

Most of the collection is catalogued. However, much of the system is paper-based. The books are completely catalogued by the Essex County Library system and this information is held on a computer printout. A system has been created by the archive. This is a ringbinder which is arranged alphabetically by author and title, and also by title and author. The journals have a card file catalogue system, as do the photographs by George Webb. The Chris Hayes collection is filed alphabetically by artist with cross references. The other newscuttings and most of the programmes of concerts and festivals are filed alphabetically by artist. Where there is no single artist on a programme it is filed alphabetically by venue instead.

University of Liverpool: Institute of Popular Music

Contact: Mike Brocken: Institute of Popular Music, University of Liverpool, Roxby Building, Chatham Street, Liverpool, L69 7ZT
Tel: 0151 794 3101 Fax: 0151 794 2566
Email: Ipm@liverpool.ac.uk

The Institute of Popular Music was established in 1988 and the archive was created after the first donation was given in 1989. The collection has grown with further donations since this time. The collection is part of the Institute of Popular Music, which is a School within the University of Liverpool. It is therefore not connected to the Library. The types of media in the archive include CDs, videos, books, sheet music and journals. The collections are not catalogued.

Women's Jazz Archive

Contact: Jen Wilson: 8 Chaddesley Terrace, Mount Pleasant, Swansea, SA1 6HB
Tel: 01792 466083
Email: mwilson559@aol.com

After a presentation about the "History of American Women in Jazz," Jen Wilson was asked to give a similar talk about Welsh women in jazz. She found very little material, and started collecting information for herself. In 1993, the collection was given a home at Swansea University. However, in 1996 after a change in Ms Wilson's contract, the archive became homeless. It is currently boxed in Ms Wilson's home.

Much of the collection has been donated by various people. The types of media in the archive are records; cassettes, CDs, reel-to-reel tapes, oral histories on tape, videos, photographs, paintings, books, journals, sheet music and stage gowns. Most of the archive is not catalogued. However, the books are partially catalogued on sheets of A4 paper and some of the records, cassettes and CDs are catalogued on paper records that are contained in a ringbinder, as well as on cards held in a shoebox.

Katherine Dodd is a librarian with Thurrock Council and a music graduate of Surrey University. This article is based on her MSc in Information and Library Studies at Loughborough University

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ZEPPELINS IN THE BASEMENT: MUSIC LIBRARIES IN LITHUANIA

Ruth Hellen

We met in the departures lounge at Heathrow airport: twelve librarians from as wide a variety of libraries as you could imagine – public, academic, national, healthcare and education. Our destination was Lithuania, for a week-long Library Association Career Development Group study tour. The plan was for us to be met at Vilnius airport by our contact from the Lithuanian Library Association; unfortunately there had been some confusion over our arrival time, so she was not there. But you can always trust music librarians to come to the rescue there at the gate was Eglé Marčénienė from the National Library and her daughter-in-law, who swiftly organised a convoy of taxis to our hotel.

The tour was based on three towns: Vilnius, Kaunas and Klaipéda. The programme covered a variety of libraries and you will not be surprised to hear that I kept a particular eye on music provision. Many memories remain – the beauty of Vilnius and the staggering libraries in the University; the moving martyrs memorial in Kaunas; the pictures painted by Ciurlionis (previously thought, by me anyway, to be "just" a composer); the boys in Klaipéda teenage library who asked to speak to us and tell us how they needed more books "especially Steven King"; my husband Bob's birthday dinner in a jazz club; the unique Hill of Crosses symbolising the struggle for independence. Maybe the most enduring memory is of wonderfully friendly and professional colleagues struggling to provide services with little or no resources.

The overall impression of the public libraries we visited was mixed: sometimes unsuitable buildings filled with mainly elderly lending books, many of them in Russian, but with rooms containing PCs providing internet access, for which funding has been made available from various charitable sources. The public music libraries we saw bore little or no resemblance to their modern UK counterparts. The stocks of music scores were often very good with, as you might expect, many Russian editions. The real difference, however, is in sound recordings services. Some libraries do lend LPs; others provide listening facilities. CDs, though, are for use in the library only. There is no money to buy sufficient stock for lending, and library members would generally not be able to afford to pay loan charges. The only direct charge made to library users is for internet access.

This seems as good a point as any to include a general overview of music libraries in Lithuania, kindly provided by Eglé Marčénienė. The network of Lithuanian music libraries is made up of over 150 libraries. Significant collections are held in the Martynas Mazvydas Lithuanian National Library and

the libraries of Vilnius University, the Lithuanian Academy of Science and the Lithuanian Academy of Music. The National Library acts as a lead for the many public, higher education and school libraries, and is open to anyone who wishes to use it – almost like a public reference library. The largest musical holdings in public libraries are in the music departments of five regional libraries in the largest towns: Vilnius, Kaunas, Klaipéda, Šiauliai and Panevéžys. For example, in Kaunas there are over 40,000 recordings and 100,000 printed music items. Stocks in the other large towns average approximately 40,000 items. There is also, in Vilnius, the Public Library of Music and Arts, a specialised branch of the Vilnius public library system. Unfortunately we did not visit this library, but I am told that it contains over 60,000 music items: LPs, cassettes, CDs, scores, books and periodicals. It serves 1800 members and issued 10,000 scores and 5,000 LPs in 2000. Public libraries are financed by the combined resources of municipalities and the Ministry of Culture. Additional funding comes from the Open Society Fund of Lithuania which, in 1999, provided money for CDs, cassettes and audio equipment for 21 competition winners amongst music libraries. In spite of this, budgets everywhere are minimal by our standards.

The whole party visited the National Library in Vilnius, where we saw some wonderful treasures in the rare books departments. Just as I was feeling rather overwhelmed by rarities, Eglé and her colleague Eglé Kriščiūnaité from the Academy of Music whisked Bob and me off for coffee, chocolate, and a brief run-down of the music services in the National Library. The Music Department contains more than 200,000 items, including books, journals, 100,000 pieces of printed music and 55,000 audio and video recordings. Unfortunately for us, although happily for the staff, this department was closed for enlargement and refurbishment, but one treasure which we were able to see was the first Lithuanian record, produced in 1907 and the earliest item in an extensive national sound archive. The rest will have to wait for another visit.

After a quick trip to the top of the castle to see the view, we returned for a private tour of the Lithuanian Academy of Music hosted by Eglé Kriščiūnaité and Antanas Auškalnis. Antanas' audio department has a new listening room, paid for by a special grant, and PCs for internet access. The stock, however, is mainly on reel to reel tape and LP and is slowly being transferred to CD. There are, as yet, few CDs for the students to listen to, but we hope to make a reasonable contribution from UK libraries to help boost the numbers available. Eglé's empire, the printed music department, has to be seen to be believed. Shelves from floor to high ceiling are packed with scores – all on closed access. Students choose from the card catalogue and queue in a space not much bigger than two desks, so staff are constantly up and down ladders. There are not enough duplicates to satisfy the demands of the curriculum, so the staff need to make copies wherever possible. Neither department has any stock fund this year. The Deputy Director, whom we were pleased to meet, was very unhappy about this, but explained that the economic situation is very tight. But it wasn't all work that day: the Eglés and Antanas took us for a tour of the city which enabled us to see more of its many stunning

churches and then treated us to a meal of the famous Zeppelins in a basement restaurant. If you would like a recipe, I suggest you contact the *Brio* Editor, who sidelines as a cookery writer *(Happy to oblige if Ruth gives me the recipe first! Ed.)*

Time with our friends was all too short as we left the next day on our tour. The British Council had kindly hired a minibus and driver for us, so travelling with our luggage was very easy. Our first stop was Kaunas, the second city. One of the peculiarities of Lithuanian libraries is that they have both a county and a municipal system. The large county library, although modern, has its lending books on closed access and there are several subject-based reading rooms. Space and staffing seemed to be no problem, but books were at a premium. This library is a few minutes walk from Kaunas Municipal Library, which is in the middle of the main shopping street. There we saw, again, books which had seen better days. We had some free time here. The city is very interesting and contains possibly the only museum in the world devoted to the devil: thousands of them in all shapes and sizes from across the world. Of more interest to musicians is the Ciurlionis Art Gallery, which houses many of his paintings. We spent some time looking at these and wondering how one person could be quite so good at more than one thing.

On towards the coast we travelled, to Klaipéda, which is an important port. This is where we had our first view of the Baltic, when we were taken to the maritime museum to see the dolphins. The youth library previously mentioned contained a very attractive listening room, full of young people listening to music on headphones. This library is extremely popular but they badly need more CDs. The children's library had just been refurbished with Scandinavian furniture – this was possibly the library which most resembled some of our own and reflected funding from the Open Society Foundation. The staff are very keen to improve services and were interested to hear about our Schools Library Services. Before leaving the children's library we saw the play-room and toy library, and three young girls performed a short play for us in the puppet theatre. Then it was time for dinner in the jazz club. Jazz is very popular in Lithuania and, by a happy coincidence, the Doudy Jazz Band (all university music lecturers) just happened to be one of the best in the country.

Those of you who saw the group photograph in the L.A. Record could be forgiven for thinking that we were on a boat. We were actually at the end of the pier in Palanga, a resort famous for its amber. This was the relaxation part of what was to be a very long day. We arrived at Kretinga Public Library just in time for lunch in the adjoining restaurant. (There was a similar arrangement in Klaipéda; Lithuanian librarians have got their priorities right). The librarian told us that the library had taken over the former Communist party headquarters. This had given her one reasonably sized lending library and many small reading rooms. The art and music room was just about to be turned into an IT centre (sound familiar?) so the small stock of CDs and the art books were being moved into another part of the building. After visiting the library we were shown the local museum, a former stately home with a wonderfully refurbished winter garden. From there we made the long drive to the Hill of Crosses. This really is a unique

place – two small hillocks covered in crosses of all sizes, each with many more small crosses attached. It is traditional for wedding and christening parties to visit this spot. Brides, grooms, young parents and many other people come here to add more crosses to those previously left by their families. It was well worth the long trip, although we were relieved to see the bright lights of Vilnius later in the evening and to enjoy a final dinner in a typical Lithuanian restaurant. The week ended on a high note the next morning with a visit to Trakai Castle and its beautiful lake before heading for the airport.

The main impressions of libraries which have stayed with me are: an emphasis on reading rooms, rare books, apparently well staffed libraries (necessary because of the number of separate rooms), no CD or video lending services, and the value of funding bodies such as the Open Society, as most real improvements happen via this route. A trip like this certainly focuses the mind and makes you determined to help if you possibly can. The librarians who looked after us so well are very forward looking and doing their best to improve services with very little money. But for the obstacle of funding, they would love to come and see how we do things – and I'd love to go back.

Ruth Hellen is Library Resources Unit Manager for the London Borough of Enfield and Immediate Past-President of IAML (UK)

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RESOURCES FOR MUSIC STUDIES IN THE LIBRARY OF THE SCHOOL OF ORIENTAL AND AFRICAN STUDIES, UNIVERSITY OF LONDON

Yoshiko Yasumura

Since the foundation of the Library of the School of Oriental and African Studies in 1917, the music collection in the Library has grown and developed in accordance with academic activities in the School. In 1949, the Dutch scholar Arnold Bake (see also the section: *Special collections*) was appointed Lecturer in Indian Music. He was later joined by well known ethnomusicologists including David Rycroft and Anthony King for African music. The Centre of Music Studies was established in 1979, followed by the establishment of the much awaited Department of Music in 1998. In March 2000, the Jewish Music Institute, formerly the Jewish Music Heritage Trust, was inaugurated at the School. Today the Department has eight members of academic staff and eight performance teachers. They offer a wide range of courses in ethnomusicology, music traditions of Asia and Africa, and performance at undergraduate and postgraduate levels or as part of a diploma programme. It hosts numerous concerts and workshops. It should be noted that the Department of Music is highly regarded within higher education. Its research activity was given the highest rating of 5* in the last Research Assessment Exercise, and teaching activity was rated excellent under the HEFCE quality assessment review.

Scope of the collections

The SOAS Library is recognised as having great national and international significance as a resource centre for print and non-print materials in the humanities and social sciences for Asian and African studies, including music and the discipline of ethnomusicology. The role has been acknowledged by the HEFCE in the form of an earmarked allocation of non-formula funding made to the School. The Library has a collaboration agreement with the British Library and is linked to a number of cooperative and reciprocal arrangements with other University of London libraries (e.g. SOAS/King's College agreement for Western music and ethnomusicology/world music courses) as well as its own Collection Development Policy, which is reviewed frequently.

The Library's music collection includes approximately 6,000 books and 40 periodical titles in European, Asian and African vernacular languages. Many of the printed materials can be found via the on-line cataloguing system. The Library started to build up the collection of sound recordings in 1975, and video recordings in 1990. Since then, some 3,600 titles (some 6,000 items) of music and performing arts on CDs, vinyl discs, cassettes, reel tapes and videos have been added to the collections, mostly through purchase. Items of interest in the collections include some 400 cassette tapes of Indonesian music, produced in Indonesia in the 1970s and the early 1980s,

tapes on Tibetan ritual music and other subjects recorded by P. Denwood, 90 reels of chants and recitations of the Agnicayana, Vedic ritual, 40 videocassettes of the music and performing arts of 55 Chinese minority groups. Many items other than CDs and videos are still in the card catalogue.

There are also a set of 379 transparencies of Chinese musical instruments and a set of 417 transparencies of history of ancient Chinese music, both produced by the Music Research Institute of Chinese Academy of Arts in 1991, and 50 transparencies of Indian musical instruments.

In its acquisition policy the Library aims to collect both printed and non-printed materials extensively. A particular feature is the extensive amount of material which the Library acquires direct from countries in Asia and Africa. This is reflected in the nature of the collection of music, with a number of items in many Asian vernacular languages.

Special collections

- *Arnold Bake collection*: The collection comprises field-notes and other documentation of South Asian music and folklore produced by Dr. Arnold Adrian Bake (1899–1963) from ca.1932–1961. His field recordings, films and slides of South Asian music made from the 1920s to 1956 are kept in the Department of Music.

- *Harry Rosencweig collection of Jewish music*: This includes 175 items of books, scores, some vinyl discs and cassettes covering all aspects of Jewish music.

- *William Gawan Sewell collection*: This was collected by Willikam Gawan Sewell (1924–1980) and contains 12 Chinese gramophone records together with sheets music produced in the early 1950s.

- *Collection of jôrurihon*: It consists of 79 items in both manuscript and printed examples of libretto of ningyô jôruri, classical puppet drama of Japan, produced between mid 18th and early 20th century. It was collected by Professor Charles J. Dunn, who also donated 170 items of gramophone records of Japanese songs and theatrical music produced between the late 1940s and the early 1950s.[1]

There is also a number of gramophone records, mainly field recordings of music from Africa and some from Asia, produced from the 1920s to the 1940s.

Resources in the Department of Music

The Music Department Audio-Visual Archive contains approximately 1,000 items of sound recordings on vinyl discs, reels, cassette tapes, and videotapes. The videotapes were mostly produced by the Ethnomusicological Audio-Visual Archive (formerly of Cambridge University). The Department also holds a working collection of musical instruments given by or loaned from India, Thailand, Indonesia, Japan, Korea, etc.

[1] The items of the collection are listed in *A catalogue of jôrurihon (maruhon and yukahon)*, by Susumu Matsudaira and Brian Hickman. London, SOAS, 1974.

Access to the materials

Access to the Library is by members ticket or by Day Pass. The Library is arranged primarily by geographical region (e.g. Africa, South Asia, etc.) and is almost entirely on open access. All the music collections except those kept in the Department of Music, which is strictly for the staff and students of the Department, are available for both internal and external users. At the moment, books and audio CDs can be borrowed, while journals, all other sound recordings and video recordings are available mainly for consultation only. The Library also provides listening facilities, video and VCD/DVD players. Both printed and non-printed materials can be found via the web-based on-line system or card catalogue for older materials.

Future Development

Much of the future development for the Library's music collection will depend on activities of the Department of Music, and development of electronic publications and multi-media materials. Utilisation of information technology in all aspects of teaching and learning has already made an impact to the Library's collection. As a result the Library now subscribes to the Grove's on-line *Dictionary of Music and Musicians, and RILM: abstracts of music literature.* To meet the demand of popularity of performance course, the Library is currently acquiring more video recordings and VCD/DVD materials. It is envisaged that this trend will continue. The Library does not, at present, seek to acquire scores or sheet music, but this policy may need to be reconsidered. New courses, including music, reflect the growing interest in Diasporan studies and the Library needs to meet the demand.

One of our urgent tasks in the near future is the cataloguing of items which are not on the on-line cataloguing system. Another one will be to create web links and resources on ethnomusicology, and Asian and African music. For preservation and conservation, the old gramophone records, particularly those produced from the 1920s to the 1940s, need to be transferred to a digitised format, pending copyright permission. Mapping of the ethnomusicology collection, both printed and non-printed materials, in UK academic and public libraries, will be a possible project. Any information or ideas from those who are interested would be much appreciated.

More information regarding the Library's music collection and the SOAS Library in general as well as the on-line pubic access catalogue can be found on world wide web:- http://www.soas.ac.uk/Library.

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WORDS SET TO MUSIC IN THE MADRIGALS OF JOHN WILBYE

Richard Turbet

Poetry and music are inextricably bound in the development of the madrigal. The period during which the madrigal flourished in England is known as the golden age of English music. To be regarded, as Wilbye is, as the greatest English madrigalist, means his madrigals being considered generally better than those of a large number of composers who were themselves outstanding. Even if Byrd and Gibbons are excluded on the grounds that they were not madrigalists but exponents of the English song-writing tradition, there remain Morley, Tomkins and Weelkes who held ecclesiastical appointments, and Vautor, Ward, Bateson and Kirbye, among many other secular composers, whose ability demands recognition. Similarly, in contemporary literature, a roll call of the talent besides that of Shakespeare reveals him as the outstanding dramatic and poetic exponent in a period of unsurpassed brilliance. If Donne, Marlowe and Sidney are named, it is only to the exclusion of a host of other poets whose common standard never falls below excellent. Therefore, when a composer sought lyrics for his madrigals there was, even among the stratum of conventional, undemanding or trivial poetry, material that was, of its type, very capably constructed. It may have been that some composers, well educated and aware of the prevailing excellence, wrote their own lyrics and, while these would not challenge the achievements of Spenser or Jonson, they would achieve a highly respectable standard.

Wilbye's two collections appeared in 1598 and 1609[1]. Neither of them was reprinted, but this need not suggest that they were unpopular, or went unrecognised. Indeed, only Byrd, Morley, Weelkes and Ravenscroft during the period in question had collections of secular choral music reprinted[2].

Madrigal Texts

Altogether, Wilbye used fifty-five poems in his two books of madrigals, besides the one he employed for his contribution to *The triumphs of Oriana*[3]. That the two sets total sixty-four numbered items is explained by the fact

[1] Printed in London by East and Snodham respectively.

[2] Kerman, Joseph. *The Elizabethan madrigal: a comparative study.* New York: American Musicological Society, 1962, p. 264; Andrews, H.K. Printed sources of William Byrd's 'Psalmes, sonets and songs' in *Music & letters,* 44 (1963), p.5–20; Smith, Jeremy L. From 'rights to copy' to the 'bibliographic ego': a new look at the last early edition of Byrd's 'Psalmes, sonets & songs' in *Music & letters,* 80 (1999), p.511–30.

[3] Compiled by Thomas Morley. London: East, 1601, an anthology in honour of Queen Elizabeth.

that nine longer poems provide material for two separately enumerated parts of one madrigal; so, in the case of I. 26–27, which is the only sonnet in either collection, the octave provides the first part, numbered 26, and the sestet the second, numbered 27, although it is the two parts together that constitute the entire work. None of the poems bears ascriptions. However, nine have been traced, and these are all translations, eight from Italian and one from Dutch[4]. Two of the translations may be the work of, or plagiarised from, Thomas Watson, since they also appear in his *Italian madrigals Englished* of 1590[5]. Otherwise it is as likely as not that the rest are the work of Wilbye himself, in the absence of any known collaborators.

The poems themselves are modest in quality rather than mediocre: none is either very good or very bad, but sufficient of them manifest some individuality to suggest their creator did more than merely adhere to a set of rules, and good examples to copy. It must be emphasised that all judgments on the madrigal verse of Wilbye's period are relative, not absolute. Although the poems Wilbye set to music are not comparable with the better sonnet sequences of the day, they compare favourably with the same sort of verse set to music at any other time since 1600: composers from Purcell onwards have overcome astronomical odds to produce superb vocal music set to verse of negligible merit.

The range of themes covered is modest in proportion to the poet's abilities. Rather than covering a wide area sweepingly, Wilbye's texts explore a narrow area copiously. Easily the most explored theme in Wilbye's output is love, which itself divides into fulfilled and unfulfilled love. In numerical terms, only three poems from the first set are not about love, and the theme of these is the poet himself, or his persona, expressing contempt for the world (4 and 25) or enduring hardships with a clangour that Francis Thompson would have envied. In the second set, there are six poems that do not have love as their subject. Again the prevailing theme among these is contempt for the world (16, 27, 28–29 and 31). Of the remaining two, one (33) has as its theme the extravagantly expressed sufferings of the poet-persona, while the other (25) dwells on the theme of immortality: specifically that "ye that do live in pleasures" should perpetuate Amphion's fame, now he has died, by singing a song in his praise. This is Wilbye's most substantial expression of objective joy, a heartening attestation of the immortality of an individual through his good reputation.

Predictably the poems on love cover the width of the narrow Petrarchan vista[6]. It is regrettably true that by Wilbye's time Petrarchism had become so debased that it is impossible to credit the poet with any sincerity in what is written in the idiom: consider the uncanny accuracy of Thomas Wyatt's "I burn and freeze like ice" replaced by the inconsequential first stanza of 1. 23:

[4] Fellowes, E.H. *English madrigal verse, 1588–1632*, 3rd ed. rev. & enl. by Frederick W. Sternfeld & David Greer Oxford: Clarendon, 1967, p.720–1.

[5] Printed by East.

[6] For a good introduction to the influence of Petrarch on the English madrigal, see Kerman, *op, cit.*, ch. 1.

Weep, weep, mine eyes, my heart can take no rest.
Weep, weep, my heart, mine eyes shall ne'er be blest.
Weep eyes, weep heart, and both this accent cry:
A thousand deaths, Flamminia, I die.

Contradictions and conflicts abound: not only do eyes weep, but so does the heart; and both are invited to "cry", a cunning pun on speak and sob. The amatory lyric supplies the exaggeration in line 4, as well as the unspecified and undeveloped character Flamminia whose name scans so conveniently.

The music of a song had tended to be subservient to the words. Ideas on propriety included qualities of gravity and sweetness comprising sounds and rhythms without fixed intellectual meaning. Although some composers responded to the first wave of Petrarchism through a style built around word-painting, there emerged in due course a school of madrigalists, led by Willaert and confirmed by Rore, who applied the same initiative to music. They endeavoured to express the general mood of a poem through their music, rather than merely illustrate certain arbitrary evocative words. Musicians were able to respond deeply, rather than superficially, to the words of the poems, so that in time a style evolved that was more powerful than mere words. By the time Wilbye came to be writing his madrigals, although the poems themselves existed in the grey area between doggerel and poetry, sustained by frequent injections of cliché, the art of writing music to these poems was at such a high level that they could be played by instruments alone as fantasies completely divorced from the vocal context. Indeed the title page of Wilbye's second set, proclaiming the wares to be "apt both for voyals and voyces", set a fashion wherein this attractive alliterative tag was repeated on many such title pages, further witness of the generally high standard of madrigal writing in England at the zenith of the fashion.

There is considerable variety of form among the 56 poems used by Wilbye for his madrigals. Some idea of this may be gained from the following table, which gives the distribution of poems having the same number of lines.

Number of lines	4	6	7	8	10	11	12	13	14	16
1st set	2	8	2	7	3		1		2	
2nd set	1	7		9	3		5	1	1	3
T.O.						1				
TOTAL	3	15	2	16	6	1	6	1	3	3

These statistics, though informative in their own right, conceal the variety of form and structure that exists among poems of an equal number of lines. This very important matter will be considered below, as individual madrigals are discussed in turn.

The matter of how a composer responds to his lyric provides something of a dichotomy. Certainly any poem with a clearly defined subject will tend to dictate mood, speed, rhythm and melody in varying degrees: Ralegh's serious *What is our life* could not be set to the pastoral melos of *This sweet and merry month.* On the other hand, the dimension of a poem is irrelevant in the face of what the composer does with the material at his disposal. For instance, an inconsequential poem of six lines can form the basis of a scintillating

musical structure, by apt use of repetition and variety of pace and texture, whereas a profound poem twice this length can merely be the vehicle for an uninspired bagatelle.

Poems of four lines

It is surprising how much variety is afforded by the small group of four-line poems. The treatment of theme epitomises much contemporary practice: of the two love lyrics, I. 30 is based on a Petrarchan conceit, II. 15 evokes a more pastoral atmosphere, while I. 4 expresses contempt for life. There is also a little structural variety. Two of the group consist of straightforward pentameters. I. 30 has feminine endings to each line:

Why dost thou shoot, and I seek not to shield me?
I yield, sweet love, spare then my wounded liver,
And do not make my heart they arrow's quiver.
O hold! What needs this shooting, when I yield me?

This lyric contains two types of feminine rhyme: the ordinary type for the middle rhyme of the ABBA scheme, and a mosaic type for the outer rhyme. The feminine rhyme means that each line ends on an upbeat; this is less substantial than the downbeat ending with a masculine rhyme, and it therefore lingers less on the unaccentuated final syllable than does a masculine rhyme on its accentuated one. This assists the continuity of the poem, enabling one line to flow into the next one with less emphatic interruption.
II. 15 is strictly decasyllabic:

As matchless beauty thee a Phoenix proves,
Fair Leonilla, so thy sour-sweet loves.
For when young Acon's eye thy proud heart tames,
Thou diest in him, and livest in my flames.

Each line finishes on a downbeat, emphasising that the line has ended, and this tends, certainly in poetry of this quality, to break up the flow of the poem. In addition the ryhme-scheme is AABB, whereas the former lyric's is ABBA. In quatrains, AABB tends to produce a pair of rhymed statements, exposing the poem to the danger of seeming stilted and overly formal, whereas ABBA assists the movement of the narrative with only one adjacent rhyme, placed centrally. Here, it does not divide the poem as an AABB structure would.

The irregular metrical arrangement of I. 4 sets it apart from the other two poems in the group, although it has an AABB rhyme-scheme in common with II. 15.

Weep O mine eyes and cease not,
Your spring-tides, out alas, methinks increase not.
O when, O when begin you
To swell so high that I may drown me in you?

It will be noticed that trimeters and pentameters alternate, all with feminine endings, and that the rhyme-stress relationship A3 A5 B3 B5 means that

each line is invested with its own uniqueness within the poem. This introduces a suggestion of emotional disarray into the poem, since the two longer lines contain a greater emotional content, purely through containing more syllables, than the shorter lines. The fact that lines bearing the same rhyme are of different lengths tends to suggest that the poet is expressing himself in an inconsistent, therefore distraught, manner. Technically, however, there is a good balance between the discursive and more intellectual sorrow of lines 2 and 4, and the more agitated emotion of lines 1 and 3 characterized by two repetitions of "O" and a repetition in line 3 of "O when".

It is easy to argue that it is pointless to analyse madrigal verse since it is hack work, and compounded pointlessness to consider the shortest examples of the form. However, such an analysis shows what the musician selected or wrote himself for setting to music, and what the benefits, problems and drawbacks were, as posed by the text. Moreover, just as a high standard of occasional verse provides a necessary substructure for the great writings of the day at the level of Shakespeare and Donne, so the brief versions of this occasional verse provide examples of techniques and treatment of theme and form applicable relatively to more substantial pieces, such as those of six lines now to be considered.

Poems of six lines

Turning to the group of poems of six lines that Wilbye chose to set to music, little variety will be found by way of structure. In both sets there are three poems riming AABBCC and four that rhyme ABABCC. The remaining poem of the fifteen rhymes ABBACC. The same lack of variety occurs in the matter of metre, wherein it is exceptional to encounter a poem not in pentameter. Indeed, only five of the 15 poems contain any deviation from this stress pattern, of which four are in the first set. One of these, no. 22, entirely consists of quadrameters, while at the other extreme no. 1 provides an exceptional case in that its second line possesses only three stresses. The other two from the first set make up a complimentary pair; for whereas the final couplet of no. 10 contains six stresses, the deviation in no. 12 occurs in the first four lines, which contain three stresses, and it is the final couplet which reverts to pentameters.

Among the poems of six lines from the second set only no.4 contains other than pentametric lines, and the deviation again occurs in the final couplet, which is in quadrameters.

All five poems of six lines mentioned so far deal with love. The famous *Adieu sweet Amaryllis* (I. 12) is one of his slightest lyrics, yet shone through the prism of Wilbye's musical intellect it becomes one of the greatest of all madrigals:

Adieu sweet Amaryllis,
For since to part your will is,
O heavy heavy tiding,
Here is for me no biding.
Yet once again ere that I part with you,
Amaryllis sweet adieu, adieu.

All the ingredients of latter-day Petrarchism are here: the amusing half-rhyme in the opening couplet, amusing in the way the poet tinkers with the syntax to wring from two words a rhyme for the cumbersome appellation Amaryllis; the self-indulgence of the second couplet, complete with lamenting "O" and iterated "heavy"; and the two kisses of farewell, "adieu, adieu".

Despite the slightness of the poem, the poet manages to display a measure of his technique. In *Adieu sweet Amaryllis* the first line contains what can either be regarded as a glottal alliteration or assonance on the initial syllables. There is also an interesting marshalling of syntax in lines 2 and 4. In line 2 the verb is shifted to the end of the line to assist the half-rhyme mentioned above, thereby contorting the syntax of an elliptical line which would read in full, "For since it is your will to part". Ignoring his rhyme-scheme the poet could similarly have kept the verb back to the end of line 4 in order to balance the syntax of line 2. In fact this would have given a jingling effect, for what he wrote is obviously preferable to "Here for me no biding is". The subtle variation of syntax does not upset the poem's linear balance, but creates a lighter, more fluent texture. The poem successfully maintains a mood of restrained and unembittered regret. The extension of the final couplet from three to five stresses in both lines adds some emphasis to a lyric in danger of disappearing in its own restraint. This comes through the fact that the rhyme is postponed for two stresses beyond the readers expectations, causing them to extend concentration to catch the line end and the rhyme in its new position in the following (last) line. In addition the poet is able to insert more activity into the longer line. Whereas in the first four lines only one statement is made in each line, in line 5 there are two statements separated by a cæsura falling after the second stress, and in line 6 the act of parting is prolonged by the repeated "adieu"; not only does this render it longer than line 1, but the change in word order suggests that for his "once again" adieu the lover is not repeating himself and thereby undermining his sincerity.

Lady when I behold was set twice by Wilbye (I. 10 and 24), as well as by Giles Farnaby[7] in a different translation of the Italian original:

> Lady when I behold the roses sprouting,
> Which clad in damask mantles deck the arbours,
> And then behold your lips where sweet love harbours,
> My eyes present me with a double doubting,
> For viewing both alike hardly my mind supposes
> Whether the roses be your lips, or your lips the roses.

The poem is satisfyingly constructed, displaying an instinctive sense of balance. In line 1, the poet *sees* the roses; in the next line his mind *supposes* that they are like damask mantles decking the arbours. Then in the third line, he *sees* the lady's lips and *imagines* sweet love harboured there, and in line 4 his eyes convey a message of equivocation to his mind. In line 5 this message is put into active terms in respect of what has been seen: the poet

[7] *Canzonets to four voices.* London: Short, 1598, no. 19.

views both alike and his mind is unable to discern (line 6) which of the two things he has seen are which: lips or roses. Earlier in the poem both are mentioned admiringly, so the conclusion is complimentary to both. Since the point of the poem is specifically to praise the lips, rather than roses, it is fitting that the greater advocacy should be for the lips. For whereas lips are expressive both of sumptuous roses and of sweet love's harbour, roses are only granted their innate sumptuousness, with no additional quality, such as heavenly odour, to balance the inherent sensuousness of the lady's lips. The final paradox is neatly anticipated. All the constituents – eyes, mind, lips and roses – have their roles clearly described, and on the visual, though not the imaginative, level the final line has the witty inevitability characteristic of the lighter vein of contemporary Petrarchism.

Among the three remaining poems of six lines whose lines vary from the pentametric there is a similar treatment of love. I. 1 is a simple imprecation for the successful pursuit of a love affair:

> Fly, Love, aloft to Heaven and seek out Fortune;
> Then sweetly her importune
> That I from my Calisto best beloved,
> As you and she set down, he never moved.
> And, love, to Carimel see you commend me,
> Fortune for his sweet sake may chance befriend me.

It exhibits one or two of the hallmarks of this type of verse: the mosaic rhyme in the final couplet, and the use of proper names associated with the pastoral idiom. The use of these idiomatic names, such as Amaryllis and Phoebus as well as the pair in the poem in question, is important in maintaining the integrity. Their substitution by contemporary English names would bring the readers back to their own world, which would negate the whole point of the escapism provided by the pastoral.

22 is another utterly simple piece, light as thistledown and as insubstantially charming:

> Flora gave me fairest flowers,
> None so fair in Flora's treasure.
> These I placed in Phyllis' bower,
> She was pleased, and she my pleasure.
> Smiling meadows seem to say:
> Come, ye wantons, here to play.

Here is no tension, cloud or doubt. All is positive: Flora has provided her fairest flowers as befits the goddess of horticulture, Phyllis and the poet are in love, and Nature gives her approval through the smiling meadows, in which the lovers are free to frolic. It is the reverse of the same coin as the unreservedly hopeless and pictureless *Adieu sweet Amaryllis.*

The last poem in this group of metrically irregular poems of six lines is II. 4:

> So light is Love in matchless beauty shining,
> When She revisits Cypris' hallowed bowers,
> Two feeble doves, harnessed in silken twining,

Can draw her chariot midst the Paphian flowers.
Lightness to live how ill it fitteth,
So heavy on my heart She sitteth!

This is another featherweight text, given this structural effect by every line's ending in a feminine rhyme, but given poetic substance by the paradox in the couplet, where the poet complains that although Love is light enough to be drawn in a chariot by two feeble doves, she sits heavily on the poet's heart, since, presumably, he is currently deeply enamoured of one unmentioned. This device of infusing irony, paradox or tension into the concluding couplet of a poem provides a structural deviation from Petrarchan practice where, especially in sonnets, every effort was made to avoid the supposedly unbalancing effect of a strong final couplet. It is possible that this development is consistent with the presence, throughout the history of English poetry, of burdens at the ends of carols and lyrics. These, often consisting of a rhymed couplet, would usually have a didactic or dramatic function, and it may be that the same device was placed at the end of Petrarchan poems with the purpose of introducing some tension, or a sense of climax, to the conclusion of such lyrics. The places named in this poem, Cyprus and Paphos, perform the same glamorous but irrelevant function as similar evocations in the more elevated works of Marlowe.

The ten remaining six-line poems conform to the pentametric pattern in every line. All but three are on the subject of love, and these three are in the contempt-of-the-world vein. II. 27 is the least distinguished, with its tortuous syntax, each line end-stopped and containing no more than a statement or question in each:

O wretched man, why lov'st thou earthly life,
Which nought enjoys but cares and endless trouble?
What pleasure here but breeds a world of grief?
What hour's ease that anguish doth not double?
No earthly joys but have their discontents:
Then loathe that life that causeth such laments.

There seems to be here a resemblance to the language of the contemporary metrical psalters. A mediaeval touch, possible derived from familiarity with the mystery plays, occurs in the emphatic alliteration of the last line. The whole tone is thus of a sermon, of the older, wiser, sadder man who knows better. No doubt on Sundays such madrigals were sung to the accompaniment of sagely nodding heads.

16 is a better poem, although it is very unoriginal, from the same root as Jaques' famous speech in *As you like it*, and of Raleigh's poem *What is our life?* set by Gibbons:

Happy, O happy he, who not affecting
The endless toils attending worldly cares,
With mind reposed, all discontents rejecting,
In silent peace his way to heaven prepares,
Deeming his life a scene, the world a stage
Whereon man acts his weary pilgrimage.

The two examples of enjambment, by making the poem less like a list of gnomic utterances, enable it to flow more, suggesting something more akin to genuine feeling than conformity to an idiom backed by no personal involvement. The voiceless glottal alliteration at the beginning of line 1, emphasized by the trochee on "Happy" followed by the iambs on "O happy he", seems to convey a sigh, and this structure, by separating the two heavy accents with two light ones, slows down the movement of the opening to provide a sense of wistfulness rather than jubilation.

The best of the poems of six lines on contempt-of-the-world, and arguably the best poem of this length set by Wilbye, is I. 25:

When shall my wretched life give place to death,
That my sad cares may be enforced to leave me?
Come, saddest shadow, stop my vital breath,
For I am thine. Then let not Care bereave thee
Of thy sad thrall, but with thy fatal dart
Kill Care and me, while Care lies at my heart.

It is almost totally liberated from the tyranny of iambic metre, having a Shakespearian freedom of linear movement. The tone is varied by having a question cover the first two lines, followed over the next line-and-a-half by a solution. There are two examples of enjambment in the final 2½ lines, and these release the final two lines from the role of summary concluding couplet. A striking image is also introduced in line 3, where death is referred to as "saddest shadow", with all the less joyful connotations of the valley of the shadow of death and of the darkness of the grave. The condensation of the final statement is sombre yet exhilarating: rather than allow Care to kill the poet, Death should stab the poet through the heart and, since Care lingers there as well, he too will be killed by the same thrust. There is an implication, for all the solipsism of the verse, that the killing of Care will free posterity from his influence; indeed, it is a poor reflection on the poet if he did not intend that.

The remaining seven poems of six lines tell of love fulfilled or otherwise. Only two contain approaches to the theme of love that might be mentioned as unusual among Wilbye's lyrics. One is I. 5, where there is reference in the final couplet to the echo convention:

Like him that calls to Echo to relieve him
Still tells and hears the tale, O tale that grieves him.

This is a reference to the Italian convention wherein a question is asked and the answer returns in the form of an echo that uses the words of the question by way of answer while yet distorting or reversing their meaning. Often the original words appear in a wittily doctored form in the answer. The other exceptional poem is II. 19, which is risqué by the standard of the rest of Wilbye's lyrics:

All pleasure is of this condition,
It pricks men forward to fruition;
But if enjoyed, then, like the humming bee

The honey being shed, away doth flee,
But leaves a sting that wounds the inward heart
With gnawing grief and never-ending smart.

The sexual pun in line 2 is the only blatant one in either set, and the poem represents the only explicit treatment of the subject of fornication that Wilbye chooses to set. It is necessary to add that by carefully reading between the lines of many of these poems, some further examples of such innuendo could be uncovered. What lifts this poem out of the rut of suggestive ambiguity is the implication of the final couplet, that casual intercourse will result in a broken heart if either party is misled.

Poems of seven lines

The two poems of seven lines are unremarkable, structurally or thematically. I. 2 has three stresses per line and rhymes ABBCCAA. Thematically it is the form of a monologue, beginning with a statement, and refuting it by the end. I. 20 rhymes AAABBCC with a stress pattern 3 5 3 3 3 5 5. The poet begs his lover to defy the Fates and remain with him. Unlike the former poem, whose even stress pattern within a succession of short lines reflects the petulance of the speaker, the unevenness of the line lengths reflects the poet's agitation. Petulance, after all, betrays a narrowness of mind, and the short but regularly-stressed lines reflect this well. Each stress can almost be imagined as being accompanied by a stamp of the foot.

Poems of eight lines

This group forms the most substantial part of Wilbye's corpus. Of the 16 poems of this length which Wilbye set, seven consist of two quatrains, and one of these provides a quatrain for each of two separately numbered items, which in fact constitute the first and second parts of one madrigal (I. 16–17). All but two of the poems of two quatrains rime ABAB in each, the others rhyming AABB. Since the poet is dealing with two stanzas of four lines, rather than an entity of eight, there is little structural variety to these seven poems and, as it happens, negligible thematic variety. The only eight-line poem that is not concerned with love is amongst this category of poems of two quatrains (II. 31):

Draw on, sweet Night, best friend unto those cares
That do arise from painful melancholy.
My life so ill through want of comfort fares,
That unto thee I consecrate it wholly.
Sweet Night, draw on! My griefs when they be told
To shades and darkness, find some ease from paining.
And while thou all in silence dost enfold,
I then shall have best time for my complaining.

The constant references to things which are not – night, want, shade, darkness, silence – bring to mind Donne's great *Nocturnal* and, although Wilbye's text is firmly in the contempt-of-the-world idiom, its passionate

depression sets it apart from other poems on a similar theme from these two sets.

Two of these poems comprising two quatrains contain interesting, though minor, structural deviations. I. 29, *Thou art but young*, consists of a first stanza with three stresses per line, but in the second, the number of stresses, beginning with three, increases by one each succeeding line, so that the final line has six:

If love then shall assail thee,
A double anguish will torment thee;
And thou wilt wish – but wishes all will fail thee –
O me, that I were young again! and so repent thee.

Rather than indicating some ineptitude on the part of a poet unable to condense his thoughts into the discipline of four trimeters, it is possible that this lengthening of successive lines is a visual and structural symbol of the increasing length of anguished life, the crux of this poem.

Another such symbol occurs in the second stanza of II. 23, *Weep, weep mine eyes*:

Ay me, ah cruel Fortune! Now, Leander, to die I fear not.
Death, do thy worst! I care not!
I hope when I am dead in Elysian plain
To meet, and there with joy will love again.

Here the poet seems deliberately to break the metrical structure, after a regular pentametric first verse, to express the hectic defiance of this outburst, before regaining some composure in the final couplet. Both here and in the example quoted previously there are examples of the sort of subtle touches which are present even in the briefest and least substantial verse of the time. This emphasises that the general standard of poetry was high, for even poems that were only written to be set to music manifest an instinctive artifice in their construction.

Turning to the through-composed poems of eight lines, two points are notable: the greater variety of structure than occurred among the six-line poems; and the fact that all are concerned with love. Sometimes the subject matter is spread thinly over the eight lines, and it would not be unfair to say that in some cases, I. 21 for instance or, as already mentioned, I. 2, the reader can easily lose interest in the poem before the final line. However, sometimes this very inconclusiveness, mentioned earlier in connexion with *Flora gave me fairest flowers*, can be beguiling in its freshness and in its ability to transport the reader to a carefree innocent world. One such poem is II. 5, which is unique among Wilbye's lyrics for containing nonsense words:

As fair as morn, as fresh as May,
A pretty grace in saying nay,
Smil'st thou sweet heart? Then sing and say
Ta na na no.
But O that love-enchanting eye!

Lo here my doubtful doom I try:
Tell me, my sweet, live I or die?
She smiles. Ah, she frowns. Ay me, I die.

The effect of the nonsense is to heighten the lightheartedness, and to deny the poem's final statement. The rhyme-scheme AAABCCCC and the short lines keep the poem briskly on the move, with the frequent jingle of repeated rhymes maintaining the comic vein.

This poem represents one of no fewer than six rhyme-schemes spread among the nine poems of eight lines (excluding those consisting of two quatrains already reviewed). Besides the one in *As fair as morn*, the most irregular of these occurs in I. 11:

Thus saith my Cloris bright
When we of love sit down and talk together:
Beware of Love, Love is a walking sprite,
And Love is this and that,
And O I wot not what,
And comes and goes again, I wot not whither.
No, no, these are but bugs to breed amazing,
For in her eyes I saw his torchlight blazing.

As well as the apparently arbitrary ABACCADD rhyme-scheme, the number of stresses per line changes unpredictably. In fact, this again amounts to a case of the structure of a poem corresponding to its theme, for clearly the poet and Cloris are causing one another no small emotional discomfort.

Emphasising the structural variety of this group of poems, even those with identical rhyme-schemes do not coincide metrically. Of the two poems that rime AABCCBDD, I. 23 has five pentameters, while II. 13 has six, the remaining lines in both cases being trimeters. The other rhyme-scheme which is represented by more than one poem amongst this group comprises four successive rhymed couplets. Again, the three poems involved are quite dissimilar metrically. Although the last six lines of I.19 are iambic pentameters, the first two, despite totalling ten stresses between them, divide them with six in line 1 and four in line 2. Again this irregular structure is a vehicle for the poet's giving full rein to the exclamation that opens the poem:

Alas, what a wretched life is this! Nay, what a death,
Where the tyrant Love commandeth.

I. 21 is a poem where the reader's interest may flag before the outbreak of synaesthesia in the last line:

I sung sometimes my thoughts and fancy's pleasure
Where then I list, or time served best and leisure;
While Daphne did invite me
To supper once, and drank to me to spite me.
I smiled; yet still did doubt her,
And drank where she had drank before, to flout her.
But O while I did eye her,
Mine eyes drank love, my lips drank burning fire.

The near alternation of pentameter and trimeter along with a description of a series of brief incidents, rather than a single narrative, serves to break the poem up into fragments whose relation to one another is unclear, and whose triviality does not seem to justify the finding out. Why did Daphne drink to the poet to spite him? Why did he doubt her? Why flout her, especially by drinking where she had "drank" before? The extravagance of the final line unbalances the poem in suddenly distilling convulsive passion, and thereby overburdening the climax of a trivial poem. On this occasion the structure of the poem diminishes the contents, rather than complimenting them.

II. 9 is successful both in treatment of narrative and structure:

When Cloris heard of her Amyntas dying,
She grieved then for her unkind denying.
Oft sighing sore, and with a heart unfeigned,
I die, I die, I die, she thus complained.
Whom when Amyntas spied,
Then both for joy out-cried:
I love, I love sweet Cloris' eye,
And I Amyntas till I die.

The opening four lines are in the sober iambic pentameters of theatrical verse. For the moment of recognition in the following two lines the poet introduces trimeters to reflect the sudden relief and joy of their meeting. Finally, their briefly passionate dialogue is related in two quadrameters, not long enough to be discursive, but sufficient to accommodate an expression of their mutual love. The repetition of "I love" seems a real expression of Amyntas' love for Cloris, not a mere device to spin out the line to the requisite number of syllables.

The two remaining poems of eight lines both have their points of interest. II. 3 consists of iambic pentameters except for lines 6 and 7, which provide a brief explicit climax among longer more lachrimose:

Ah, cruel Amaryllis, since thou tak'st delight
To hear the accents of a doleful ditty,
To triumph still without remorse or pity,
I loathe this life; Death must my sorrows right.
And, lest vain Hope my miseries renew,
Come quickly, Death,
Reave me of breath.
Ah cruel Amaryllis, adieu, adieu.

The effectiveness of this couplet is made more pronounced by the speed with which the rhyme recurs in it, putting a rhyme-scheme ABBACDDC to good use. Lines 6 and 7 are all the more prominent for the fact that the BB couplet in the first quatrain is of regular length; hence the shorter DD couplet stands out in the second quatrain by its merely being different.

There remains the famous poem II. 32:

Stay, Corydon, thou swain,
Talk not so soon of dying.

What though thy heart be slain?
What though thy love be flying?
She threatens thee but does not strike.
Thy nymph is light and shadow-like;
For if thou follow her, she'll fly from thee,
But if thou fly from her, she'll follow thee.

The structure here is rhetorical on two levels. As regards theme, the first quatrain uses trimeters to initiate the poet's argument. As the argument develops, the next two lines are lengthened to become quadrameters. Finally, at the witty climax, the argument is clinched in pentameters in the concluding couplet to allow a full expanse for the poet's advice. Turning to rhyme, the first quatrain is ABAB while the poet initiates his argument, then the second is composed of two rhymed couplets, so that, when the climax occurs at lines 7 and 8, in order to lend it further weight and pith, it may be expressed with the added benefit of a couplet.

Poems of ten lines

All of the six poems of ten lines are about love. None of them is comprised of more than one stanza. All but one of them (II. 24) are entirely or partly made of trimetrical lines. The probable reason for this is that an overly long text is an encumbrance to the composition of a madrigal, and whereas a ten-line poem of pentameters contains 50 measures, one of trimeters only has 30 measures, the same number as a six-line poem composed entirely of pentameters. All three poems of this length in the first set consist of five rhymed couplets, and of these only no.18, in lines 2, 3 and 10, is not entirely composed of trimeters:

Lady, your words do spite me;
Yet your sweet lips so soft kiss and delight me;
Your deeds my heart surcharged with over-joying,
Your taunts my life destroying.
Since both have force to spill me,
Let kisses sweet, Sweet, kill me.
Knights fight with swords and lances,
Fight you with smiling glances.
So like swans of Leander
Singing and dying my ghost from hence shall wander.

In this instance, the longer final line carries the weight of the more usual climactic concluding couplet, clinching the very conventional conceit which is developed in the preceding lines. One line of interest is the sixth which contains some word-play typical of the time in the repetition of sweet as adjective and noun.

The only ten-line poem containing quadrameters is the touching II. 12:

Love me not for comely grace,
For my pleasing or face,
Nor for any outward part,

No nor for my constant heart;
For those may fail or turn to ill,
So thou and I shall sever.
Keep therefore a true woman's eye,
And love me still, but know not why,
So hast thou the same reason still
To dote upon me ever.

The regularity of the rhyme ABAB in the opening four lines reflects the listing of an entity, in this case the poet's body. However, at the suggestion of disruption at line 5, the scheme changes to CDEEDC for the closing six lines, the inconsistency now reflecting failure, turning to ill and severance. The insertion of trimeters at lines 6 and 10, as an inconsistent element within the prevailing quadrametric scheme, furthers this effect. The subtle point of this poem, spread over the last four lines, is expressed in almost conversational language, so unaffectedly that no structural rhetoric in the form of contrived rhyme or metre is necessary; in fact the last line is conspicuously short. The presence of verbal affectation demands a degree of structural affectation for convincing or clear expression, whereas a simple poem such as this one can rely on its own wording to project its point, unassisted by structural device or artifice.

Poems of eleven lines

Wilbye's only text of eleven lines occurs in his contribution to *The triumphs of Oriana*. Being very much an occasional piece, its poetic content is rather low, although faced with the necessity of flattering the dedicatee and publicly celebrating her status, the poet invokes the exotic overseas in line 2, "dight with all the treasures of Guiana". This nod in the direction of Marlowe also contains only the fourth reference to a placename among Wilbye's lyrics besides the Moluccas (I. 8), and Paphos and Cyprus (II. 4). The rhyme-scheme is AABCCDDBBEE, accommodated among five trimeters and six pentameters. The final couplet is the tag attached to all texts in the collection, with slight variations, and was first used by Cavendish in *Come gentle swains*, which occurred first in his *14 Airs . . . and 8 Madrigals* of 1598[8] and later as the eleventh item in *The triumphs of Oriana*.

Poems of twelve lines

There are six poems of twelve lines. Two are in two stanzas and, including one of these, there are three spread over two consecutive numbers, constituting two parts of one madrigal. All but two concern love, and these two are the poems of two stanzas. One of these, II. 28/9, is a straightforward poem in contempt of the world, whose first line illustrates the idiom in which it is built: "Where most my thoughts, there least my eye is striking". It is expressed in opposites, in a manner similar though inferior to the poems of Raleigh and Tychbourne. The difference between them is what is always

[8] London: Short.

likely to divide the idiomatically fashionable verse composed for setting to music from verse composed for the poet's own execution. The rhyme-scheme in both Wilbye's verses is ABABCC, and the poem is rigorously end-stopped, again invoking the metrical psalters.

Quite different is II. 25, certainly the best of the poems of twelve lines and arguably one of the best in both sets:

> Ye that do live in pleasures plenty,
> And dwell in Music's sweetest airs,
> Whose eyes are quick, whose ears are dainty,
> Not clogged with earth or worldly cares,
> Come sing this song made in Amphion's praise,
> Who now is dead, yet you his fame can raise.
> Call him again, let him not die,
> But live in Music's sweetest breath.
> Place him in fairest memory,
> And let him triumph over death.
> O sweetly sung, his living wish attend ye.
> These were his words: The mirth of Heaven God send ye.

Although not a love poem as such, it is about another sort of love, joie de vivre. It is the opposite of the contempt-of-the-world genre that constitutes the bulk of the non-amorous lyrics that Wilbye set – an exhortation to immortalise a friend by singing his praise. He will not die if he is held in the mind of posterity.

The rhyme-scheme is ABABCC in each stanza; however, only the first quatrain is in quadrameters, with the couplet in pentameters. This is a very sound structure; the first four lines are moved along briskly by the lines' only having four stresses, but when the point of each stanza is reached in the couplet, the increased length of the lines to five stresses draws more attention to the crux of what the poet has to say. This variation of line lengths also enables the poem to flow despite the fact that all lines are end-stopped to some extent.

Another twelve-line poem of merit is the last of all, II. 34. What lifts this lyric above the average is not its theme, love, or its treatment of it, but its structure:

> Long have I made these hills and valleys weary
> With noise of these my shrieks and cries that fill the air.
> She only who should make me merry,
> Hears not my prayer,
> That I, alas, Misfortune's son and heir,
> Hope in none other hope but in despair.
> O unkind and cruel, if thus my death may please thee,
> Then die I will to ease thee.
> Yet if I die the world will thee control,
> And write upon my tomb: O sweet departure.
> Lo here lies one, alas pour soul,
> A true love's martyr.

The rhyme-scheme is ABABBBCCDEDE, and the number of stresses per line is 5 6 4 2 5 5 5 3 5 5 4 2. There are few consecutive lines throughout that bear the same number of stresses, and the unique appearance of a hexameter can be justified on rhetorical grounds: the poet could easily have left it as a pentameter by omitting "and cries", but preferred to enlarge upon the morbidity of his mood by including this extra measure. His hopelessness is emphasised in the monotony of the three consecutive rimes at lines 4 to 6, of which line 4 is one of the rare examples of only two stresses in a line. Its very brevity concentrates the reader's attention on what it expresses, rendering it all the more effective. This again applies in the case of the trimetrical line 8. At the conclusion, the final couplet is again successfully discarded, and a structural fining down occurs, beginning with two pentameters, followed by a quadrameter, and ending with the shortest line of all. The effect is of distilling the meaning of the poem until it finally resides in one sad statement.

Poem of thirteen lines

The sole lyric of thirteen lines, II. 33, deserves attention for being unique in another way, as it is by far the most bitter poem in both sets, among either its own contempt-of-the-world genre or the love poems.

Poems of fourteen lines

Poems of fourteen lines always suggest the sonnet. However, of the three poems of this length which Wilbye set, only one is in this form, I. 26–27, and it is disappointing. All three poems cover two consecutive numbers, first and second parts of individual items. II. 7–8 has a unique construction among Wilbye's texts. It is composed of two stanzas, the second of which is entitled Riposta. Both stanzas begin with five lines of blank verse, followed by a rhymed couplet. The first stanza represents the Italian style, with its anguished expression of opposites such as "I live, and yet methinks I do not breathe", while the second represents the sturdy English manner of Shakespeare and Marlowe:

> There is a jewel which no Indian mines
> Can buy, no chimic art can counterfeit ...

Poems of sixteen lines

The longest poems Wilbye set to music are the two of sixteen lines which that occur in the second set. II. 6 is similarly constructed to II. 34, where the structure is linked to the poem's rhetoric. In this case, the poem being in two stanzas, the lines are paired not only by rhyme but by length. The first pair is in hexameters, the next pentameters, then quadrameters, and again the shortest lines have only two stresses. Again, as with II. 34, there is a crystallisation of the poem's sentiments in each concluding couplet. The other poem of sixteen lines, II. 21–22, uses the device of the shorter line that gains attention through brevity, though in a slightly different way. Here, trimeters

occur among hexameters to mark particular points of activity and comment during the narrative. So, for instance, Daphne's disdain for Alexis is depicted in trimeters as he tries to "move her pity" in pentameters.

The poems reviewed above represent over half Wilbye's texts, and illustrate the typicalities and exceptions that he set to music. While there are no masterpieces among them, all achieve a decent standard and several occur in anthologies. The techniques employed show a basic knowledge of what goes towards the making of a successful poem: for instance, variation of length of line, using the short line to hasten the narrative or, among longer lines, to give prominence to certain points; use of rhyme to pitch the mood of a poem or passage. The usual technical devices of assonance, alliteration, and repetition, and literary devices such as pun, synaesthesia, hyperbole and personification are found as well. The Elizabethan age was one in which order and balance in the arts were supreme and were supremely successfully expressed. The whole cosmic order danced and, even in these slight poems, all the constituents of orderly poetry combine and cooperate in performing their various steps.

Acknowledgments

I am most grateful for the advice and assistance of Alan Brown, Ann Milne, Lynda Turbet and the late A.G. (Tony) Petti.

Richard Turbet is Music Librarian at the University of Aberdeen and editor of the forthcoming IAML(UK) Festschrift

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THE OLDMAN AND BRYANT PRIZE WINNERS

The C. B. Oldman Prize

This award is made annually by The International Association of Music Libraries, Archives and Documentation Centres IAML (UK) for an outstanding work of music bibliography, music reference or music librarianship by an author or authors resident in the UK.

It was an immensely strong shortlist. After consideration, it was decided that there were two outstanding works each of which deserved the prize and that therefore the prize should be awarded jointly. The winners are David Fallows for his catalogue of polyphonic songs 1415–1480 and Arthur Searle for his Stefan Zweig Collection: catalogue of music manuscripts.

Item referred to:

Fallows, David. *A catalogue of polyphonic songs 1415–1480.* Oxford: Oxford University Press, 1999. 777p. ISBN 019816291X

Searle, Arthur. *Stefan Zweig Collection: catalogue of the music manuscripts.* London: British Library, 1999. 158p, cxxxix p of plates. ISBN 0712346007

The E.T. Bryant Memorial Prize

IAML (UK) and The Music Libraries Trust are pleased to announce that the E.T. Bryant Memorial Prize for 2000 has been awarded to Malgorzata Czepiel for *The retrieval of music materials from electronic catalogues: a case study* which was submitted for her Master's degree in Information Services Management at the University of North London, August 2000.

This prize is awarded annually by IAML (UK) and The Music Libraries Trust for a significant contribution to the literature of music librarianship by an author or authors resident in the UK. It was set up in recognition of the enormous contribution Eric ("Bill") Bryant made to the field of professional music librarianship.

Item referred to:

Malgorzata Czepiel. The retrieval of music materials from electronic catalogues: a case study. University of North London, August 2000.

For more information contact Jay Glasby, Press & PR Officer, on 0113-222-3458. Email J.Glasby@lcm.ac.uk

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2001 MUSIC LIBRARY ASSOCIATION PUBLICATIONS AWARDS

Here is the basic information on the 2001 Music Library Association Publications Awards, Gerboth and Epstein Awards, Freeman Travel Grant and election results. Further information about the awards, the recipients, next year's awards and the Music Library Association can be found on the MLA website: www.musiclibraryassoc.org.

Music Library Association 2001 awards and elections

Elections

Member-at-Large

Neil R. Hughes (Head, Music Cataloging, University of Georgia Libraries)

Elisabeth H. Rebman (Music Cataloging Consultant, Albert Seay Library of Music and Art, The Colorado College)

Michael J. Rogan (Music Librarian, Tisch Library, Tufts University)

Awards

Publication Awards

Vincent H. Duckles Award

For the best book-length bibliography or research tool in music published in 1999.

Fallows, David. *A catalogue of polyphonic songs*, 1415–1480. Oxford: Oxford University Press, 1999.

Sinclair, James B. *A descriptive catalogue of the music of Charles Ives.* New Haven, CT: Yale University Press, 1999.

Richard S. Hill Award

For the best article on music librarianship or article of a music-bibliographic nature published in 1999.

Smith, Jeremy. From "Rights to copy" to "Bibliographic ego": a new look at the early edition of Byrd's Psalmes, Sonets & Songs in *Music & letters*, 80/4 (Nov. 1999), p.511–30.

Eva Judd O'Meara Award

For the best review published in the organisation's journal, *Notes*, in 1999.

Brett, Philip. "[Review of] The Beggar's Opera as realized by Benjamin Britten (London: Boosey & Hawkes, 1997), and two other scores by Britten in *Notes*, 55/3 (March 1999), p. 735–39.

Dena Epstein Award

This award was created to support research in archives or libraries internationally on any aspect of American Music.

Ruth A. Inman (Librarian, Kennedy-King College, Chicago). Award granted to study the records of the Martin and Morris Music Company, a pioneering gospel music publishing business in Chicago between 1940 and 1980. The proposed project will result in a paper containing a biography of Sallie Martin and Kenneth Morris as composers, musicians, and businesspeople; a history of the Martin and Morris Music Company; and a catalogue of Martin and Morris publications.

Elizabeth Bergman Crist (Assistant Professor of Music, University of Texas-Austin). Award granted to support research on Aaron Copland's music between 1932 and 1946 for a book tentatively titled: *Progressivism and Populism: Aaron Copland's Music and Aesthetics during Depression and War.*

Roberta Lindsey (Visiting Assistant Professor, Indiana University, Indianapolis). Award granted to conduct research on the Aaron Copland Collection at the Library of Congress. Her work in this collection includes 3 projects: the completion of a compilation of essays in honor of Copland; research on "Apache" dance from Grohg; a study of the impact of Concerts Koussevitsky on Copland.

Kevin Freeman Travel Grant

The grant supports travel and hotel expenses to attend the Music Library Association's annual meeting. The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February 2002), aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian.

James Alberts (University of Maryland)

Clayton Crenshaw (Southern Methodist University)

Melanie Zeck (Northwestern University/Dominican University)

Gerboth Award

Awarded annually to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship.

David Hursh (Head Music Librarian and Asst. Prof., East Carolina University).

Mr. Hursh's project is a census survey concerning reference services in American academic music libraries. The survey builds on the results of the 1992–93 Reference Services and Evaluation Questionnaire distributed by the Music Library Association's Reference and Performance Subcommittee. Upon its completion, an article interpreting the results of the survey will be submitted for publication in *Notes.*

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REVIEWS

Edited by Antonio Rizzo

The New Grove Dictionary of Music & Musicians, 2nd edition. Online version

In reviewing the online version of *The New Grove Dictionary of Music & Musicians* it is my intention to concentrate on the features relating particularly to the presentation in an online format, rather than the content and coverage of the dictionary and issues such as bibliographical citation which occur in both forms.

When the first edition of *The New Grove* was published in 1980 I think that few of us working in music libraries then anticipated the revolution in online information which would take place. It was our dream to have resources such as *The New Grove* available at our fingertips and on our desktops – I am not sure that we were convinced of the reality. Such is the speed with which such technology has developed, that by the time work began on the second edition of *The New Grove* it was not a question of whether it should be published in electronic format, but rather in what medium. After some delay and much publicity the new edition is finally here – so what do I think of it and what are the advantages of having the dream fulfilled?

Undoubtedly the fact that it is available on my desktop and, in the context of where I work, on the desktops of staff and students of the College. It might make me even more sedentary than I am already but it saves me time from having to go to the shelves, and possibly hunt round the Library to track down a volume, in order to check some information; and, having checked it, I know that it is from an authoritative source. Other advantages include the ability to move to related articles by clicking on them – in the printed version this is a more cumbersome procedure where it would be necessary to move to another volume. I also like the fact that the related article can be opened up in a new browser window, so that the original article can be kept "open" whilst referring to others and one isn't required to keep clicking backwards and forwards through various windows to return to information located earlier. A "desktop" of browser windows is certainly easier to deal with than a pile of open volumes of the dictionary. It did occur to me that following the related articles could be considered as a superior form of surfing – or the equivalent of browsing the printed volumes – and lead down all sorts of highways and byways!

Another advantage of the online version is the "find abbreviation" search box on article screens – no more struggling to keep a finger in the page whilst turning to the front to check the bibliographic abbreviation or library sigla – and I do like the way the abbreviation appears in the left frame whilst the body of text remains in the main frame.

The ability to do full text searches will always be an advantage over the printed version where one is restricted either by the alphabetical listing of article headings, even if the production of *The New Grove* using technology for the online version has facilitated the inclusion of an index volume.

However, this facility also forms the basis for my first comment concerning possible improvements to the online version. I would be pleased to hear other opinions to the contrary but I find that the full text search does not work in the way in which I would expect it to and if that is the case for a librarian I suspect it is even more likely for less experienced users. I have also found it a little strange that the Boolean search is not the default option since it is the one most people would expect, especially if they are regular users of search engines. Added to this there is no "rating" on the search results from a full text search as is the case with an article search. For instance a full text search on "library of congress" produced a lengthy list of results and it was not until number 75 that there was a link to Washington Libraries & Educational institutions. I can think of occasions when the user might have given up before reaching that point in the list.

Other comments I have relate to presentation of the information. For instance, in the works list of Vivaldi which is, of necessity, split up into several pages there is a lack of reference points (column headings) for the numbering systems to which the list refers. Keen readers of the IAML(UK) mailing list will have seen an exchange of correspondence concerning the display of diacritics. Having tested it thoroughly with Internet Explorer 5, Netscape 4.6 and Netscape 6 I can report that all give the same, inconsistent, results. A search on Martinu (as it would be typed into the search box) produces a results list with the spelling of Martino. When the link is followed the name is displayed as Martinu in the main article heading, but correctly as Martin? in the works list. I did check the source coding which was identical for the main article heading and the works list and this is what led me to the conclusion that the browser is the problem, particularly with Eastern European languages, rather than the editing of the text. However Fauré appears correctly in the summary list and the works list but not in the main article heading, which contradicts that idea.

The ability to update information is one of the key selling points of *The New Grove* online. I shall be interested to see if the editors are able to keep to the stated schedule of quarterly updates in April, June, September and December of each year. For instance, if you have access to *The New Grove* online check whether the entry for Xenakis has been updated with his date of death, which occurred in February 2001.

The disappointments I have with *The New Grove* online relate to some inconsistencies, and a falling short of full exploitation of the possibilities offered by the technology. Amongst other things the use of sound to illustrate articles is not used to its full potential. I had to go to quite a number of articles before I found one with sound, that being the article on the trumpet. The current examples are from the Edinburgh University Collection of Historical Musical Instruments and one from Grove music itself. With the latter there was no indication of what the piece is (and it contained very little played on the trumpet!).

The inconsistencies are demonstrated in several different ways, for instance in the use of "see" references. Taking Manchester as an example a search for Hallé (orchestra) produces a see reference of:-

Manchester, §2
with the reference working as a hot-link direct to the sub-section Concert-giving organisations;
a search for Royal Northern College of Music has a see reference
see under Manchester
and does not take the user directly to the sub-section on Educational institutions and libraries.
It would appear that this is a leftover from the print version and has not been edited.

The see references can give rise to strange citations on the results page, e.g. *West gallery music see Gallery music, see Gallery music, see Gallery music* ... etc. where there would normally be the opening few sentences or summary of the article. This is a technical fault which needs to be addressed.

There are also inconsistencies of the use of links within articles, an example being that on the English Folk Dance & Song Society which begins as follows:-

> "1. Origins and activities.
>
> The Folk-Song Society was founded in London in 1898 by a group of leading musicians in order to direct "the collection and preservation of Folk Songs, Ballads and Tunes and the publication of such of these as may be advisable". Between 1899 and 1931 the society published a journal (JFSS); its 31 issues constitute a major source of English folksong transcriptions and associated scholarship, contributed by pioneers in the field such as Lucy Broadwood, Anne Gilchrist, Percy Grainger, Maud Karpeles, Frank Kidson, E.J. Moeran, Cecil Sharp and Ralph Vaughan Williams. Although concerned primarily with English folksong, the journal also included Gaelic songs.
>
> The English Folk Dance Society was founded by Cecil Sharp in 1911 "with the object of preserving and promoting the practice of English folk-dances in their true traditional form"..."

In the second paragraph there is a link from the name of Cecil Sharp to the article about him; there is no link from the others listed such as Maud Karpeles and Lucy Broadwood, about both of whom there are articles, nor is there a link to any of them in the related articles section. The inclusion of these would increase the value and advantages of the online version.

The background information on the site speaks of using the technology for the online version to assist with the production of the printed version but there are occasions when the online version is restricted by its print origins e.g. at the end of the article on gallery music there are 2 see also references:-

> See also Psalmody (ii); for illustration see Psalms, metrical, fig.5.

which are as they appear in the printed version; the list of related articles (which is separate) then refers to other, different articles. Why weren't the see also references moved in to the related articles section?
The same article has an interesting example of a web-site being included in the bibliography, which is as it appears in the print version, (unfortunately

in the online version the address is cited incorrectly and therefore does not work) but there is no web link section for the article.

The issue of web links brings me to the area which gives me the greatest concern about the online version of *The New Grove.*

Some links do not work e.g. the link from the article on Herbert Howells was incorrect when the site was launched in December and was not corrected at the time of writing in mid-February, although I have reported it on the site feedback form If the editors wish to maintain the integrity and high standards of *The New Grove* they will have to work hard to ensure that links are correct and up-to-date.

It would be interesting to know the rationale behind the choice of links attached to articles.

Returning to the example of Manchester the links are

a) *John Rylands University Library of Manchester Manchester University School of Music Manchester University [sic] School of Music, Media & Performance* (this actually refers to Salford University, and the link is broken)

Neither the RNCM, Manchester Public Library and Chetham's, all of which are included in the article and all of which have their own web sites, are included in the list.

b) The article on Edward Elgar has a link to the Elgar Society; the article on Alan Rawsthorne does not have a link to the Rawsthorne Society

c) Conversely, the article on Organs has a very comprehensive set of links

I know from my own experience of compiling and maintaining lists of web links that it takes a great deal of time; but there are many quality sources available and in order for *The New Grove* to maintain its reputation as a reliable bibliographical source it has to do better in this area. The online version must offer the same high standards as the printed version.

I shall be using *The New Grove* (online) and encouraging others to do so for the reasons I gave at the beginning but I shall watch with interest to see how the online version develops and whether it manages to become the reliable online resource which we would expect from the publishers of, arguably, the leading English language dictionary of music.

Anna Smart

William Walton Edition. Vol. 7. *Façade Entertainments* . . . Ed. by David Lloyd-Jones with a preface by Stewart Craggs. Oxford University Press, 2000. xli & 221pp. ISBN 0 19 359385 8 £95.00

William Walton Façade – the complete extant numbers. Eleanor Bron, Richard Stilgoe, The Nash Ensemble, David Lloyd-Jones. Hyperion CDA67239 62' 27" (Also includes Constant Lambert: *Suite from the incidental music to Salome*)

In the earlier and less technologically advanced days of *Brio*, when the poor editor (me) had to type the whole magazine out on a golf-ball typewriter

(you probably have to go to a museum to see one now), I reviewed Stewart Craggs' *William Walton: a thematic catalogue of his musical works* (Oxford UP, 1977). [*Brio* 14/2, Autumn 1977, p. 54–56.]. I had recently come across a cache of relevant materials that were then unknown: a group of Constant Lambert's manuscripts in the BBC Music Library. Lambert was closely linked with *Façade*, performing it as reader with Edith Sitwell, conducting it, arranging it, and perhaps having some musical input on Walton before the 1926 revisions. It used to be thought that Lambert wrote the first eleven bars of *Four in the morning*, although the new edition questions that. Among the BBC MSS was some *Façade* material, such as a typed libretto from the 1922 première and printed programmes of two performances in 1926. This made it possible to set out the early history of the work.

So I printed in *Brio* a table listing forty-two items – double the Pierrot-Lunaire-parodying twenty-one which Walton printed in the published score of 1951. This was then used as the basis for a table on the sleeve of an LP issued by Oxford University Press called *Façade, Façade 2* (OUP 201, 1980); it reappears, further improved, in this new critical edition. The main reason for the change is that the *Brio* table did not take note of the running order of the first published performance in 1923. (Curiously, on neither occasion was I asked in advance whether I agreed on the table being borrowed.)

The new score contains the standard set of twenty-one items (plus the opening *Fanfare*), the eight items which appeared as *Façade 2* (originally reproduced from Walton's MS rather than engraved) and four additional items, three of which had received an airing in 1977 in *Façade Revived*. There are a few pieces that haven't survived. The recording places the extra twelve pieces in groups within the canonical twenty-one. This works very well. The documentation of the booklet, by the conductor, is excellent, and goes further than the score in that it includes the text of the poems whose settings have vanished – perhaps for good reasons, but maybe not musical ones: *Mazurka*, of which only the opening survives, does not appear to deserve such a fate. The performances are instrumentally brilliant and vocally pretty convincing; I miss the curt, upper-class voices of the earliest performances, but Edith Sitwell herself (whose name should surely have been on the title page of the score) was disappointingly inaccurate with the rhythms. The sample of a single surviving page of Constant Lambert's narrating script, incidentally, suggests that the speakers did not have the rhythms notated in their scripts.

Until the 1950s, for most people *Façade* meant the orchestral suites, which are now heard much less often. (For those who listened to *Children's Hour* during the war, *Popular song* recalls *Said the cat to the dog.*) This is no great matter for regret, since the original scoring is so brilliant that, once one knows the original, the expansion is a diminution. I used to be in two minds about the words; but I once spent a weekend as pianist accompanying two speakers learning their parts, and the more we repeated the pieces, the better they seemed. I doubt whether they stand by themselves, despite their separate publication in Sitwell's poetry volumes; but with the music, the nonsense is inspired.

As for the new score, it is nicely produced – I like having the green and black design of the early Oxford editions of Walton pasted on the front cover – and feels good. But the music pages look odd: the margins are too small or the print too large (or both). One sees why Oxford UP favours squashing as much on each page as possible in their vocal scores, when keeping the price to the minimum is essential, and I'm all in favour of having as few page-turns as possible; but it looks mean in what is otherwise a luxurious edition. The introduction is by Stewart Craggs, with the more detailed matter by David Lloyd Jones (a conductor whose scholarship will be known to all lovers of Mussorgsky). We are, disappointingly, referred elsewhere to full details of the MS sources. (The secondary material that survives, such as instrumental parts, is confusing: there was so little change in the style and habits of professional part-copyists between the 1920s and 1950s that, when asked to sort out the material surviving in Oxford UP's archives in the early 1980s, I failed utterly!) The commentary on each item is thorough, and worth reading even by those who normally ignore the small print. My only other criticism is over the handling of the 'cello parts. Walton originally called for one 'cellist (at the first performance it was probably Ambrose Gauntlett, who is otherwise remembered for long being the ubiquitous gamba player in Bach's Passions – though gamba may be a polite term to describe his instrument.) The division for two players dates from around 1950. It was not shown in the 1951 score, and I find it a distraction in this one. It is apparently not used at the professional level (not, for instance, on the Hyperion CD), and might have been less obtrusive in small print.

But congratulations to the editor and publisher for at last putting the whole of the *Façade* material together in one volume with full explanation. Prospective performers are informed on the back of the title page that they do not have to ask the PRS for permission to perform the work during the course of divine worship – so if you think the item which refers to King James is an appropriate link to a reading from the Authorised Version, go ahead; and the impropriety of bathing in the Jordan on the Sabbath could introduce a sermon on Lord's Day Observance.

Clifford Bartlett

Cesarino Ruini *I manoscritti liturgici della Biblioteca L. Feininger presso il Castello del Buonconsiglio di Trento* Vol.1. Trento: Provincia Autonoma di Trento – Servizio beni librari e archivistici, 1998. 405 p. ISBN 88-7702-083-0. (n.p.)

Il canto piano nell'era della stampa: Atti del Convegno internazionale di studio sul canto liturgico nei secoli XV–XVIII. Ed. Giulio Cattin et al. Trento: Provincia Autonoma di Trento – Servizio beni librari e archivistici, 1999. 255 p. ISBN 88-86602-13-8. (n.p.)

Jubilate Deo: Miniature e melodie gregoriane: testimonianze della Biblioteca L. Feininger. Ed. Giacomo Baroffio et al. Trento: Provincia Autonoma di Trento – Servizio beni librari e archivistici, 2000. 383 p. ISBN 88-86602-23-5. (n.p.)
Laurence Feininger (1909–1976) was an American musicologist and priest of German descent, who worked extensively on manuscripts of Gregorian

chant and early polyphonic church music. Much of his activity centred on manuscripts held at Trent, and the three volumes documented above have been issued by the library which now bears his name, housed in the Castello del Buoncosiglio in that city. This library is blessed with a fine collection of chant manuscripts, some as early as the 11th century. Vol.1 of the catalogue of the library's collection is a very handsome, hardbound affair. A short introduction (in Italian, as is the text of all three books) summarises Feininger's work and details the scope of the collection. The catalogue entries themselves diligently record the physical features of each manuscript, its condition and provenance, and note any matters of particular interest. Again, this material is in Italian, but the experienced music librarian, with a knowledge (say) of RISM or other similarly detailed catalogues, and an Italian/English dictionary to hand, should suffer only a little difficulty in interpreting the entries. Each is illustrated with a black and white reproduction of a single page, which brings the catalogue to life and provides a visual history of the development of chant notation between the 11th and 18th centuries. Eighty of the manuscripts are illustrated with magnificent colour plates. There is a brief bibliography of the relevant literature.

Il canto piano nell'era della stampa is the proceedings of a conference on liturgical chant of the 15th to the 18th centuries, held in Trent and Venice in October 1998. It contains papers on aspects of the chant repertory, its sources and performance practice, by a number of scholars, including an account of the Feininger collection by Cesarino Ruini. Again, the majority of contributions are in Italian, but three American scholars write in English and there is one paper in French. An annotated list of contributors would have been a useful addition, but is not supplied. This book will be of most interest to libraries with extensive holdings in the field of plainsong or liturgical studies.

Jubilate Deo is a different matter. This is the catalogue of an exhibition held at the Castello del Buonsonsiglio between July and October 2000, which drew on the collections of the Feininger Library to present what must have been (to judge from the illustrations) a magnificent show of illuminated manuscripts and early printed editions. Again, the language is Italian but the number and quality of the illustrations, many in colour, makes this a delightful book to handle and study, and it should appeal to anyone with an interest in chant sources or manuscript illumination. Of the three reviewed here, this is the one with the most general appeal and, as a large format paperback is probably the most affordable (no prices were supplied). It isn't short on scholarship either, and there are some fascinating essays on aspects of Gregorian culture and chant, and a well-illustrated chapter on Feininger and his collection. Of particular interest to a generation that has mislaid the connection between the music and the liturgy it adorned, is a very clear explanation of the Catholic offices and their musical contents. The catalogue documents one hundred and ten items, chosen to take the visitor through the seasons of the liturgical calendar, each with a short description, a summary of its contents and at least one and, in many cases, several illustrations. There is a helpful glossary of liturgical terms. Considering that for

many centuries Italy was the cradle of so much magnificent monophonic and polyphonic church music, it is sad that the Church there has by and large lost its performing tradition. Nevertheless, it's good to see that so much work now seems to be going on into this rich treasury of sources.

Paul Andrews

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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.)

A chronicle of first broadcast performances of musical works in the United Kingdom, 1923 – 1996 Alastair Mitchell and Alan Poulton. Aldershot: Ashgate, 2000. xvi, p.798. ISBN 1-85928-239-2. £75

Harald Banter *Phädra* Rhapsodic Concerto for Violoncello and Orchestra. Mainz: Schott, 1993., p.52. ISMN M-001-12818-6. £29.50

Ludwig van Beethoven *Concerto No. 5 for Piano and Orchestra Op. 73 Eb major "Emperor"* New Urtext Edition (Study score) P Badura-Skoda / A Imai. London: Eulenburg, 2000. xxiv, p.197. ISMN M-2002-0608-1 ISBN 3-7957-6155-7. £11.50

Ludwig van Beethoven *Piano Sonata in Ab major Op. 26* Urtext B A Wallner. München: G Henle, 2000., p.19. ISMN M-2018-0696-9.

Joseph Bodin de Boismortier et al *Rokoko-Sonaten* For 2 Violoncellos Hugo Ruf. Mainz: Schott, 2000., p.23. ISMN M-001-12274-0. £8.95

Heinz Both *Saxophone Training.* Mainz: Schott, 2000., p.74. ISMN M-001-12613-7. £12

Peter Maxwell Davies *Jubilate Deo.* Mainz: Schott, 2000., p.8. ISMN M-2201-1956-9. £3.50

Petr Eben *Bilder der Hoffnung* For Choir and Organ. Mainz: Schott, 2000., p.16. ISMN M-001-12810-0. £12

Petr Eben *Oratorium proprium.* Mainz: Schott, 2000., p.87. ISMN M-001-11512-4. £24

George Enescu *Nocturne et Salterello for Violoncello and Piano* (parts) Stephen Sensbach. Mainz: Schott, 2000., p.19. ISMN M-001-12655-6. £7.95

Alexander Goehr *String Quartet No 4 "In mamoriam John Ogdon" Op. 52 (1990)* (study score). London: Schott, 2000., p.40. ISMN M-2201-1960-6. £9.75

Joseph Haydn *Symphony No. 102 Bb Major* New Urtext Edition (study score) Harry Newstone. London: Eulenburg, 1999. xxviii, p.85. ISMN M-2002-0375-2 ISBN 3-7957-6861-6. £5.50

Joseph Haydn *Symphony No. 95 C minor* New Urtext Edition (Study score) Harry Newstone. London: Eulenburg, 1999. xxvi, p.64. ISMN M-2002-0412-4 ISBN 3-7957-6862-4. £5.50

Joseph Haydn *Symphony No. 99 Eb major* (Study score) Harry Newstone. London: Eulenburg, 1999. xxiii, p.101. ISMN M-2002-0368-4 ISBN 3-7957-6866-7. £7.50

Toshio Hosokawa *Duo for Violin and Violoncello.* Tokio: Schott, 1999., p.10. ISBN 4-89066-415-7. £7.95

Toshio Hosokawa *In die tiefe der zeit* For violoncello and accordion (parts). Tokyo: Schott, 1999., p.15. ISBN 4-89066-414-9. £16

Giuseppe Jacchini *Sonata for Violoncello and Basso Continuo in A minor Op. I / 8* (parts) G Darmstadt. Mainz: Schott, 2000., p.12. ISMN M-001-12403-4. £8.95

Keith Jarrett *Elegy for Violin and String Orchestra* Piano reduction (parts). Mainz: Schott, 2000., p.23. ISMN M-001-12772-1. £8.95

Eric Wolfgang Korngold *Symphony in F# Op. 40* (study score). London: Eulenburg, 2000. viii, p.258. ISMN M-2002-2005-6 ISBN 3-7957-6214-6. £23.50

György Ligeti *Ballade and dance* For Two Violins. Mainz: Schott, 2000., p.6. ISMN M-001-08509-0. £4.50

Claus-Dieter Ludwig *Happy Birthday* A birthday Serenade. Mainz: Schott, 1999., p.15. ISMN M-001-12396-9. £8.50

Steve Martland *Beat the retreat for eleven players (1995).* London: Schott, 2000., p.92.. £28

Steve Martland *Full Fathom Five for Brass Quintet (1993).* London: Schott, 2000., p.39.. £17.75

Steve Martland *Kick for eleben players (1996).* London: Schott, 2000., p.60.. £18

Felix Mendelsshon Bartholdy *Symphony No. 3 A Minor Op. 56 "Scottish"* New Urtext Edition (study score) Boris von Haken / Martin Roddewig. London: Eulenburg, 1999. xxviii, p.206. ISMN M-2002-0343-1 ISBN 3-7957-6858-6. £10.50

Wolfgang Amadeus Mozart *Horn Concerto No 3 in Eb major* Piano reduction and Horn part (urtext) Henrik Wiese. München: G Henle, 2000. iii, p.26. ISMN M-2018-0703-4.

Carl Orff *Tanzende Faune*
Op. 21 (1914) (Study score) Thomas Hauschka. London: Eulenburg, 1995. xxxv, p.59. ISMN M-2002-2006-3 ISBN 3-7957-6224-3. £10

Johann Pachelbel *Canon e Gigue for 3 Violins and Bass* New Urtext Edition (Study score) Gwilym Beechey. London: Eulenburg, 2000. x, p.7. ISMN M-2002-2007-0 ISBN 3-7957-6860-8. £3.50

Aribert Reimann *Finite Infinity for Sopran and Orchestra* (Study score). Mainz: Schott, 2000., p.112. ISMN M-001-11346-5. £25

Aribert Reimann *Metamorphosen on a minuet by Franz Schubert (1977)* (study score). Mainz: Schott, 2000., p.31. ISMN M-001-12714-1. £13

Toru Takemitsu *Quotation of dream for two Pianos and Orchestra.* Tokio: Schott, 2000. ii, p.38. ISMN M-65001-168-6 ISBN 4-89066-424-6. £18.95

Judy Tarling *Baroque String Playing for ingenious lerners* (include CD). St Albans: Corda Music, 2000. xi, p.296. ISBN 0-9528220-1-6.

Edward H Tarr *The art of Baroque Trumpet Playing.* Mainz: Schott, 2000., p.96. ISMN M-001-12325-9. £20

Georg Philipp Teleman *Overture (Suite) for Recorder, Strings and Basso continuo A minor* New Urtext Edition (Study score) Gwilym Beechey. London: Eulenburg, 2000. ix, p.32. ISMN M-2002-0756-9 ISBN 3-7957-6863-2. £4

Michael Tippett *String Quartet No. 3* (study score). London: Schott, 2000., p.77. ISM M-2201-0147. £12

Richard Wagner *Die Meistersinger von Nürberg WWV96* New Urtext Edition (study score) Egon Voss. London: Eulenburg, 2000. xvi, p.840. ISMN M-2002-1987-6 ISBN 3-7957-6179-4. £35

Friedrich K Wanek *Canons for Violin, Horn (Violoncello) and Piano (1971).* Mainz: Schott, 1999., p.24. ISMN M-001-12663-2. £22.50

Bennett Zon *Music and Metaphor in Nineteenth-Century British Musicology.* Aldershot: Ashgate, 2000., p.233. ISBN 0 7546 0087 0. £45

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SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

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

Arb, Jacqueline von. Norsk Lydinstitutt: et nasjonalt arkiv og forskningssenter for klassiske lydopptak [= The Norwegian Sound Institute: a national archive and research centre for classical sound recordings] in *Stikknoten* [newsletter of IAML (Norway)] 14 no. 4 (2000), p.6–7

Asamblea annual de AEDOM (1999): informes remitidos por las comisiones de trabajo in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no. 2, p.95–106

Bagües, Jon. ERESBIL: 25 años (1974–1999) in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no. 2, p.107–117

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Binns, Georgina. Music libraries in Australian tertiary music teaching institutions in *FAM* 46 (1999), p.279–285

Boziwick, George. Henry Cowell at the New York Public Library: a whole world of music in *Notes* 57 (2000/01), p.46–58

Bradley, Carol June and James Coover. The genesis of a music library: SUNY at Buffalo in *Notes* 57 (2000/01), p.21–45

Christiansen, Bent. Dansk Musikbiblioteksforening 40 år [= 40 years of the Danish Music Library Association] in *MusikBib* 2000 no. 3, p.4–5

Cowgill, Rachel. 'The most musical spot for its size in the kingdom': music in Georgian Halifax in *Early Music* 28 (2000), p.557–573 [includes a reconstruction of William Priestley's 19th-century music library]

Elliker, Calvin. Early imprints in the Thomas A. Edison Collection of American sheet music: addenda to Sonneck-Upton and to Wolfe in *Notes* 57 (2000/01), p.555–573

Elliker, Calvin. Trends in the price of music monographs and scores as reflected in *Notes*, 1995–99 in *Notes* 57 (2000/01), p.330–342

Foley, Edward. La música ritual judeocristiana: una aproximación bibliográfica in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no. 2, p.7–70 [translation of the author's 'Judeo-Christian ritual music: a bibliographic introduction to the field']

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Hall, Alison, Peter Higham and Cheryl Martin. Tartan tales: IAML in Edinburgh, Scotland in *CAML Newsletter* 28 (2000) no. 3, p.8–13

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Jensen, Anne Ørbaek. Udstilling om J. P. E. Hartmann (1805–1900) på Det Kongelige Bibliotek [= Exhibition on J. P. E. Hartmann in the Royal Library] in *MusikBib* 2000 no. 3, p.14–15

Kuik, Paul. IAML-conferentie 2000 in Edinburgh in *NVMB Nieuwsbrief* [newsletter of IAML (Netherlands)] 2000 no. 3, p.3–4

Kuosa, Janne *et al.* Kurjuuttako kaikki on vaan? [= Is there anything else but misery?] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 4, p.3–16 [A discussion about the tough situation in public music libraries in Finland, with few young music librarians replacing more senior figures]

Lahti, Marjatta *et al.* Maahanmuuttaja musiikkikirjastossa [= Ethnic minorities and immigrants in the public music library] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 4, p.21–28

Lappalainen, Seija [et al.]. IAML Edinburgh 2000 special in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 3, p.19–35

Lohsien, Tove. Glimt far IAML-2000 konferencen i Edinburgh [= Impressions of IAML's 2000 conference in Edinburgh] in *MusikBib* 2000 no. 3, p.6–7

McRae, Rick. 'What is hip?' and other inquiries in jazz slang lexicography in *Notes* 57 (2000/01), p.574–584

Moore, Tom. A visit to Pianopolis: Brazilian music for piano at the Biblioteca Alberto Nepomuceno in *Notes* 57 (2000/01), p.46–58

Muir, Brenda. New directions in cataloguing: a summary of the proposals = De nouvelles directions pour le catalogage: résumé des propositions in *CAML Newsletter* 28 (2000) no. 2, p.7–11

Nikula, Mia. 'Jokaiselle jotakin kivaa lainattavaa' [= 'Something nice for everyone': a survey of the borrowers of printed music in Helsinki City library] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 3, p.41–43

Ostrove, Geraldine. Recent publications in music in *FAM* 46 (1999), p.286–342

Plaza-Navas, Miquel Angel. Music data bases in Spain: a first survey in *FAM* 46 (1999), p.218–243

Poroila, Heikki. Suuntana verkkopalvelu: haastattelussa Suomalaisen musiikin tiedotuskeskuksen uusi toiminnanjohtaja [= Towards Web services: interview with the new director of the Finnish Music Information Centre, Jari Muikku] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 3, p.36–40

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