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written and prepared
by the friends, students
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OTTO KINKELDEY

in honor of his
Seventieth Birthday
November 27, 1948

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December, 1948

Second Series, Vol. VI, No. 1

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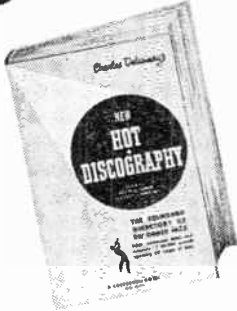
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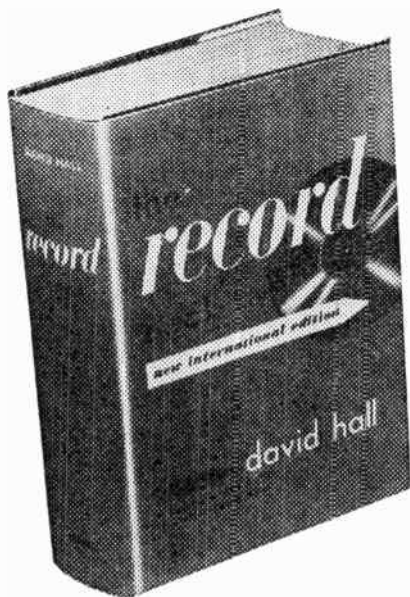
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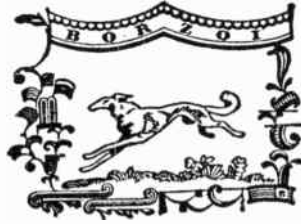
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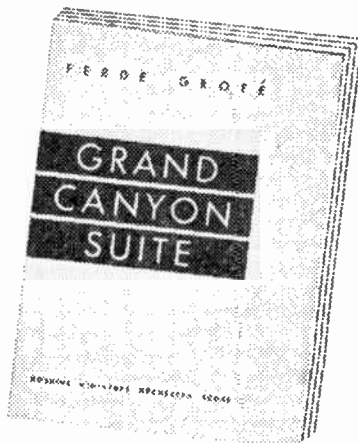
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OTTO KINKELDEY

By CARLETON SPRAGUE SMITH

Ten years ago, when Otto Kinkeldey was sixty years old, appreciations by Edward J. Dent and George S. Dickinson were published in *The Musical Quarterly* and a dinner given in his honor at the Century Club of New York City. Though it seems but yesterday, another decade has passed and the dean of American music scholars and librarians is about to celebrate his seventieth birthday. It is particularly fitting that NOTES should pay tribute to him for he was the first president of the Music Library Association.

We have had a number of distinguished music librarians in this country. Our first outstanding scholar, Alexander Wheelock Thayer, served as assistant librarian of Harvard University from 1843 to 1848 and the late Oscar Sonneck and the more recently lamented Carl Engel were both active at the Library of Congress. Otto Kinkeldey stands in the same tradition as these fathers of music and library science in America. As his successor at the New York Public Library and a subsequent president of the Music Library Association, I have had an opportunity to appreciate the skill with which he carried out his task in each instance and measure the esteem in which he was held by his colleagues.

By way of introduction it may not be uninteresting to quote from a biographical sketch which he wrote in a letter to the director of the New York Public Library on February 19, 1915, shortly before coming to Fifth Avenue and 42nd Street:

I was born in New York City on the 27th of November, 1878. I attended the public schools in this city and was graduated A.B. from the College of the City of New York in 1898. After that I was a post-graduate student in English literature and philosophy at New York University where I obtained the degree of M.A. in 1900. From 1900 until 1902 I did post-graduate work in music at Columbia University under Edward MacDowell. From 1898 to 1902 I was organist and choirmaster of the Episcopal Chapel of the Incarnation in this city. Before that I had been assistant organist at Grace Chapel.

In 1902 I went abroad to continue my musical, literary and historical studies at the University of Berlin under Hermann Kretzschmar (now Director of the Royal High School for Music in Berlin) and at the Royal Academic Institute for Church Music in Berlin under Robert Radecke. At the same time I was organist and musical director of the American Church in Berlin.

In 1906 and 1907 I was sent by the Prussian government on a musical research trip through the ducal, church, and town libraries of the central German states for the purpose of cataloguing and describing the printed and manuscript music and the books on music stored up in these libraries. On my return I continued my studies at the University at Berlin, and after having passed my examinations

“summa cum laude” received the degree of Ph.D. for a thesis on the *Organ and Piano in the Music of the 16th Century*.

In 1909 I was called to the University of Breslau as instructor in organ and musical theory, and librarian of the Royal Academic Institute for Church Music connected with that University. In 1910 I was enrolled as a lecturer in musical history in the philosophic faculty of the University, and in the same year the honorary title of ‘Professor’ was conferred on me by the Prussian Ministry of Education. In 1912 I was elected by the City Council of Breslau to the Board of Directors of the municipal theatre (opera).

In the summer of 1914 I had planned a trip to America on a long leave of absence. My departure was delayed by the outbreak of the war. Although in the meantime the Ministry of Education had proposed to raise my lecture-ship at the University of Breslau to an extraordinary chair in musical history in the Faculty of Philosophy at an income, including lecture fees, etc. of approximately 6,000 marks per annum, I adhered to my original intention of spending a longer time in America. The protraction of the war has led me to decide to decline the proffered chair and to resign my position as instructor and librarian and to stay in America.

I might add that besides English and German, which I speak fluently, I can read French, Italian, Spanish, and Dutch.

Germany’s loss was America’s gain and the gifted scholar-musician who had studied with both MacDowell and Kretzschmar, cataloged printed and manuscript music in ducal, church, and town libraries of Brandenburg, and served as librarian of the Royal Academic Institute for Church Music at Breslau, entered the service of the Astor, Lenox and Tilden Foundation and began similar activities in New York City. It was soon apparent that an unusual individual had joined the American library field—a man with a keen mind and highly developed sense of perception.

War between the United States and Germany broke out two years later and in the spring of 1917 Dr. Kinkeldey joined the officers training camp at Plattsburg, becoming an officer in November of that year. While in the service, he wrote letters to his colleagues at the New York Public Library which give a good idea of his character. One of the first is not without its humorous side:

I came near returning to the Library several weeks ago. They gave us a physical examination after we were here two or three weeks, which in some respects was more searching than any I have had before. They had heart specialists, lung specialists, and nerve specialists.

The heart doctor, whose judgment I feared, paid little attention to me. My lungs also passed the scrutiny, but the nerve men got me this time. I don’t know what it was that made them suspicious of me, but I was asked to come again. . . . The examining doctor next day explained that I had seemed nervous the day before and asked what kind of a temperament people said I had. I said I had never been called a nervous man before. He then asked about my occupation and my mode of life, also whether I had dependents who would suffer if I saw service abroad and lost my life. Then he went through the tests he had used the day before and remarked that I stood them better. Finally he remarked that he could make out nothing against me, and smilingly told me I was all right.

By April of 1918 we find Captain Kinkeldey at the University of Wisconsin in charge of a detachment of 400 men from Iowa—“. . . men on the

draft lists, but volunteers before their call in the draft, for special technical training." His letter to the director again points to the emotional side of war:

The men are a pretty intelligent lot but a great many of them are good fainters. I never saw so many men faint in my life. They faint while they are waiting for the mess hall to be filled before taking seats, they faint on the drill ground and in the shops. . . . They are beginning to pick up the drill movements quite rapidly and sometimes look quite soldier-like when they step out together. . . . I am on duty every moment just at present from 5:30 A.M. until 10 P.M. so that I haven't much time to write letters. . . .

Nor did he faint. Peace came and by May, 1919, he was back at the New York Public Library.

Dr. Kinkeldey's communications were highly prized by the staff and when he made a trip through France and Spain in the autumn of 1921, he sent back numerous post cards and letters which are still preserved in the files. His collecting zeal and humorous observations from Lisbon appeal to me particularly.

After a very short experience with Portuguese book sellers and publishers, I found that they scrupulously obeyed the scriptural injunction "*let not thy right hand know what thy left hand doeth.*"

While the individual dealers were all right so far as their own stock was concerned and some of them knew what they were about particularly when it came to making prices, they had very little notion about what they didn't have in stock. And they seemed to have very little system for getting their hands on things that were wanted, but which they did not have. Also, they seemed to have comparatively little inclination to get orders for things wanted, no desire to get or keep a customer, an attitude almost incomprehensible to our American conception of business. . . .

In Portugal, by the way, most books are out of print. I almost believe it would save some of the printers and publishers much trouble if they printed the "out of print" announcement right on the cover when they get out a new book. . . . These people in Portugal seem never to go to bed. Until two every night we could hear them talking, laughing, singing and arguing on the little square outside our hotel. Ten or twelve people would make a noise that sounded like a mob. And one night, just before the anniversary celebration, the disturbance really seemed serious. I got up at about 1:30 A.M. to ascertain the cause of what sounded like a riot to me. I saw some five or six policemen expostulating with a group of about 10 or 12 very disreputable looking citizens and trying to shoo them off the square. Both parties were shouting loudly at the same time. The police made as much noise as the civilians. It ended in the withdrawal of the civilians with loud and angry cries of "Down with the police! Down with the police!"

By January of 1922 Dr. Kinkeldey was in Germany where he continued buying for the library. His comments have a familiar ring:

During the last years of the war and immediately thereafter, a strong upward movement in the matter of music libraries and in the field of musicology in general set in. A number of new chairs in musicology in the Universities and the establishment of special musicological collections and seminar libraries connected with these caused a run on the dealers in old and new books about music. In particular bibliographical works are now pretty scarce. Likewise,

when the mark began to drop many people who had money to invest or money in savings banks, put it all into works of art and into books. This applies not only to music and music books but to books in general. All the large collected editions of the classic poets and musical composers, all the standard series and standard single works, of which one could generally locate a copy somewhere or other in an Antiquariat, have now disappeared and are in private hands. I imagine that in a few years (perhaps 4 to 8 years) when German finances have become readjusted and the new value of the mark stabilized, many of these things will find their way back into the open market, at any rate those of them that have not gone into public institutions, libraries, and university collections.

In the meantime the second hand dealers are concentrating their attention on the foreigner. When you go into one of the good Antiquariats in Berlin or Leipzig now you can almost always find a Frenchman, a Scandinavian, an Englishman or an American having a long conference with the dealer. The American, of course, is made particularly welcome, because the price is always raised particularly for him and he generally accepts the offer before the price is named. The catalog prices of most of the second hand dealers are made particularly with an eye to the American market. The German cannot think of paying these prices. But as I said, the buying and selling in these Antiquariats (aside from the few who never did much German trade, even before the war, but sold largely in America or England) is very slow and the stocks in hand are very uneven, miscellaneous and full of gaps.

Dr. Kinkeldey spoke with many of the dealers and had long discussions with them since he was buying music for a number of American institutions besides the Library in New York, particularly Dartmouth College. Sometimes these discussions led to violent, but revealing, outbursts. In Leipzig, for instance, he called on Herr Volkmann, at that time the owner of Breitkopf & Härtel, and later wrote:

I broached the subject of purchases for America, and the atmosphere soon became quite tense. I ventured to suggest very gently that the discrimination against America in the arbitrary exchange rate policy was likely to harm the resumption of trade relations and interfered with the normal spread of German literature and music. That it was not a cautious "art policy." The Germans have a word "Kunstpoltik" for art policy and art propaganda. Volkmann's rather hot-tempered reply was "Kunstpoltik ist mir Wurst!" An American would have said "I don't give a . . . for Art Policies!" And then he told me of an incident which occurred when he and his committee were having a conference with the Wirtschaftsminister (Minister of Trade and Economics) in order to get the government to sanction their policy and to undertake the government control of book exportation. The minister, it appears, also had misgivings as to the effect of such a measure and he too preached to them the doctrine of Kunstpolitik. Volkmann listened for a while and then interrupted with the question: "Excuse me, but is this the Arts and Culture Ministry, or am I right in supposing that we came here to the Trade and Economics Ministry?" Whereupon the minister subsided.

I remarked that under the present conditions much of our money was going to Germany; that we restricted our German purchases to what we considered absolutely necessary. This, of course, applied really to my own comparatively small purchases in Europe, but I made the statement in a general way. To which he replied gleefully and triumphantly, "Well, America must consider many things 'absolutely necessary' for we have been making millions on it."

When I told him that we could still buy in France and Italy just as a Frenchman or Italian would buy he grew very bitter against the French. He characterized their stuff as all trash (Dreck) and said he saw what poor truck they had

exhibited at the "Bugra." But my statement was absolutely true. French music publishers have raised their prices 100 to 200%. But this is the price for all purchasers without arbitrary rates for foreign exchange. And on these prices the dealer from whom I purchased a large shipment in Paris gave us a discount of 25%.

Volkman waxed warmer and wrathier as the conversation went on. My share in the discussion grew correspondingly smaller. Volkman is a German of the old type. He was an officer at the front during the war and has apparently no love for the present government. Commenting on the financial and foreign exchange situation he remarked with anger, "This depreciation of the mark is all a mere swindle anyhow, manipulated by a certain class here that I know very well!" Whom he meant I do not know, but I suspect he was aiming at the socialist influences in the government. I had the impression that he is one of the industrialists who are making as many difficulties for the government as possible. Another of his remarks made to the government at the conference in which they pushed through their export scheme was "How can we manage to exist and do business when you squeeze the life out of us here at home and then decline to let us take it out on the foreigner?" And he expressed the same view again when he remarked to me in another connection: "our enemies are taking so much money from us. The 'Ausland' must pay us this money. *You* must give us this money." And that seems to be the theory of much German book-selling at present. I do not believe that any other commodity is being manipulated in this way. And in keeping with this theory Breitkopf and Härtel as well as other publishers have made the German prices for their larger and desirable publications practically prohibitive for German purchasers, and are holding them for the foreign market.

And with all this Volkman insisted that he was one of the moderates and acted as an intermediary between the rabid gougers who wanted to make America pay for everything by charging in dollars at a big advance on pre-war prices and the timid ones who wanted no undue advance on the current rate of exchange. He claims that he is responsible for the reduction in the arbitrary rate of exchange from 1 mark—7 cents to the rate now being charged. As a matter of fact, some of the prices quoted by Breitkopf and Härtel for some of their big editions of the classics which I wanted for Dartmouth were below the pre-war subscription price. But these are items which run to 100 or 200 dollars apiece and they present considerable sums in German marks.

I still believe that if American book-buyers, or even the American libraries alone had taken a definite stand in the matter the theory of "America must pay our war indemnity" would not have won the day in the book world. As it is, they chuckle with glee at the millions which they are making on the deal.

As a former professor in a German university, the New York Public Library representative had a unique opportunity to study the feelings of the German people, many of whom were old friends and acquaintances. The reaction to him was what one might have expected.

[February 23, 1922]: For myself I have generally met with a courteous and in most cases a cordial reception from my former friends. I have heard that in some quarters I was considered a most dangerous and ungrateful renegade, even as a particularly perfidious spy, although why the spy was dangerous when he had left the country before his services to "the enemy" could be of any real value is not clear to me. But these opinions are those of former rivals and of people who were never particularly friendly toward the foreign interloper, and of people who were not aware of the fact that my trip to America in 1914 had nothing to do with the war, that it was retarded instead of hastened by the war, and even that my failure to return to Germany was not due to the continuation of the war so

much as to the failure of the Ministry of Education to make satisfactory arrangements soon enough in connection with the extraordinary chair in musicology which had been established for me at the University of Breslau.

Viewed from the after-the-war condition of things, the whole chain of circumstances seems, so far as I personally am concerned, like a blessing in disguise.

We continue our journey as the canvas of history unfolds:

[Bologna, May 31, 1922]: Hearty greetings from Bologna. The town is very much disturbed by "Fascisti" demonstrations. Many broken heads and some deaths. Am glad the journey is nearing its end.

I have quoted at length from the letters of this period since they show how closely a musical journey may be tied to the events of history. Also the true music librarian is concerned with the record of his time, and music and politics (as we can see in Russia) are not unrelated.

When Dr. Kinkeldey left the library to become Head of the Music Department at Cornell in 1923, his associates were sorry to see him leave. However, the opportunity to teach once more appealed to him and the financial terms were most attractive. An able young Englishman, Mr. Jeffrey Mark, was at length made Chief of the Music Division and my first visits as a reader to the New York Public Library date from that time. Four years later, Mr. Mark having decided to leave, the Library made strong efforts to regain the services of Dr. Kinkeldey, and Richard Aldrich, music critic of *The New York Times*, urged him to return in a telegram which read:

EARNESTLY HOPE YOU WILL ACCEPT LIBRARY OFFER. IT IS MOST IMPORTANT FOR MUSICAL SCHOLARSHIP IN NEW YORK AND AMERICA. PROFESSORS OF MUSIC PLENTY MUSICAL SCHOLARS VERY SCARCE.

September, 1927, found Dr. Kinkeldey once more on the third floor of the Carrere and Hartings marble edifice. The next year he was abroad again purchasing music and attending the famous Wolffheim auction in Berlin. A letter to the director shows him in a gay mood:

I feel very happy over the results of our bidding at the sale. No agent could have judged for us where it was wise to go in and when to stay out and what would be a good item to substitute for one that we had lost. And I believe that when you see the array of really good things that we have drawn out of this extraordinary collection, even though there are not many sensational items, you will feel the same about it.

But the stewardship was again interrupted—this time permanently—for in 1930 he was asked to become Librarian of Cornell University, and to make it more enticing, Cornell established for him the first Chair in Musicology to be set up in the United States. The New York Public Library, as before, was reluctant to see one of its ablest men depart, but there were many inducements to return to Ithaca and consequently Dr. Kinkeldey entered a field which, while it included music, was not exclusively devoted to it.

The present writer, appearing upon the scene in 1931, instantly realized

Portrait of
Professor Kinkeldey
made in Breslau



Captain Kinkeldey, seated center among the Commanding Officers of the
University of Wisconsin Training Detachment





Photo by Kaiden-Kazanjian

Otto Kinkeldey

how valuable the contributions of his predecessor had been. Furthermore, it was clear to him that it would be a great pity not to have a man of such wide knowledge and experience in close contact with music librarians throughout the country. Consequently, the idea that a Music Library Association could be of great help to the cause gradually took shape. After all, why should all of us work out solutions to the same problems independently? As a result of these reflections, he wrote to Dr. Kinkeldey on May 27th of that year:

Do you not think that the musical problems of the American librarian and musicologist might well be discussed at the American Library Association meeting in June? After talking it over with a number of people who seem to think that some sort of unified plan of action might be drawn up, I feel very strongly that as many of us as possible should try to attend the meeting.

Miss O'Meara has been kind enough to suggest that we make the Library of the Yale School of Music our headquarters. If you would care to drop me a line, outlining some of the problems which you consider most pressing, I should be glad to forward these to other members who will be present at New Haven. In turn I should be glad to forward any suggestions they may have to you. In this way we shall have a pretty general idea beforehand of what everyone is thinking about and what some of the problems really are.

The answer is characteristic of the thoroughness of the man:

Thank you for your letter of May 27th which reached me today. I think with you that a discussion of musical and musicological library problems is highly desirable. There have been musical round tables at A.L.A. meetings in the past. You can get an idea of what they tried to do in the Bulletin of the A.L.A. On the whole these conferences were concerned with problems that faced libraries just beginning to handle music, especially for circulation purposes. The Libraries that had large music collections, like Washington and New York, were not so active in these discussions. I think Miss Duncan of Rochester took an active part. I do not know whether Miss O'Meara did.

There are certain problems which face the larger collections which might, in my opinion, be brought nearer solution by co-operative effort. The development of a uniform system of definitions and abbreviations for descriptive purposes in cataloguing, the adoption of a uniform order for the catalogue details and for descriptive notes on catalogue cards are such points. The gradual hooking up of efforts to establish a reliable series of plate numbers for dating purposes, and the co-operative contributions to a series of dated addresses for countries where plate numbers were not so common (as in France) might make the work of the music librarian and of the student easier. Another question that I should bring up would be the cultivation of certain special fields by individual libraries so that there would not be so much competition in the purchase of musical books and compositions, and so that we might gradually bring more European material to this country than it would be possible to get together if all the music collections try to buy the same things. This, of course, applies particularly to libraries in the inter-library loan system.

If anything more should occur to me after I have thought about the matter a little more, I shall write to you again.

The meeting was held, and the minutes record that the following group of people attended: Richard G. Appel, Louisa Bellinger, M. Frank Bozyan, Helen Cleland, Louis H. Dielman, Richard Donovan, J. Francis Driscoll,

Barbara Duncan, Carl Engel, Daisy Fansler, Otto Kinkeldey, Dorothy Lawton, Ethel Louise Lyman, Eva Judd O'Meara, Amy Meyer (Mrs. Sinclair), Henrietta B. Schmitter, Carleton Sprague Smith, David Stanley Smith, and W. Oliver Strunk. They decided to organize themselves as the Music Library Association, and took action on a majority of the suggestions brought before the meeting. Dr. Kinkeldey invariably had sane advice to give and his encyclopaedic knowledge on all problems was invaluable. His writings on music library matters should be read by everyone interested in the field. There are three papers of especial interest: (1) *Music Education and Public Libraries*, delivered before the Music Section of the National Education Association Convention in New York, July, 1916; (2) *Music and the Library*, an address given before the New York Library Club, January 13, 1916 (An abstract published in the N. Y. Library Club *Bulletin*, March, 1916), and (3) the article written for the *Bulletin of the American Library Association* in 1937: *Training for Music Librarianship; Aims and Opportunities*.

From the second, I should like to quote his remarks on the needs and qualifications of a music librarian which are particularly pertinent to all readers of NOTES and less well-known than his comments on the same subject in the A.L.A. *Bulletin*.

The music librarian who really wants to understand his subject well enough to handle his books properly, and to guide his readers into the right paths, must be, in the first place, something of an archaeologist. For the whole of the early history of the art can be followed only in the path of the student of archaeology. He should know something of palaeography; for some of the knottiest questions in the theory and in the practice of the music of the early centuries of the Christian era and of the middle ages can be solved only through the correct reading of ancient manuscripts. Naturally the history of art in general should be a matter of interest to the music librarians, and so far as the shapes and the manner of using ancient and early mediaeval instruments are concerned, the study of works of graphic and plastic art is often the only safe source of information.

On the side of science, music is most intimately connected with that particular branch of physics which we call acoustics. It will suffice to mention the name of Hermann von Helmholtz to indicate how much the understanding of the art of music owes to the scientific type of mind. There are also other sciences which have an interest for the music specialist. Music has an economic and an educational side. Music as an occupation or a profession, the status of the musician and his trade union, of the music teacher, the provisions made by governments and communities, regulating the practice of the teaching of the art, bring the subject within the range of the economist and of the student of pedagogy.

The one field, however, of intellectual activity with which music from the earliest days has always had the most intimate connection is literature. Poetry and the drama are really sister arts with music, and the music librarian should, above all else, have at least a speaking acquaintance with the literatures of all peoples and of all times, and not merely with the highly developed forms of literary art, but with all stages of its development. In fact, it is the lower stages which are, just at present, occupying the minds of those who think about matters musical, and giving birth to a body of musical folk-lore literature which bids fair to become an important factor in the musical education of the near future.

It is evident, from all this, how much the music librarian is dependent upon

his colleagues. There is probably no field of special work in the library which requires the sympathetic aid of so many specialists of other kinds in order to be cultivated successfully.

Since 1931 the Music Library Association has grown and the man who was its first president has continued to contribute suggestive ideas. He has also trained many young musicologists both at Cornell and Harvard, and now he is spending his seventieth year as Guest Professor at the University of Texas in Austin, training a new group in sound, scientific method. His name means a great deal to the library profession and especially to the New York Public Library where he was active intermittently for fifteen years. Perhaps the best way of concluding this article is to quote a letter by a former director, Harry Miller Lydenberg, on the occasion of the Century Club dinner given to our librarian-scholar ten years ago:

You say he was born sixty years ago. I don't deny that, but I certainly want to deny that he's sixty years old. Sixty years young, Yes!

It's been my good fortune to have known him for nearly half that time, to have worked with him closely for a goodly portion of those years, and year by year to have seen my esteem, respect, admiration grow as I have rejoiced at his successes and have looked forward to his new activities, confident that what he does the next year will be better even than what he did the last, difficult as that may be for us ordinary mortals.

Yes, and I've had a chance to see his accomplishments in another field, as chairman of the musicology committee of the American Council of Learned Societies, where he gave one more demonstration of his combination of scholarship, common sense, practical workaday sanity.

May he have many more birthdays and may many of us who know him now be near him to voice our congratulations and good wishes!



Sappho, as depicted in Giovanni Boccaccio's *Las mujeres illustres*
(Zaragoza: Paul Hurus, 1494)

MUSIC SUBJECT HEADINGS

By HELEN E. BUSH and DAVID JUDSON HAYKIN

Subject headings in catalogs of both general and special libraries show great diversity in the language and the form used, and in the manner in which the headings are interrelated. And music subject catalogs are perhaps more varied in these respects than are those of any other type of library devoted to a special field of knowledge.

Music libraries, unlike other special libraries, have as varied a clientele as has a general library. They serve the musically uninformed, the so-called intelligent layman, the tyro, the musician, the musicologist; they serve the student, the performer, the specialist. It would be reasonable to assume, therefore, that the experience of general libraries, which has brought about a measure of uniformity in subject heading practice, would have affected music library catalogs. But up to the present, no such uniformity is to be found in music subject headings. Even useful information on the character of music catalogs and the manner in which they are used by library staff and public is lacking. All that is possible is to analyze, in some cases merely to surmise, what factors enter into the situation. It is because of this lack of adequate information that we have endeavored briefly to survey the factors involved in music subject headings.

Some music libraries form a part of a more or less integrated general library, while others are detached or independent special libraries. In the former, even where the reference staff is musically informed, the cataloging may be done by librarians not so equipped. Furthermore, the music headings must often be integrated into a general dictionary catalog, a procedure leading to compromises with the distinctly musical features of the material cataloged. In a special music library where cataloging is presumably done by competent, musically trained persons, the cataloger, lacking a body of formulated, commonly accepted principles and practices, follows his own bent. His subject headings often reflect his particular musical background or the specialties and personalities of his teachers in musical art and musicology.

Music librarians, aware of this diversity of practice, have been concerned about the lack of at least a generally acceptable list of subject headings. In 1933 the Music Library Association issued a "provisional list" based on the music card catalogs of the Library of Congress¹ and in 1935, a list of subject headings for the literature of music, based on the

¹ A Provisional List of Subject Headings for Music based on the Library of Congress Classification. [Rochester] 1933.

headings used in the dictionary catalogs of the Library of Congress.² Neither of these lists was found both acceptable and adequate. The first list was not acceptable, probably because the headings were in effect alphabetic-classed headings, a compromise between classification and subject headings in the strict sense of the word, and therefore did not comfortably fit into a dictionary catalog. The second list was limited to books on music. The Music Library Association, recognizing these factors in the problem, appointed a special committee to find, or arrange for, the compilation of a satisfactory list of subject headings. The fact that the Library of Congress had begun the preparation of such a list, not for its own use, as it turned out, but for libraries maintaining dictionary catalogs, led the Association to mark time with its own plans and await the results of the Library's undertaking. The statements of principles and practice which follow are not dependent upon the practice of the Library of Congress. For convenience, however, and because the Library of Congress has gone a long way in the preparation of an integrated list of music subject headings, the examples represent its practice and are chosen from its list.

While it is true that no comprehensive data are available as to the approaches employed by the user of the music library, or specifically, the user who approaches the collections through the catalog, there exists a sufficient body of staff experience to make it possible to state the general principles underlying a readily usable system of subject headings.

There is a special reason for considering general principles applicable to music headings. The collections of music libraries contain two major classes of material: books about music, or the literature of music; and music scores.³ The literature of music, in this restricted sense, presents a subject heading problem no different from that of a book on any other subject: a work on harmony and a biography of Beethoven may be treated exactly like a work on ordination and a biography of John Wesley. Music scores, however, differ from books in their very nature and in the library user's approach to them. They require not so much subject headings as subject form headings, that is, headings which express the kind or type of work listed under them. Subject headings, in the strictest sense of the term, represent what the book is about, thus **Beethoven, Ludwig van, 1770-1827** is the subject heading for a book about Beethoven and **Counterpoint** for a book on counterpoint. However, in a broader sense, subject headings may be used to represent the form which the text of the book takes, as in the case of a dictionary or a history of a subject, or a periodical. It may also be used to bring together works of a given genus

²Subject Headings for the Literature of Music (from the Library of Congress Subject Headings used in the Dictionary Catalogues of the Library of Congress, 3d ed., and supplements to date) [Rochester] 1935.

³Music scores, for lack of a more exact term, is used for compositions written in music notation.

or aspect of the subject, for example, **Detective stories, Sonatas** (as distinguished from **Sonata** for a book about the sonata as a musical form). In this sense, subject headings are often referred to as subject form headings or, simply, form headings. To avoid confusion between this type of heading and headings for books about particular musical forms or for pieces of music in such musical forms, the term subject form headings will be here used for the former and the musical form headings as a simple manner of referring to the headings used for examples of particular musical forms. The diversity in music subject heading practice lies principally in the area of subject form headings and it is there, particularly, that common ground must be found in the form of an acceptable statement of principles, rules and patterns.

Whether in the field of subject headings proper or in that of subject form headings, however, the reader's probable approach or point of attack and the language of the heading must be taken into account. The first lies in the field of reader psychology—bibliopsychology is the term coined by Professor N. A. Rubakin. The second is essentially the problem of semantics. A secondary, yet important, consideration is the form of the heading on which rest the relative position and order of headings in the catalog and the form of the references. And this is fundamentally a matter of word order.

The basic principle, from the point of view of reader approach, is that of specificity. Unless the heading is as specific as the subject matter it covers, the reader will be unable to determine, or even to guess, the logic which underlies the choice of heading. Hence he will never be certain whether to seek the subject matter he is interested in under a narrow topical heading or a broad one. If he were to look for it under a broad heading, he would not have any way of determining just how broad a heading might have been chosen by the cataloger. If a work on musical form, for example, were entered under a heading other than **Musical form**, the reader could with equal reason look for it under the headings **Music, Music—Theory, and Composition (Music)**. Conceivably, some ideas or objects treated might not be capable of being expressed by a word or a phrase which would be recognized as designating it specifically. In so far, however, as a term exists for the object or idea (or group of objects or ideas) treated, that term should be used as the subject heading, rather than a broader one.

The language of the headings in an American library catalog being almost entirely English, English or rather American English usage is a primary criterion to be applied in the choice of a heading. Music, being in itself international, has attracted to its vocabulary words and expressions from various languages; and foreign terms are equally familiar to the specialist, the music amateur, and even the general public. The principle of usage rests on the axiom that that term is chosen which the largest number of the musically informed currently use, as recorded in the litera-

ture of music and on music scores. Accordingly, a foreign term must be used where no satisfactory, generally understood English equivalent is available; zarzuelas, for example, can be expressed only by the heading **Zarzuelas**, and the glockenspiel by **Glockenspiel**.

In the general libraries, where the music subject headings are incorporated in a general dictionary catalog, account must be taken of the fact that certain terms are used in other fields as well as in music. Such terms must be appropriately qualified, for example, **Impressionism (Art)**, **Impressionism (Music)**. If the primary use is non-musical, then the qualifying term is best applied to the music heading, for example, **Mass, Mass (Chemistry)**, **Mass (Music)**.

In most cases it will be possible to present the subject simply by means of a word or several words, such as **Harmony**, **Opera**, **Church music**. In some cases, an inversion of the subject heading collects similar material under one general heading, while appropriate subdivisions provide for adequate segregation. An outstanding example is the subject **Folk-songs**. The heading as such stands for a collection of folk-songs from various ethnic groups. When the heading is modified by a linguistic or ethnic adjective—for example, **Folk-songs, Spanish**; **Folk-songs, Argentine**—the material is broken down into exact categories for more precise use. Other examples of the inverted headings such as **Music, Influence of and Music, French** show how material about the basic subject music is collected in one place in the catalog. All inverted headings should have a *see* reference from the uninverted form to guide readers not familiar with local practice.

A heading may be extended or made more specific by the method of subdivision, that is, by using a word or phrase, following the heading but usually detached from it both in grammatic form and in sense, for example, **Music—Germany**; **Music—History and criticism**; **Music—16th-17th centuries**; **Music—Economic aspects**. This method should not be used for bringing together the branches of a subject or the topics comprehended within it, which is the function of classification rather than that of subject headings. Normally subdivision is permissible and desirable: 1) for drawing together aspects of the broad subject, such as its history and criticism, its bibliography, or its terminology and dictionaries; 2) for local aspects of the subject as in **Music—Germany**; 3) for segregating the material in a given period or epoch, as in **Music—16th-17th centuries**; and 4) for special aspects of the subject, as in **Music—Economic aspects**. If it were used as a means of bringing out divisions, phrases and topics, the result would be an elaborate heading with a series of subdivisions, difficult for readers to find and requiring an intricate structure of references. An example of a possible, though obviously undesirable, heading of this type is **Music—Instruments—Stringed—Bowed—Violin**. In a system of subject headings both specific and direct, the corresponding heading would

be **Violin**, which would be related to its genus or group by a reference from **Stringed instruments, Bowed**.

The system of references between the headings in a dictionary catalog or in an alphabetic subject catalog is of great importance. It helps to bring related headings together and thus indicates to the reader how he may broaden his search in the catalog. Obviously there must be references from synonyms of the heading adopted for use in the catalogs. The *see* reference signifies that the reader is advised to look under the heading referred to for the subject he seeks. References are also to be made between related headings of the same order, for example, **Harpsichord** *see also* **Piano**; **Piano** *see also* **Harpsichord**. *See also* references must be made from the broader heading to subordinate headings covering topics comprehended within the broader subject, for example, **Music—Theory**, *see also* **Counterpoint, Harmony, Melody, Music—Acoustics** and physics.

It is the form headings, however, which present the greatest difficulties for the music cataloger. The least controversial of them are those used for instructive material. There is no quarrel with the heading **Piano—Methods**, or with the heading **Piano—Studies and exercises**, or with the many other headings used for books dealing with the instruction and study of musical instruments, but the dilemma arises when a subject form heading is used for a music score. The fundamental problem is one of emphasis. Should all subject form headings for music scores stress the medium side as in **Orchestral music, Piano music**, or should certain types of material be segregated and be entered under a musical form heading? The choice is dependent upon two considerations: the needs of the users of the library and the size of the collection. In a library which serves performers principally, the choice would probably be to use almost exclusively the medium subject form heading. This would mean that all symphonies, overtures, symphonic poems and other large orchestral compositions cast in a definite musical form would be found in the catalog under the heading **Orchestral music** along with all other types of orchestral material. In a large reference, research, or even college library, probably the choice, as in the Library of Congress, would be to segregate material by form, using only those forms which are well defined, such as **Symphonies, Overtures, Sonatas**. By preferring form to medium, the number of cards under the medium headings is greatly reduced, thereby making more usable the miscellaneous material remaining under the headings **Orchestral music, Guitar music, Flute and piano music**, etc. Even though considerable material is segregated according to form, it remains closely related to medium by means of the reference structure worked out by the cataloger. Thus, in the case of the form heading **Symphonies**, there is a *see also* reference from **Orchestral music**; **Sonatas (Piano)** has a *see also* reference from **Piano music**; **Suites (Flute and piano)** has a *see also* reference from **Flute and piano music**, etc.

Another reason for preferring form to medium is the desirability in a dictionary catalog of bringing together as closely as possible the material about a subject with the music score itself. By the use of the singular for the discussion about the music and the plural for the music score, this can usually be done with relative ease. This is especially obvious in the use of such subjects as **Overture, Overtures; Suite, Suites; Symphony, Symphonies** (here the singular follows the plural alphabetically in the catalog but the material is still relatively close together).

A third reason, and by no means the least important, is the fact that by using a subject form heading the cataloger is being as specific as possible and thereby following one of the basic principles of all subject cataloging, as mentioned above.

Among problems peculiar to music, which must be resolved before a system of music subject headings can be established, are the following considerations as regards vocal music and instrumental music. In vocal music, first of all: Is the composition sacred or secular? Hence the use of **Cantatas, Sacred** and **Cantatas, Secular**, leaving **Cantatas**, unqualified, to mean a collection of both sacred and secular cantatas. The same applies to the subject **Choruses**. In this latter instance many other factors are involved: the number of parts; whether the chorus is accompanied or unaccompanied; if accompanied, the accompanying medium; the recognition of voice quality, such as men's, women's, or mixed voices. In connection with instrumental music, the fundamental questions are whether the composition is original or an arrangement, and whether it is for a solo instrument, for a group of solo players as in chamber music, or for several instruments on a part as in orchestral and band music. Again the choice of the terminology for the subject heading is dependent upon usage and specificity.

In working out a system of music subject headings, the filing of the headings in the catalog needs separate consideration. In a general catalog, unless the music collection is a very small one, the subject headings will probably be filed unaltered. In a separate music catalog, however, some changes may be desirable. Since the entire catalog pertains to music, it will not be necessary to have a large block of cards filed under the heading **Music**, especially in those instances where it is followed by a subdivision, or under headings beginning with the word **Musical**. For this material the logical procedure would be to drop **Music**, or **Musical**, and file directly under **History** and **criticism, Instruction** and **study**, and similar subdivisions, or in the case of such headings as **Musical fiction** under the following generic term, **Fiction**. Inverted headings would be filed under the uninverted form except where this would result in the impairment of the meaning of the heading; for instance, **Music, French** would be found in the separate music catalog under **French music** although **Music as a profession** would file in its original form. Where applicable, complete cross references should be made from the original

heading as it appears in the list of subject headings to the filing heading as it appears in the catalog.

If the Library of Congress subject headings are used one other adjustment may be found advisable for the library which has only a small music collection. The headings have been so worked out that in many cases only the first part of the heading need be used. If it makes little difference to the user of the catalog whether the available music for piano is original or arranged, all material may be filed under **Piano music** and **Arranged** omitted. If the amount of choral music for men's voices is insufficient to warrant the separation into specific number of parts, the heading **Choruses, Secular (Men's voices, 4 pts.) with piano** may become **Choruses, Secular (Men's voices) with piano**—or even **Choruses (Men's voices)**, thereby combining sacred and secular choruses for any number of men's voices both accompanied and unaccompanied. Because of the size of the Library of Congress music collection it has been necessary to divide music subject headings very minutely, but the experienced cataloger in a smaller, specialized library will be able to avail himself of the basic work done by the Library of Congress even though he should desire to adapt the headings to his particular needs. Thus as his collection grows it will remain supple and yet achieve uniformity.



From Jacobus Philippus de Bergamo's
De Claris Mulieribus
(Ferrara: Laurentius de Rubeis, 1497)

MODERN COUNTERPOINT: A PHENOMENOLOGICAL APPROACH

By CHARLES WARREN FOX

Many readers of Stravinsky's *Poetics of Music*, a set of lectures delivered at Harvard University in 1939-1940, have been surprised or even bewildered by his statements about revolution in music. "To speak of revolution is to speak of a temporary chaos," he says. "Now art is the contrary of chaos."¹ Such words, if spoken by a reactionary theorist or composer, would be accepted without question. But here the speaker is Stravinsky, a composer who has been regarded as one of the two or three most revolutionary composers of our century. The *scandale* attending the first performance of *Le Sacre du Printemps* is not yet forgotten; and not so long ago most of the first-year students in a large American music school found the *Symphonie de Psaumes* so unbearable that some almost refused to listen to the recording, some shouted "Take it off," and others said "That's not music." By today the situation has changed, but it is still difficult or impossible for many musicians to understand Stravinsky's absorption in "tradition," a term which he uses frequently. The purpose of this article is to show that numerous works (or parts of works) by modern composers represent an *extended conservatism*, if this term is taken to mean simply a natural extension or evolution of principles established long ago in musical art and, furthermore, principles which are firmly rooted in the behavior of man himself. It is, of course, obvious that in many general ways the music of the last twenty years reflects the influence of the sixteenth, seventeenth, or eighteenth century. Stravinsky, for example, "uses" the sonata allegro form in the opening movement of his Symphony in C Major and the principles of the double fugue in the second movement of the *Symphonie de Psaumes*. The revival of the principles of such baroque forms as the concerto grosso and the passacaglia is likewise a significant phase of modern music.² In all of these instances, however, the *exact* relationship of the present to the past is likely to remain elusive as long as the appeal is only to general terms denoting large forms. The approach in this article is to be based, rather, upon a more detailed examination of various modern compositions.

The conception of contrapuntal music to be elaborated here is based, in large measure, upon psychological principles, especially those of the *Gestalt* school of Wertheimer, Koffka, Köhler, *et al.* A musical composition is to be

¹ Igor Stravinsky, *Poetics of Music*, translated by A. Knodel and I. Dahl, Cambridge, Harvard University Press, 1947, p. 11.

² M. F. Bukofzer, *The Neo-Baroque*, *Modern Music*, 22, 1945, 152-156.

considered a *Gestalt* (usually translated as “form,” “configuration,” or “structure”) and embedded within it are smaller *Gestalten* such as melodic units, rhythmical patterns, or chords. To the extent that a composition is contrapuntal, melodic units are the primary *Gestalten*, since the art of counterpoint is essentially an art of segregation of melodic lines within the total context. If the melodic lines in a composition are not apprehended as distinct or segregated, whatever counterpoint there may be concerns only the composer or the analyst, not the listener. If this conception of counterpoint is accepted (and many musicians who “think vertically” will disagree), the problem of a phenomenology of counterpoint becomes this: Under what conditions are melodic lines segregated or made independent by the musical apprehender? The word “apprehender” is here more appropriate than “listener,” since a moment’s reflection is sufficient to show that most of a total musical experience involves memory rather than sensation; in other words, when the last sounds of a composition are heard, all of the rest of the composition is already over, already in the past.³ The problem now becomes more specific: What relationships between past and present experience favor the emergence or segregation of independent melodic lines?

The members of the *Gestalt* school of psychology approached the problems of perceptual organization largely from the point of view of vision. Wertheimer⁴ in particular worked out a number of principles determining the unity of visual shapes. Of these the most obvious is *nearness* of elements. There is no question about the visual organization appearing in Ex. 1:

* * * * *

Ex. 1

Here the pattern is perceived as four groups, with four asterisks in each. The auditory parallels to this are *nearness in time* and *nearness in pitch*. Sounds which follow each other closely in time are more easily apprehended as a unit than those which are widely separated in time; the relationship of this principle to both tempo and phrasing is obvious. The second principle, *nearness in pitch*, means that successive tones differing only slightly in pitch fall more naturally into a unitary form than those widely different in pitch. A step-wise motion in a melody (*i. e.*, a motion by a minor or major second) is a more cohesive force than a leap. The principal theme

³ The present instant, as actually perceived, is not a durationless point, as many might believe, but actually has a temporal spread of, usually, a few seconds. Cf. W. Stern, *Psychische Präsenzzeit*, *Zsch. f. Psychologie*, 13, 1897, 325-349. Also cf. Ernest Ansermet’s remark: “Strawinsky’s prime achievement, and his alone, is to have realized that in music the present is extended. By organizing his harmonic relations not only in strict simultaneity but in this extension during which we perceive a motif, a phrase, a whole musical period, he has returned to the very sources of our art . . .” (*Dance Index*, 6, 1947, 235).

⁴ M. Wertheimer, *Untersuchungen zur Lehre von der Gestalt II*, *Psychol. Forschung*, 4. 1923. 301-350.

of the last movement of Beethoven's Ninth Symphony, it will be recalled, has an initial eight-measure period consisting entirely of step-wise motion.

Another of Wertheimer's principles of visual organization is *similarity* of elements. This is clearly illustrated in Ex. 2, where alternating groups of asterisks and circles will be perceived:

* * * 0 0 0 * * * 0 0 0 * * * 0 0 0

Ex. 2

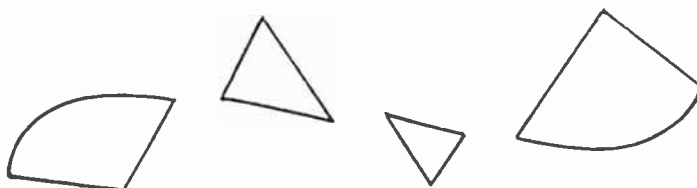
In music a theme presented by one instrument has more coherence or unity than a theme presented alternately by two instruments of different timbres.

Another of Wertheimer's principles, that of *good continuation*, appears to be somewhat less objective than the others mentioned above. It states that a part of a complex, for example a line in a pattern, is segregated most easily if it is continued or finished in a satisfactory or natural way. In Ex. 3 most observers will report a curved line crossed by a connected series of oblique straight lines.



Ex. 3

It is very unlikely that an observer will report four contiguous closed areas, although there is nothing in the geometry of the pattern to prevent this. Here the most natural experience is what might be called two-part visual counterpoint; the unlikely experience might, in turn, be called a series of four "chords." This unlikely experience becomes, however, almost inevitable when the four "chords" are separated, if only slightly, as Ex. 4 shows:



Ex. 4

Two analogies may be drawn in musical experience: (1) A melody may sometimes assume relatively tight cohesion if it is well continued. This

immediately raises an aesthetic problem in melody-construction which we have no intention of trying to solve. There are, however, several instances in the *Symphonie de Psaumes* which appear to illustrate this principle of good continuation. (2) Over-analysis of music may lead to conceptions of chords which, as such, are not apprehended in the original situation.

The *Gestalt* psychologists have tended to minimize the importance of past experience in determining visual organization. Kurt Gottschaldt⁵ especially has shown that familiarity, even long familiarity, with a figure is no guarantee that it will snap out or be segregated when it is included in a more complex pattern: Gottschaldt's conditions were, however, highly artificial. In everyday life, on the other hand, it is simply a fact that objects with which we are familiar or which we can recognize or in which we are interested frequently stand out from their backgrounds with almost startling clarity, provided that there are no counteracting conditions. If we encounter our name in a newspaper, the printed word "jumps out at us." Persons of different interests, *i.e.*, of different past experiences, may perceive quite different objects in a walk through the woods: the painter notes the shifting colors of a shadow on the ground; the hunter sees the head of a deer in the distance; the fisherman sees a trout in the stream.

The importance of recognition in music need not be stressed. Most musical forms, or possibly even all, depend primarily upon this for their very existence or possibility. A rondo, for example, is mere paper-work unless the members of the audience *recognize* the principal theme as it returns again and again. It is meaningless to speak of a "recapitulation" unless this is recognized as related to the remembered "exposition." Or if the subject of a fugue is not recognized as the piece proceeds, there is phenomenologically no fugue at all. If the subject is recognized, however, the result is not only greater musical coherence but a greater emergence or segregation of the melody from its tonal background. Wrong harmonizations of tunes are sometimes amusing, but the amusement depends largely upon familiarity with these tunes or at least familiarity with their general styles. Compositions called *quodlibets*, in which two or more quite different melodies are combined simultaneously, would be quite ineffective to a person unable to recognize and thus segregate the melodies. Another simple example: If one tone in a tonal complex is introduced before the others appear, it is easily segregated (as in a suspension); by the time these other tones sound, the first one is already familiar or recognizable. In agreement with Gottschaldt it should be said that familiarity is no guarantee of emergence from the background. If a familiar tune such as *Yankee Doodle* is reharmonized and slowed down in tempo it may not be recognized at all. Also, as I have found, if the notes of *America* are played alternately on two instruments of different timbres, listeners may be quite unable to name the piece.

⁵ K. Gottschaldt, Ueber den Einfluss der Erfahrung auf die Wahrnehmung von Figuren. *Psychol. Forschung*, 8, 1926, 261-317; 12, 1929, 1-87.

The principles to be emphasized in what follows are these: (1) step-wise motion by minor or major seconds favors melodic segregation; (2) the familiarity or recognizability of a tone, a motive, or a longer melodic unit favors segregation. The principle of "good continuation" is still somewhat elusive as applied to music, although some examples may be noted.

* * *

The contrapuntal art of the Renaissance (ca. 1450—ca. 1600) illustrates most clearly the importance of these principles in determining melodic segregation (or counterpoint). The terms used in musical theory are naturally different from those current in psychological writing, but the phenomena themselves may remain the same or at least very similar. Linearity in the music of the Renaissance is closely bound up with treatment of dissonance, as Jeppesen⁶ and others have shown very clearly. So important is dissonance in this music that if a piece of the period is lacking completely in dissonance it tends to lose its linear qualities and be conceived rather as a series of block triads, *i.e.*, it is not phenomenally contrapuntal in our sense. Now how is dissonance introduced by Palestrina, for example? That is, what is the treatment of notes which emerge or are segregated as dissonances from the basic triad structure of the music? The principle of step-wise introduction of dissonance (passing tone, neighboring tone, *nota cambiata*, etc.) is illustrated most frequently. The other important way in which a dissonant note is introduced is through preparation (especially suspension), which is simply a special and very simple case of segregation by the familiarity or recognizability of an individual note.⁷ Perhaps the simplest way of noting the importance of these two principles in the "Palestrina style" is this: (1) Consider what is happening at any one moment in the music. (2) Place brackets around all notes which are approached by a step of a minor or major second. (3) Place brackets around all notes which have been prepared as suspensions or, possibly, as pedal points. (4) Any "unbracketed" notes remaining will, in practically every instance, form a chord structure no more complicated than a triad. Frequently, indeed, there will be *no* unbracketed notes left. Occasionally, as Jeppesen has pointed out, an otherwise unexplainable dissonant note in one voice is justified by the fact that it doubles the same note introduced in a normal fashion in another voice (one variety of "parasitic dissonance").⁸ The note has, so to say, borrowed the *Gestalt* quality of another note. Other liberties Jeppesen accounts for as follows: "In situations where the vertical control of the horizontal caused difficulties, advantage was often taken unscrupulously of

⁶ K. Jeppesen, *The Style of Palestrina and the Dissonance*, translated by Margaret W. Hamerik, Copenhagen, Levin & Munksgaard, 1927.

⁷ The regular resolution of suspensions in this period does not, of course, concern introduction of dissonance.

⁸ *Op. cit.*, p. 156.

the state of affairs to promote the freest possible development of the melody.”⁹ This may be taken to be a parallel to Wertheimer’s principle of “good continuation” in visual forms.

The 371 harmonized chorales by J. S. Bach may also be considered from the points of view of step-wise motion and preparation of notes. Here, as in Palestrina’s works, it will be found that the residual notes introduced by leaps form structures no more complicated than triads; exceptions are almost negligible.¹⁰ Three of these chorales (Nos. 10, 21 and 105) appear to begin with unprepared seventh chords; in each of these instances, however, the dissonance is actually prepared in the final chord of the movement preceding the chorale.

Approaching the music of the present day, we might well expect to encounter natural expansions and developments of these linear principles, just as the sonata allegro form expanded enormously between the early days of Haydn and the Ninth Symphony of Bruckner. Many compositions of our century bear out this supposition, as will be shown below. The significance of step-wise approach to dissonant notes remains as important as it ever was, at least in much modern music; but frequently the concept must be extended in one or more of these ways: (1) A step may be diatonic or chromatic and enharmonic changes may be made (*e.g.*, a movement of a diminished third may be interpreted as a major second). (2) A leap of a seventh may represent a step, transposed by an octave; thus, a leap from a low *c* to a high *b* may be regarded as equivalent to a step from *c* down to the neighboring *b*. This freeing of the conception of step-wise motion appears to have taken place largely under the influence of instrumental music. (3) A step-wise motion need no longer appear as part of one of the classical formulae (passing tone, neighboring tone, etc.); any step-wise motion will be regarded as contributing to the cohesion of the line in which it is apprehended.

The concept of preparation must be extended even further if it is to apply to some types of recent music. The importance of prepared individual notes continues (at least in much modern music); but many modern composers, as it appears from certain of their scores, have extended the idea of preparation to include the preparation of series of notes—figures, motives, or even themes or fugal subjects. Some reference to the emergence of polyphony in so-called “primitive” music may be of interest in this connection. Sachs¹¹ and others have given examples in which a prepared ostinato appears freely against another voice. A song of the Mayao in Africa has an instrumental part in which a three-note motive is treated in ostinato fashion; after this motive has been played several times, the voice enters with its own independent line; this ostinato is functionally

⁹ *Op. cit.*, p. 160.

¹⁰ *Cf.* A. I. McHose, *The Contrapuntal Harmonic Technique of the 18th Century*, New York, F. S. Crofts & Co., 1947.

¹¹ C. Sachs, *Vergleichende Musikwissenschaft . . .*, Leipzig, Quelle & Meyer, 1930, p. 49.

equivalent to a single-note pedal-point. Ernst Kurth¹² has expressed as follows his view concerning the function of the ostinato in counterpoint: "Repetition in itself is not necessarily a means of increasing movement; frequently, even with highly animated motives, it acts as a damming or static factor . . . Through repetition an entire melodic unit becomes stable, in spite of its own movement . . . That is, it acts in principle no differently from one repeated [*i.e.*, prepared!] tone." Many instances in Stravinsky, Bartók, and others will occur to the reader. A prepared ostinato, some or all of the notes of which may conflict harmonically with the other voices, is the clearest example in modern music of a prepared melodic unit, but the same basic principle is illustrated in many other ways. If a melody, short or long, is repeated immediately even only once, it may be segregated as an independent line against other voices. If a repeated melody may be regarded as having this linear independence, it is but a step to linear independence of a melody introduced through sequence or imitation.¹³ As Kurth says, "Imitations and sequences are different elaborations of the *principle of repetition*—a principle which shows very clearly in all its phenomenal forms how the total course of events interacts with the smallest unit . . ." ¹⁴ If this principle were exaggerated, it would mean that any melodic line might appear against any other, if one of these is prepared by simple repetition, sequence, or imitation. This might lead to almost hopelessly unmusical results—but so might any device in the entire history of music.

The conception of consonance in modern music must also be given a somewhat wider meaning than in the Renaissance. In some music of today, consonances appear to be limited to the traditional major and minor triads; in other compositions, the nature of the music itself suggests that *any* triad (major, minor, diminished, or augmented) or any dyad contained within such a triad is regarded as consonant.¹⁵

The "theory" or "frame of reference" outlined above may now be applied to some actual music of our time. The intention is not to prove or try to prove that all, most, or even much of modern music falls within this framework. If the suggested criteria do not apply to a particular piece, they simply do not apply. Our aim is more humble: merely to show that a dozen or so pieces (or movements) by some living composers regarded as "modern" may be described entirely or almost entirely in terms of the principles of step-wise motion, preparation, and consonance in their

¹² E. Kurth, *Musikpsychologie*, Bern, Verlag Krompholz & Co., 1947, p. 283.

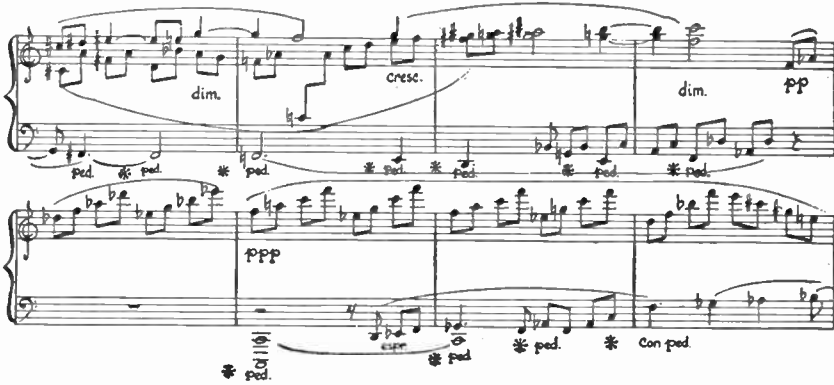
¹³ Around 1500, such notable composers as Compère, Tinctoris, and Isaac sometimes introduced dissonances (as defined at the period) which are justified only through imitation. Cf. C. W. Fox, *Non-Quartal Harmony in the Renaissance*, *Musical Quarterly*, 31, 1945, 45-46.

¹⁴ *Op. cit.*, p. 282.

¹⁵ Ernst Krenek classifies second inversions of major and minor triads, and also diminished triads, as consonant. Cf. E. Krenek, *Studies in Counterpoint . . .*, New York, G. Schirmer, 1940, p. 20.

extended senses. Occasional reference to “good continuation” and parasitic dissonance may be necessary. If it is possible to show clearly and without ambiguity that these principles *do* apply, the pieces concerned must be viewed in a new light. Such terms as “reckless” (*rücksichtslos*), “radical,” or “arbitrary” can hardly be applied to music representing simply a widely expanded tradition.

The first examples to be considered are relatively simple—one of the 24 *Piano Preludes* by Shostakovich, first published in Moscow in 1935,¹⁶ and one of the *Three Fantasies for Piano Solo* by William Bergsma (New York, Hargail Press, 1945). Of the short Shostakovich pieces, No. 1 and No. 22 fall completely within our frame of reference; in several others (such as No. 4 and No. 7), the principles apply to all except a very few single notes. The First Prelude will be taken by way of example. If the procedure of “bracketing” notes approached step-wise or prepared (in the extended sense) is followed, it will be found that the residual notes, which are very few, form no chords more complicated than triads. The two most interesting spots in the piece are included in the following excerpt:



Ex. 5

In the third measure of this excerpt, there is a somewhat surprising series of three parallel major seconds, but it will be noted that this is a clear example of the step-wise principle. In the seventh measure, an *f* in the left hand appears against a *g* in the right, but here the right hand is repeating immediately the arpeggiated line of the preceding measure. This is the only point in the piece which “requires” the *extended* conception of preparation; all other dissonant notes are introduced step-wise or prepared individually.

¹⁶ The 24 *Piano Preludes* have also been published in this country by the International Music Company and by Leeds Music Corporation.

The Second Fantasy by Bergsma is even simpler; the extended conception of preparation is quite unnecessary. Every note is "accounted for," if one or two enharmonic changes are permitted.

Many of the short piano pieces by Béla Bartók also "adhere" to the proposed principles. (By "adherence" I do not mean necessarily any "intentional" following of the principles; it is a matter rather of inner structure.) All of the four dialogues (*Zwiegespräche*) opening his set of *Neun kleine Klavierstücke* (Vienna, Universal Edition, 1927) are clear examples. The first of these dialogues is written in strict two-part imitation throughout. The restraint of this piece is shown in the fact that the first fifteen measures involve no dissonances except those introduced stepwise or individually prepared. Thereafter (beginning suddenly at the first *forte* marking in the piece) there is an increasing use of dissonance traceable to imitation. In the 12th measure of the second dialogue, there is a minor seventh, apparently unprepared; the lower voice at this point, however, has an easily segregated motive prepared in the measure before (and also in the first measure of the piece, if we may resort to "remote preparation"). In the third dialogue, a dissonance of a major seventh appears in measure 5; but here the upper voice is beginning a sequential repetition of a five-note motive, with some rhythmical changes. The major ninth in measure 17 of the fourth dialogue is brought about by the sequence in the upper voice. The fifth piece in the collection, a *Menuetto*, offers no particular difficulty if the following points are considered: (1) the opening chord, a diminished triad, is to be regarded as a consonance; this chord, in fact, is the basic chord of the entire piece. (2) The easily recognizable *inverted* motion in measure 18 is to be regarded as prepared. (3) The principle of sequence is especially important in the last ten measures of the piece. The last four pieces in the collection cannot be considered in the light of our principles; for example, all of these involve "tone-cluster" patterns. It is well known, of course, that Bartók frequently changed suddenly in musical style from piece to piece.

Other examples of Bartók's "adherence" to our principles will be found in the third of the *Quatre Nénies pour le Piano* (Budapest, Rózsavölgyi, 1912) and in several of the *Esquisses pour le Piano* (Budapest, Rozsnyai, no date), some of which are perhaps too simple to be convincing examples.

One of Bartók's crowning works, the Sixth String Quartet (New York, Boosey & Hawkes, 1941, miniature score) falls *in part* within the suggested framework. While the main bodies of the first three movements would have to be considered from a different point of view, it is remarkable that the three *Mesto* introductions and the *Mesto* fourth movement (at least up to the climactic last page) show "expanded conservatism" in our sense; all of these four parts, incidentally, use the same theme, which is presented alone by the viola at the very beginning of the quartet. A short excerpt from the last movement (measures 33-37) is given on the next page.

The image shows a musical score for a string quartet, labeled 'Ex. 6'. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two instances of the word 'in rilievo' written above the staves, indicating moments of emphasis or dynamic contrast. The notation includes various accidentals and phrasing slurs.

Ex. 6 ¹⁷

In this passage—and for the first time in the movement—are two apparent exceptions to our principles. The first occurs at the end of the second measure of the excerpt (a *b*-flat against a *c*) and the second in the last measure (a *c*-sharp against an *e*-flat). Those who know the quartet will recognize immediately that here the first violin has an ostinato on a part of the basic theme of the entire quartet. Since this theme has occurred frequently before (although not immediately before), it appears justifiable to speak of a remote preparation of this motive; it is surely recognizable by this time.

Another excerpt from the same movement (measures 82-84) follows:

The image shows a musical score for a string quartet, labeled 'Ex. 7'. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two instances of the word 'in rilievo' written above the staves, indicating moments of emphasis or dynamic contrast. The notation includes various accidentals and phrasing slurs.

Ex. 7 ¹⁷

Since this is taken out of its context, it is necessary to explain that the seventh in the 'cello has been approached from a consonance by gradual step-wise motion; the second violin simply doubles this part an octave above. The two remaining instruments—the first violin and viola—have as material the first part of the basic theme. The principles of step-wise motion, imitation, and sequence are sufficient to account for every dissonant

¹⁷ The two excerpts from Bartok's *Sixth String Quartet* are reprinted with the permission of the Copyright Owners, Boosey and Hawkes, Inc.

interval in this passage. Whether the concluding measures of the quartet should be “forced” into our framework is doubtful. It is possible to do so, it seems, but since this is the climax it is not unnatural that here the writing might be less conservative; in any period of music, a climax is frequently brought about by harmonic intensification.

If there were space, we might now examine some pieces by Paul Hindemith, unquestionably a leading “linear” composer. It is left for the interested reader, armed with scores, to discover for himself how the notes in this composer’s *Six Chansons* (New York, Associated Music Publishers, 1943) or in the *first* movement of his String Quartet in E Flat (1943) (New York, Associated Music Publishers, 1944) are in accord with the proposed principles. If exceptions are found in the *Chansons*, consider the possibility of a remote repetition of a melodic motive, the possibility that a dissonance at the beginning of one song may be prepared in the last chord of the preceding song (the songs constitute an organized group of six), or the possibility that exceptions may come precisely at climactic points. If there appears to be an unexplained dissonance at the second “broad” passage in the quartet movement, note that the first violin has, at this impressive point, a remote repetition (a step lower) of the line which it had previously at the first “broad” passage.

My original intention was to present an “analysis” of Stravinsky’s *Symphonie de Psaumes* (New York, Boosey & Hawkes, no date, miniature score), the work which first suggested to me the possible value of the proposed framework. But since the work is long and complex, again it is left to the reader to make his own “analysis.” A few random hints may be given:

In the first movement, note the sequential continuation of the lower melodic line in the third measure after rehearsal mark “1” and the completely scale-wise treatment of one line in the following measure. Note that all of the section beginning at “7” has been prepared (somewhat remotely) at “4”—except for the ostinato in the lowest voice. Note further that this “new” ostinato is simply an augmentation (and thus an imitation) of one of the prepared ones.

The second movement, a double fugue, will assume new clarity if it is considered from the suggested linear point of view. The importance of step-wise motion is apparent throughout.

In the last movement, the last two measures before “6” show in the lower voice an excellent example of good, even powerful linear continuation. The dissonance in the first measure of the fugato beginning at “20” is prepared sequentially in the measure before. Both in this movement and in the first the accumulation of prepared ostinati is of paramount importance.

Not all of the *Symphonie de Psaumes* fits easily into the proposed framework; but continued examination of the score from this point of view, and

continued listening, will bring to light more and more evidence of the “extended conservatism” and non-arbitrary character of a remarkable work. More particularly, such continued examination will disclose more and more vital relationships between individual notes and more or less large formal structures. Such a note-by-note study of the score will certainly not lead to that meaningless and frustrated extreme described in *Faust*:

Wer will was Lebendigs erkennen und beschreiben,
 Sucht erst den Geist heraus zu treiben,
 Dann hat er die Teile in seiner Hand,
 Fehlt leider! nur das geistige Band.

In conclusion, it should be emphasized once again that the principles set forth apply to certain music (and then in varying degrees) but not to all. They apply (in their non-extended form) to many thirteenth-century motets, to most Flemish songs of the late fifteenth century, to Palestrina’s works, to most of Bach’s chorales; and (in their extended form) to enough modern music to show a sensible continuity between the remote past and the present in some basic musical conceptions. It has been convenient to use certain terms of abstract musical theory. The ultimate questions of music, however, lie in the listening organism, which is able to create temporal order and coherence in experience out of the momentary stimuli specified, more or less wisely, in the composer’s score.

**Stultus
 p plateas
 nocturno
 tempe cur
 rit Larmē
 ꝛ excussus
 flebile cā-
 tar amās.**



Nocte ludere in plateis
 From Sebastian Brandt’s *Stultifera Navis*
 (Augsburg, Johann Schönsperger, 1497)

EARLY MUSIC BOOKS in the Rare Books Division of the Library of Congress

By FREDERICK R. GOFF

The Music Division of the Library of Congress contains some of the Library's richest materials, and the Library generally regards with pride the comprehensive and valuable research collection in the field of music that has been built up under the able direction of the chiefs who have administered that Division from its earliest beginnings. By the very nature of the complex organization of the institution, however, it has not been possible to concentrate all of the Library's music materials in the one Division. Occasionally the references to music in a particular volume may not be its major element and accordingly the work has not been classified as a volume of music. Frequently the Library has accepted gifts of collections of a general content with the understanding that their integrity would not be violated; similarly the Library has made purchases of other general collections which again it has deemed wiser to maintain as integral units rather than to disperse them.

A few people have long been aware of many of the musical titles and other volumes of musical interest in the custody of the Library's Rare Books Division, but since many of these books are not included in either Julia Gregory's *Catalogue of Early Books on Music (before 1800)* (Washington, 1913) or the supplement by Hazel Bartlett, published in 1944, their existence is often overlooked by music scholars. It is at the insistence of these scholars that we promised to prepare a short paper on the early music books published prior to 1521, which for one reason or another are shelved in the Library's Rare Books Division.

The oldest volume of musical interest is a manuscript on vellum of Bartholomaeus Anglicus' *De proprietatibus rerum*, described as number 129 of the Library's manuscripts recorded in the Seymour de Ricci and William J. Wilson *Census of Medieval and Renaissance Manuscripts in the United States* (New York, 1935). Dated about 1400, the manuscript was written in France; it came into the Library's possession in 1933. The final leaves of this encyclopedic work contain several chapters on "modulation" and various types of early musical instruments, (*i.e.*, tuba, buccina, tibia, sambuca, symphonia, cithara, lira, cimbala, sistrum, and tintinnabulum). This work because of its varied and informative content enjoyed an enormous popularity as is demonstrated by the many early printed editions

which are recorded. Of the twenty-four editions in the original Latin or in translation described by the *Gesamtkatalog der Wiegendrucke*, the Rare Books Division has six: Nuremberg, 1483 (Second Census B122)¹; [Heidelberg] 1488 (Second Census B124); Strassburg, 1491 (Second Census B125); Haarlem, 1485, in Dutch (Second Census B127); Lyons, 1492, in French (Second Census B133); and Toulouse, 1494, in Spanish (Second Census B135).

Another manuscript of some musical interest is a *Graduale* also dating from the early years of the fifteenth century. It is probably more spectacular than significant, for although it is a large manuscript measuring twenty-three inches by sixteen inches and contains several interesting and handsome initial letters, service books of this character are quite common. This one is described as number 119 of the Library's manuscripts recorded in the De Ricci-Wilson census.

In like fashion, a tastefully executed manuscript missal, specifically dated 1451, contains several leaves of musical notations. It is described under number 109 in the De Ricci-Wilson census. Similar musical notations are also to be found in several later manuscripts, an Antiphonary of the late fifteenth century formerly owned by Dr. Ernest C. Richardson (De Ricci-Wilson, volume II, p. 1187) and two Psalters (De Ricci-Wilson 113 and 115), one of Flemish, the other of German origin.

These manuscripts serve well to remind us what models the early printers had before them when they commenced to publish missals and struggled with the perplexing problem of printing music, and hence provide an interesting introduction to the representative collection of printed missals in the Library's collection about which we shall have more to say later.

The oldest printed book of any musical interest in the Rare Books Division appears to be the undated Rome edition of the *Institutiones oratoriae* of Marcus Fabius Quintilianus, a Roman rhetorician who flourished during the first century (Second Census Q22). This volume, printed by Conradus Sweynheym and Arnoldus Pannartz after the 30th of August in 1470, contains in the first book the author's short disquisition in praise of music. Four subsequent editions of Quintilianus' *Institutiones oratoriae* containing this reference to music are also represented in the collections of the Rare Books Division, namely [Venice] 1471 (Second Census Q23); [Venice, about 1480] (Second Census Q25); Venice, 1493 (Second Census Q26); Venice, 1494 (Second Census Q27); and Paris, 1516. The editions of 1493 and 1516 contain the commentary of Raphael Regius; the 1494 edition has the commentaries by Laurentius Valla, Pomponius Laetus, and Joannes Sulpitius.

One of the capital books of the Middle Ages was the *Etymologiae* of

¹*Incunabula in American Libraries. A Second Census.* Edited by Margaret B. Stillwell. New York, 1940.

Isidorus Hispalensis, more commonly called Isidore of Seville, a Spaniard who lived during the seventh century. It is an encyclopedic work, but it served to keep alive an interest in the arts and it appears to have done its work well. The earliest edition is that of 1472 printed at Augsburg (Second Census I153)¹. Two copies of this book are represented in the Library's incunabula collection. One chapter of the third book is entitled "Musica et eius nomine." This is preceded by a chapter on geometry and is followed by one devoted to astronomy. The chapter on music, which discusses the subject as one of the seven liberal arts, a popular treatment during the Middle Ages, is subdivided into nine sections, the third of which carried the heading "Quid sit musica." The initial phrases of Isidore's definition are so exalted in their appraisal of the significance of music that we will interrupt our narrative long enough to include a free translation:

And yet no science can be perfect without music. For nothing is without it. Even the world itself is said to be composed of a certain harmony of sounds while the heavens too revolve under a musical harmony.

Later printings of the *Etymologiae* are represented by editions of [Strassburg, about 1473] (Second Census I154); Venice, 1483 (Second Census I156); and Venice, 1493 (Second Census I158).

Chapter eight in the second tract of Jacobus Magni's *Sophilogium* is entitled "De musica et autoribus eius sive inventoribus." This short text occupying little more than two pages is available in three editions in this Division, namely, two editions of [Strassburg, about 1476] (Second Census M33 and M34) and a third edition printed at Lyons [about 1480] (Second Census M36).

The oldest book in the Rare Books Division devoted exclusively to the subject of music is Franchinus Gafurius' *Theorica Musicae*, printed at Naples by Francesco di Dino in 1480 (Second Census G5). This is also the first Neapolitan book to contain woodcuts. The first of the two charming illustrations in the volume depicts six young men with raised hammers grouped about an anvil, showing how the harmonic ratios were discovered; the second cut is of a performer seated at an organ, the pipes of which are labeled with Guidonian notation. When the text called for a musical example, however, the printer made no attempt to solve the problem of reproducing music, but simply left a blank page which could be filled in by hand. The Rare Books Division of the Library of Congress is indeed fortunate to possess two copies of this 1480 edition—in fact the only two recorded in the *Second Census of Fifteenth Century Books in America* (1940). One was received through the gift of Mr. Lessing J. Rosenwald, whose remarkably fine collection of early illustrated books was presented

¹ Some scholars believe that an unsigned and undated edition (Second Census I154) is earlier than this. The *British Museum Catalogue of XVth Century Books* (volume I, page 57), however, believes that this undated edition was printed about 1473.

to the Library in 1943; the other was acquired in 1930 at the time Congress purchased the Vollbehr Collection of Incunabula.¹ Also included in the Vollbehr Collection was a copy of the second, revised edition of the *Theorica Musicae*, which was printed at Milan in 1492 by Philippus Mantegatius (Second Census G6). This is a duplicate of a copy owned by the Music Division. The woodcut of the organist repeated from the earlier edition is used to decorate the title-page. There are many additional cuts in this second edition including one large cut divided into four panels. The first shows Jubal supervising the invention of music; the remaining three show Pythagoras playing on the tintinnabulum and several other schematic musical instruments all numbered appropriately with the harmonic ratios 4, 6, 8, 9, 12, and 16. A later work by Gafurius is also available in the Rosenwald Collection. It is entitled *De harmonia musicorum instrumentorum*, and was printed at Milan in 1518. There is a duplicate copy of it in the Music Division.

The *Grammatica brevis* of Franciscus Niger is an interesting book for the historian of musical notation since it is the earliest printed example of secular music with notes in three common mensural forms. The Library has two copies of the first edition (one here and one in the Music Division), printed at Venice in 1480 (Second Census N201), and the only copy in American ownership of an undated edition which has been ascribed to the Basel press of Michael Wenssler about 1485 (Second Census N202). In the text the author "illustrates the rhythms of five different poetic metres, through the use of musical notes. These five metres are: (1) *heroica gravis*, (2) *heroica bellica*, (3) *elegiaca*, (4) *sapphica*, (5) *lyrica*."² The lines of the staff are not printed but were left to be drawn in by hand. In this Division's copy of the 1480 edition, a varying number of lines in brown ink have been added to sketch in the staves, but lines of any sort remain wanting in the undated edition, as also in the first edition in the Music Division. The notes in the edition of 1480 appear to have been printed with metal type, whereas in the later edition each row seems to have been carved on a single wood block. These two solutions illustrate well the difficulty the early printers experienced in trying to cope with the extremely complicated problem of printing musical notation, even if, as Professor Kinkeldey has pointed out, neither can properly be called a solution, since both omit the staves completely. That portion of Niger's text relating to the meters is appropriately appended to an edition of Virgil's *Opuscula*, printed at Paris for Thielmann Kerver, Jean Petit, and Johann de Koblenz during 1501 (Second Census V157), and by this time the staves as well as the notes are given, both probably printed in a single impression from metal blocks. (See the illustrations.)

The Rosenwald Collection contains a copy in addition to the one in

¹ Cf. *Catalogue of early books on music; Supplement* (Washington, 1944), p. 39.

² Kinkeldey, Otto, "Music and music printing in incunabula," in *The Papers of the Bibliographical Society of America*, Vol. 26, 1932, pp. 99-100.

the Music Division of Hugo Spechtshart's *Flores musicae* printed at Strassburg by Johann Prüss in 1488 (Second Census F193). This volume provides a good example of musical illustrations printed from wood blocks, one of the methods developed by the early printers to solve the problem of musical notation in a printed book. Similarly wood blocks were used for the two musical illustrations found in the 1492 edition of Gafurius.

Of rather less importance are two editions of Philippus Beroaldus' *Orationes et poemata*, which contains a short oration on music. Both editions were printed at Bologna, one in 1491 (Second Census B428), the other in 1500 (Second Census B432). Strangely enough Boethius' *Opera* with its five books on the subject of music was not printed until 1492 (Second Census B683). Since this rather complete exposition of the subject was so well known and so widely used in medieval universities, it is hard to explain why it was so long delayed in getting into print. In any case the Rare Books Division has a copy of that portion of the text relating to music in addition to the copy available in the Music Division.

A recent addition to our collection of early music books is the *Auslegung der Hymnen . . .*, printed at Strassburg by Johann Grüninger on January 21, 1494, which can perhaps be called the earliest German work on hymnody. The *Gesamtkatalog der Wiegendrucke* (No. 3803) lists a total of fifteen copies, several of them imperfect, but the Second Census (A1244) locates only one other in this country.

Theodorus Gresemundus' *Lucubrationum bonarum septem artium liberalium*, printed at Mainz in 1494 (Second Census G443), is not especially significant but since chapter five in the form of a rather amusing dialogue is devoted to music, this volume properly should be recorded among the earliest books containing references to music.

The second edition of Ranulphus Higden's *Polychronicon*, printed at Westminster by Wynkyn de Worde in 1495 (Second Census H244), is hardly to be considered a notable medieval work of musical significance, but it does contain on folio 10 an ingenious representation of the four consonances of Pythagoras mentioned in the text. As such it is regarded as the earliest attempt at printing music in an English book. The textual reference to Pythagoras as having "founde the craft of musyke by sowne of hamers and by stretchyng of cordes of strenges" with additional details is also available in Caxton's earlier edition of the text, printed in 1492. A copy of the Caxton edition is available in the Rosenwald Collection (Second Census H243).

The Thacher Collection contains a copy of Jordanus Nemorarius' *Arithmetica* printed at Paris in 1496 (Second Census J425). This contains as an added and related text, Jacobus Faber Stapulensis' (Jacques Le Fèvre) *Elementa Musicalia*, which, similar to that of Boethius, treats the subject of music as a part of mathematics, with many harmonic analyses and charts. This treatise is also appended to the 1514 Paris edition of Le Fèvre's *Arithmetica*, acquired by the Library in 1906.

The year 1497 saw the publication at Venice of Cleonides' *Harmonicum introductorium* (Second Census C677), a brief discussion of the subject translated from the original Greek by Giorgio Valla. Simon Bevilaqua, who printed the text in conjunction with several other minor classics, apparently found it to be popular, since he reprinted the treatise in 1498 with Nicephorus' *Logica* (Second Census N33), represented by two copies in the Rare Books Division.

Four other works complete the remainder of this account relating to the theoretical, encyclopedic, or practical works on music or musical instruments. Martianus Capella must be included for his curious work entitled *De nuptiis Philologiae et Mercurii de grammatica*, available in two editions, one printed at Vicenza in 1499 (Second Census C105), the other at Modena in 1500 (Second Census C106). Copies of both editions are in the Rare Books Division, and of the later, there are two copies. The encyclopedic contents of the work are presented in the form of an elaborate allegory, starting with the marriage of Mercury to a nymph, Philologia, in the first two books with each of the remaining seven books a wedding present from one of the arts. In the final book, Music presents to the happy couple an account of the conventional theory of intervals, scales, characteristics of melodies, and so forth, much of it taken in literal translation from the Greek theorist, Aristides Quintilianus, of the first or second century after Christ.

Of slight consequence is the undated Venice edition of Censorinus' *De die natali*, printed about 1500 (Second Census C337), which contains a few scattered classical references to music, rhythm, and "modulation."

Passing now to the sixteenth century, the earliest volume of musical significance we encounter is Giorgio Valla's handsome encyclopedic work *De expetendis et fugiendis rebus opus*, printed at Venice in 1501. The section on music occupies 57 folio leaves of text and is located as the second treatise of the first volume. Scattered throughout the text are numerous charts and harmonic tables.

The first edition of Gregorius Reisch's *Margarita philosophica* (Freiburg, 1503) was added to the Rosenwald Collection a few years ago. This popular and fascinating volume is a sort of handbook or encyclopedia of natural and moral philosophy, presented in dialogue form and illustrated with woodcuts. The woodcut used as a frontispiece to the extensive section on music shows a soloist with her score accompanied by a small orchestra and other figures symbolizing the nature of music. Like the earlier encyclopedic works the text is essentially a compendium. In addition to the 1503 edition in the Rosenwald Collection, the following editions published prior to 1520 are also available in the Rare Books Division: Strassburg, February 24, 1504; Strassburg, 16 March 1504; Basel, 1508; Strassburg, 1512 and 1515; and Basel, 1517. Ludwig Hain's reference to an edition of 1496 (no. 13852) is an error. The date 1496 is that found at the end of the prefatory verses, not that given in the colophon.

Several years ago the Music Division was fortunate in securing one of the five known copies of *Harmonice Musices Odhecaton A*, published by Ottaviano dei Petrucci at Venice in 1504.¹ Since Petrucci was the first printer to devise a process for printing figurate notes from movable type, he is frequently but mistakenly referred to as the Gutenberg of music printing.

One of Petrucci's followers in this new art was Erhard Oeglin of Augsburg, for in 1507 he published the *Melopoiae sive Harmoniae tetra centicae super XXII genera carminum*, a copy of which is available in the Rosenwald Collection. A well-printed volume of twenty pages, it contains two large woodcuts. One² shows Apollo playing on a viol on Mt. Parnassus, the other, certain mythological figures as well as the muses all playing in concert on various musical instruments. The major and indeed the most important portion of the text is devoted to fourteen pages of music containing the settings by Petrus Tritonius of the first lines of the odes of Horace for four voices in parts (*discantus*, *tenor*, *altus*, and *bassus*). The music is made up of seven distinct sections each devoted to the appropriate meters of twenty-two different odes of Horace. A table appears at the beginning explaining this arrangement and indicating also the appropriate music for certain *carmina* of Conrad Celtes. At the end there is a comparable table listing the proper meter for the singing of certain hymns. Following this table appears a quatrain in praise of the printer. In view of its content it is appropriate to give a translation of it here even though no mention is made of Petrucci's earlier and successful experiment:

To the Printer Erhard Ogelin

Among our comrades was Erhard Ogelin
Who first printed distinct musical notes in metal
And for the first time here expressed lyrical verses in song
And demonstrated in metal how four voices are to be sung

Shortly after the *Melopoiae* was published, certain of the musical notations were found to be incorrect. Consequently the printer Ogelin issued later in the year, on 22 August, a small quarto of 22 leaves correcting the errors in the *Melopoiae*. Happily the Library also possesses a copy of those revisions. This small volume, purchased in 1934, is available in the Music Division (M1490.T83).

Another rather scarce book of the early sixteenth century is Johannes Reuchlin's *De accentibus et orthographia linguae Hebraicae libri tres*, printed at Hagenau by Thomas Anshelm in 1518. The author, the well-known German humanist and defender of Hebrew studies, dedicated the work on Hebrew accentuation to Pope Hadrian VI. Of especial significance to the musical student are the nine pages of musical notation at the end.

¹ *Annual Report of the Librarian of Congress*, 1943, Washington, 1944, pp. 191-192.

² Reproduced in Georg Kinsky, *A History of Music in Pictures*, London & New York, 1930, p. 73.

These contain an old synagogue chant set for four voices and printed from wood blocks. The staves are composed of five lines. It is accompanied by the Hebrew text. The music was arranged by an otherwise unknown individual, Christopher Siling of Lucerne.

An unusual discussion of the use of musical instruments in singing the psalms is found in Magnus Aurelius Cassiodorus' *Expositio in Psalterium*, printed at Basel in 1491 (Second Census, C213). Throughout the text there are several references to the spiritual effect that music has on the soul of the person who hears it; while at the end there is a short discussion of the several musical instruments which have been especially designed for various and appropriate means of praising God. This volume has been described at this point in the text since it will serve as an appropriate introduction to the nineteen liturgical books in the collection containing *printed* musical notation. For each of these we have indicated whether or not the music was printed in a single or double impression, the number of lines to the staff, and the type of notation, Roman or Gothic. We have not indicated whether the notations were printed from metal or wood blocks, but we believe that in all cases given below the staves and the notes were printed from metal blocks or types.

For a more detailed discussion of this subject the interested reader is referred to the writings of W. Barclay Squire,¹ Otto Kinkeldey,² and Konrad Haebler.³ The latter believes that music printing of the fifteenth century was in great measure on the wood-block. It is certainly true that in most of the books on the theory of music the notation was practically always done from the wood-block, but in many of the liturgical books the notations were printed from metal types, if as Squire points out we are to judge by the deep indentations produced on the paper and by the manner in which the types have taken the ink. Mr. Squire states, however, that the notes were printed first in black, and the lines in red afterward. Specifically, Squire is referring to the Basel *Graduale* of 1488 printed by Wenssler and Kilchen. With the possible doubtful exception of the *Missale Leodiense* of 1499, this method of printing is not true of any of the later examples of double impression which we have examined, the staff having been printed first. Prof. Kinkeldey cites an earlier example of double impression, the *Missale Romanum* printed at Rome by Ulrich Han in 1476, and establishes the fact quite clearly that "music printing with movable type actually antedated the musical block printing which was used in the theory books, beginning with Burtius in 1487." The precise process used by the early printers who used musical type has to our knowledge never been satisfactorily explained and calls for further study. The results achieved, however, seem little less than remarkable when one considers the manifold problems

¹ W. Barclay Squire, "Notes on early music printing," in *Bibliographica*, III, 1897, p. 99-122.

² Otto Kinkeldey, *op. cit.*

³ Konrad Haebler, *The Study of Incunabula*, New York, 1933, p. 134-139.

of accurate registration, the make-up of the form, and the method of casting the type.

In the list which follows those titles marked with an (*) are described more fully in Professor Kinkeldey's monograph; those marked with an (§) are included in his list of liturgical incunabula with printed music.⁴

- 1489 Missale Pragense**
Bamberg [Johann Sensenschmidt and Heinrich Petzensteiner]
(Rosenwald Collection) (Hain 11263; Second Census M586)
Double impression. 4-line staff in red. Gothic notation in black.
- *1491 Obsequiale Ratisponense**
Nuremberg: George Stuchs
(Hain 11931; Second Census O4)
Double impression. 4-line staff in red. Gothic notation in black, with a symbol for flats. See the illustration.
- §1492 Missale Salzburgense**
Nuremberg: George Stuchs
(Hain 11420; Second Census M611)
Double impression. 4-line staff in red. Gothic notation in black.
- *1493 Missale Romanum**
Venice: Johannes Emericus, de Spira.
(Hain 11400; Second Census M604)
Single impression. 4-line staff in black. Roman notation in black. N.B.: In this edition the music appears to be printed from metal blocks rather than type. See the illustration.
- *[1493] Missale Herbipolense**
Würzburg: Georg Reyser
(Hain 11312; Second Census M570)
Double impression. 4-line staff in red. Gothic notation in black with a symbol for flats.
- *1494 Processionarum Ordinis Fratrum Praedicatorum**
Seville: Meinardus Ungut and Stanislaus Polonus
(Hain 13380; Second Census P912)
Double impression. 4-line staff in red. Roman notation in black.
N.B. This has been considered by some to be the first book with music to be printed in Spain (cf. Rafael Barris Muñoz, *El primer libro de musica impreso en España*, Cádiz, 1926). Dr. Konrad Haebler in 1903 (*Bibliografía Ibérica*, no. 237, p. 108-9) and again in 1923 (*Geschichte des spanischen Frühdruckes in Stammäulen*, p. 364) considered the *Lux bella* of Marcos Duran (Seville: Quatro Alemanes Compañeros, 1492) the first book printed in Spain to contain printed music. An undated Antiphony

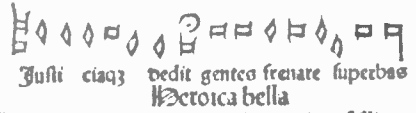
⁴ It is our understanding that Mrs. Kathi Meyer-Baer has in preparation a monograph on liturgical incunabula with printed music. When published this will reveal the relative strength of the Library's collection. In the preparation of this article we have frequently referred to Mrs. Baer's earlier work, "The Printing of Music 1473-1934," in *The Dolphin*, Number 2, New York, 1935.



Heroica grauisq; harmonia est. q̄ utitur in illis carminibus decantandis. que grauia facta deorū belm q̄ in pace describunt. cuius numeri sunt tales



Regina nouam cui cōdere iuppiter urbem



Iusti ciaq; dedit gentes frenare superbas
Heroica bella
Heroica bellicaq; harmonia est. q̄ utitur in illis carminibus decantandis. que bellica facta deorū boim q̄ describunt. cuius numeri sunt tales



Bella perhermatios plusq; ciuilia campos



Iusq; datum sceleri animus populūq; potētē



In sua uictici conuersum vi kera dextra

Iusti ciaq; dedit gentes frenare superbas.
HEROICA BELLICA.

Heroica bellicaq; harmonia ē qua utimur in illis carminib. decantandis: quæ bellica facta deorū hominūq; describunt: cuius numeri sūt tales.



Bella perhermatios plusq; ciuilia campos



Iusq; datum sceleri canimus populūq; potētē



In sua uictici conuersū uiscera dextra.

Venice. 1480—metal type, no staves

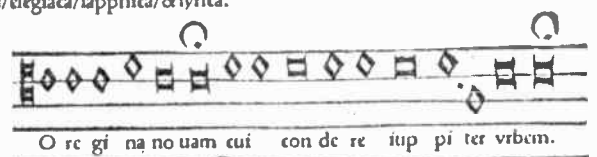
Basel. ca. 1485—woodblock without staves

Diuersorum Carminum

Carmina inquit niger ya canendo dicta sunt: quia nisi decantata fuerint diuini nomen in turpissimū scdissimūq; conuertunt. Vocalis autē harmonia in uoce consistit: qua composita carmina decantantur. Huius specics sunt quinque: scilicet/heroica grauis/heroica bellica/ elegiaca/ sapphica/ & lyrica.

Heroica grauis.

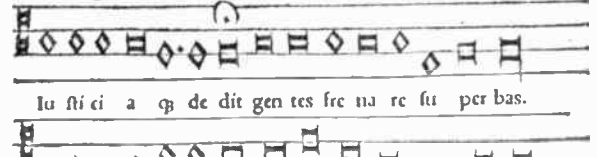
Heroica grauisq; harmonia est: qua utimur in illis carminibus decantandis: quæ grauia facta deorū hominūq; in pace describūt: cuius numeri sunt tales



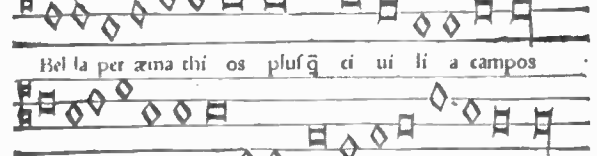
Regina nouam cui conde re iup pi ter urbem.

Heroica bellica.

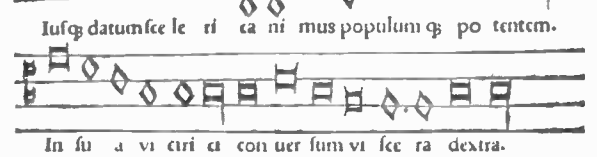
Heroica bellicaq; harmonia est: qua utimur in illis carminibus decantandis: quæ bellica facta deorū hominūq; describūt: cuius numeri sunt tales.



Iusti ciaq; dedit gentes frenare superbas.



Bella perhermatios plusq; ciuilia campos



Iusq; datum sceleri animus populūq; potētē



In sua uictici conuersum uiscera dextra.

Paris. 1501—metalblock with staves

Dextera vesti bulum et al
 ta repleta habet sacerdotes et
 leui te ministri domini et
 di ceterum parce domine parce populo tu
 o et ne des spes ora clamant
 ti u ad te do mi ne

¶ Sequuntur psalmi penitenciales siue
 letaniae in quibus consuetudo loci postulat.

Obsequiale Ratisponense, Nuremberg, 1491
 Double impression; Gothic notation; Letterpress 17.5 x 11.4 cm.

Paschale.

Letabundus post natiuitate



Gloria in excelsis deo.
Feriale in pascha



Gloria in excelsis de o.
Dominicale



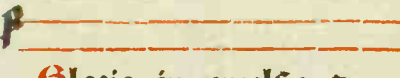
Gloria in excelsis de o.
De beata maria virgine



Gloria in excelsis de o.
Aliud dominicale



Gloria in ex



Gloria in excelsis deo.
De apostolis



cel sis de o.
Fons bonitatis



Gloria in ex



Gloria in excelsis de o
Magne deus



cel sis de o.
De vno martyre.



Gloria in excelsis de o
Luctipotentis



Gloria in excelsis deo
De confessoribus



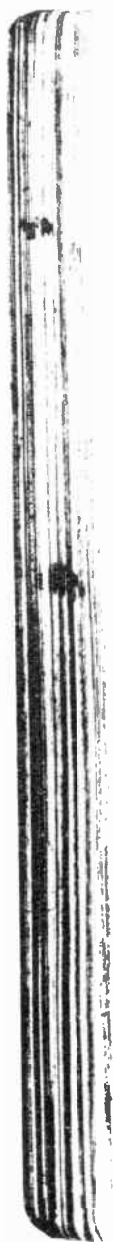
Gloria in excelsis deo.



Gloria in excelsis de o.

311

312



potestates. Celi celorumque
virtutes ac beata seraphi-
m: socia emula tione
concelebrant. Cum qui-
bus et infas voces ut ad-
mitti iubeas depre-
camur suppliciter confes-
sione dicentes:

Gloria in excelsis de o
I te misere

In minoribus
duplacionibus.

Gloria in excelsis de o.
I te misere

In maioribus se-
muduplicacionibus.

Gloria in excelsis de o
I te misere fact

Missale Romanum, Venice, 1493
Single impression; Roman notation; Letterpress 13.2 x 8.3 cm.

(*Bibliografía Ibérica*, no. 18) known only through the unique and defective copy in Paris is ascribed to the same press as the Duran and may have preceded it.

- §1494 **Processionarum Ordinis Fratrum Praedicatorum**
Venice: Johannes Emericus, de Spira.
(Rosenwald Collection) (Hain 13381; Second Census P913)
Double impression. 4-line staff in red. Roman notation in black.
- 1496 **Missale Augustanum**
Augsburg: Erhard Ratdolt
(Rosenwald Collection) (Hain 11261; Second Census M554)
Double impression. 4-line staff in red. Gothic notation in black.
- *1496 **Missale Ordinis Praedicatorum**
[Venice] Andreas Torresanus. On vellum.
(Hain 11294; Second Census M549)
Double impression. 4-line staff in red. Roman notation in black.
- *1497 **Pontificale Romanum**
Rome: Stephan Planck
(Hain 13287; Second Census P853)
Double impression. 5-line staff in red. Roman notation in black.
- 1497 **Missale Ratisponense**
Bamberg: Johann Pfeyl
(Thacher Collection) (Hain 11358; Second Census M589)
Double impression. 4-line staff in red. Gothic notation in black.
- *1498 **Missale Salzburgense**
Nuremberg: Georg Stuchs
(Hain 11421; Second Census M612)
Double impression. 4-line staff in red. Gothic notation in black.
- 1499 **Obsequiale Augustense**
Augsburg: Erhard Ratdolt
(Hain 11927; Second Census O2)
Double impression. 4-line staff in red. Gothic notation in black.
- *1499 **Missale Leodiense**
Paris: Johann Higman
(Second Census M573)
Double impression. 4-line staff in red, made up of segments about 5/8" long. Roman notation in black, on 28 pages only.¹
- *[n.d.] **Obsequiale Brixinense**
[Augsburg] Erhard Ratdolt
(Second Census O3)
Double impression. 4-line staff in red. Gothic notation in black.

¹ A number of pages have only the red staves with no notes printed or filled in by hand. Apparently Professor Kinkeldey overlooked the later pages with printed notes, and consequently he discusses the missal only in a paragraph devoted to intermediate types.

- 1501 Missale Romanum**
 Venice: Lucantonio Giunta
 (Rosenwald Collection)
 Double impression. 4-line staff in red. Roman notation in black.
- 1503 Missale Secundum Ordinem Carthusiensum**
 Ferrara
 (Rosenwald Collection)
 Double impression. 4-line staff in red. Roman notation in black.
- 1519 Missale Romanum**
 Venice: Lucantonio Giunta
 (Richardson Collection)
 Double impression. 4-line staff in red made up of segments about $\frac{1}{2}$ " long. Roman notation in black.
- 1520 Pontificale Romanum**
 Venice: Lucantonio Giunta
 (Rosenwald Collection)
 Double impression. 4-line staff in red. Roman notation in black.

Supplementary to this group of liturgical books with printed notation, this Division has several missals which show intermediary stages in the development of the art. The earliest of these is a folio edition of the *Missale Ordinis Praedicatorum*, printed at Milan by Antonius Zarotus in 1482 (Second Census M545). At appropriate places throughout the text, spaces have been left for the music, but although it was obviously intended that the music was to be filled in by hand, in our copy neither staves nor notes were added. In two other missals constructed on the same principle, however, the gaps have not been left quite so barren. The *Missale Romanum*, printed at Venice by Nicolaus de Frankfordia in 1485, and now in Mr. John Davis Batchelder's collection in the Rare Books Division, has all of the music filled in by hand, and in a *Missale Romanum*, printed in 1492 (Second Census M603), the music has been added by hand on a few of the pages. Illustrative of a later stage in the development, where at least the staves were printed even if the notes still had to be filled in by hand, there are the sections of the *Missale Leodiense* of 1499, referred to above, and a *Missale Stringoniense*, printed at Venice in 1498 (Second Census M616). In the latter, the lines of the staves are fitted together from segments about $\frac{3}{8}$ ths of an inch in length, and printed in red. A Gothic notation has been used in filling in part of the music by hand in the Library's copy. With these more or less rudimentary specimens, practically every one of the early stages in the development of printing music from type could be illustrated from books in the Library's collections. Several of these stages are shown in the illustrations accompanying this article.

In one especial category the Rare Books Division occupies an enviable position largely through the richness of the early illustrated books in the Rosenwald Collection. This category relates to the woodcuts in our in-

cunabula which show various musical instruments. This subject has never been examined from the point of view of music alone, but the detailed works reproducing illustrations appearing in books produced in a given area (*i.e.* Schramm, Kristeller, Sander, etc.) suggest the number of cuts relating to the subject of music to be found in fifteenth-century books. Naturally we have not been able to examine every illustrated book in the Library's collection of incunabula, but a few examples of typical cuts will suffice.

One of the earliest English books to contain a musical illustration is found in the Rosenwald copy of Caxton's edition of *Myrroure of the Worlde* [1481] (Second Census M758). The pertinent cut in the volume, incidentally the earliest illustrated English book, shows a woman singing to the accompaniment of a recorder. This woodcut is again found in Caxton's later edition of [1490] (Second Census M759), also available in the Rosenwald Collection. A large cut in the 1490 Paris edition of the *Danse Macabre*¹ (Second Census D15), another notable Rosenwald book, shows the orchestra of death—a group of four skeletons playing what appears to be a lively dirge on five different instruments: the bagpipes, portative, harp, pipe and tabor. Bagpipes are also featured in an illustration found in the first and later editions of Sebastian Brant's *Narrenschiff* (Second Census B962, *etc.*). This cut illustrates the verse quoted below from Alexander Barclay's English translation (London, 1570) under the heading: "Of Impacient fooles that will not abide correction."

Unto our fooles ship let him come hastely,
Which in his Bagpipe hath more game and sport,
Then in a Harpe or Lute more sweete of melody
I finde innumerable fooles of this sort,
Which in their Bable have all then whole comfort:
For it is oft sayde of men both yonge and olde,
A foole will not give his Bable for any golde.

One of the woodcuts designed especially for Jacobus Locher's *Panegyricus ad Maxmilianum* (Second Census L234), printed at Strassburg in 1497, depicts six naked children gathered around a piece of music. This cut appropriately appears at the head of each of the three choruses.

In the well-known *De claris mulieribus* of Jacobus Philippus de Bergamo, printed at Ferrara in 1497 (Second Census J181), St. Eulalia is shown facing folio LXXVI with an organ at her right hand. One of the volumes richest in cuts of musical interest is that fascinating woodcut book, the *Hypnerotomachia Poliphili* of Franciscus Columna, printed by Aldus at Venice in 1499 (Second Census C699). At least a half dozen of the illustrations in this book contain one or more musical instruments.

¹ A facsimile of this edition was published by the Rare Books Division in 1946. Copies may be ordered through the Office of the Superintendent of Documents, Washington 25, D. C., at the price of \$1.50.

Without laboring the point, it seems well to end this rapid survey with a frank admission that this article is neither definitive nor especially original in its content. It was not intended to be. The purpose in writing it was simply to bring to the attention of musicologists and music librarians the fact that the resources of the Rare Books Division supplement in various ways the more extensive and more specialized materials available in the Music Division of the Library of Congress, and to say that the Rare Books Division would be happy to have its collections explored by students of the history of music in hopes that additional pertinent material could be turned up for their use.



Non velle corrigi
From Sebastian Brandt's *Stultifera Navis*
(Basel, Johann Bergmann, 1498)

MALDEGHEM AND HIS BURIED TREASURE

A Bibliographical Study

By GUSTAVE REESE

For the twenty-nine years from 1865 to 1893, there appeared from the press of C. Muquardt at Brussels a monumental collection called *Trésor musical, Collection authentique de musique sacrée et profane des anciens maîtres belges*, presenting compositions of the fifteenth and sixteenth centuries in modern notation. As the title implies, there were two series, devoted respectively to *Musique religieuse* and *Musique profane*¹, and a volume in each series was issued every year. The editor was Robert Julien van Maldeghem (1810-93)—organist, composer, and editor for a time of the magazine *Caecilia* (Bruges). But it is for the *Trésor musical* that posterity is most indebted to him, in spite of the fact that he has made it difficult for us to take full advantage of his bequest by burying his treasure under a layer of litter and by unwittingly setting a number of small traps that have on occasion snared the unwary.

One type of trap results from his sometimes making unjustifiable attributions of works to composers who have taken his fancy. Thus he ascribed to Pierre de la Rue many pieces that are anonymous in the sources from which he evidently culled them. Sometimes the attributions appear to be correct, as in Nos. 321, 325, 328, and 329 in the index to be given presently. The compositions are credited to La Rue in other sources, and Maldeghem may have seen and noted these attributions. This cannot always have been the procedure followed, however, as the index will show, since other compositions attributed to La Rue by Maldeghem are clearly the work of other men. By placing too much reliance on Maldeghem, even reputable scholars have at times built on sand. *Heft 3* of *Das Chorwerk* is a case in point: seven of the thirteen pieces in it are taken from the *Trésor*, and one of them carries a definitely incorrect attribution, while three bear unwarranted attributions, since the works come to us anonymous. Moreover, one of them, No. 553 in our index, is incomplete in the *Trésor* and is consequently so in *Das Chorwerk*.

For the gratuitous ascriptions that Maldeghem affixes to some of the compositions taken from Cambrai MS 124, there exists a partial excuse. In this fine manuscript—attractive visually as well as musically—the composer's name, when given, is centered at the top of a page. Where a second

¹ Maldeghem observes the division into sacred and secular compositions for the most part, but there are occasional lapses: for example, the *Animam meam* of Lassus is printed in the secular series.

piece starts lower on the same page, the name of another composer is sometimes given or the same name is repeated. For example, on folio 46, the name of Benedictus is given twice. The manuscript is itself inconsistent in this, and sometimes no name is given for the second composition. When this occurs, Maldeghem occasionally, but by no means always, credits the second piece to the composer whose name is given at the top. There are two pieces on folio 14° (Nos. 245 & 246 below), and although Gombert's name is given only with the first, Maldeghem credits him likewise with the second. There is ample evidence to show that in the main such a procedure is unjustified (although one instance where it does seem justified is discussed under Nos. 614 & 616). The name of Hollande stands at the top of folio 131 above his *chanson*, *Si tu te plains*. This is followed, with no composer specified, by *Mille regrets*, a work known from other sources to be by Josquin. In this instance, Maldeghem does credit Josquin with the composition (*cf.* No. 217), but too often when the second piece bears no attribution, he simply accepts the attribution of the first piece. It would clearly be dangerous to follow him in this practice when outside evidence is not available to confirm it.

Somewhat related to Maldeghem's unwarranted attributions is his tendency to modify a composer's name so as to give it a particularly Flemish cast. (The names of various composers had previously been translated into Flemish by Fétis and Van der Straeten.) The subtitle of his *magnum opus* specifies that it is to contain the music of early Belgian masters, and if the *Trésor* includes, here and there, a work by a non-Belgian, that is not in accordance with Maldeghem's intention. His *Introduction* states that he set about his task with the encouragement of the Belgian government. This support he repaid not only by changing the name of the Fleming Matelart into the more strikingly Flemish Martelaere, but by publishing a large group of works under the name "Benedictus Hertoghs." Fétis had already obtained this form by translating the name of Benedictus Ducis into Flemish. Maldeghem assumed Ducis to be the composer of the works in question, but in this he was at fault. So far as the compositions given under the name of Hertoghs in the *Trésor* are not actually anonymous, they are really by Benedictus Appenzeller. Maldeghem is by no means the only person to have confused Appenzeller and Ducis. The problem has been made especially difficult by the numerous compositions credited in the old sources merely to "Benedictus." Dr. Dénes von Bartha, in his excellent monograph, *Benedictus Ducis und Appenzeller*, 1930, has shown convincingly that the composer indicated by the simple name "Benedictus" is Appenzeller.

The confusion between these two men is not the only *Doppelmeister* problem² in which Maldeghem becomes involved. He publishes under the name of Claudin Le Jeune, not only works by this composer, but also cer-

² Concerning this problem generally, see Kurt Huber, "Die Doppelmeister des 16. Jahrhunderts," *Festschrift . . . Adolf Sandberger*, 1918, pp. 170-188.

tain *chansons* that Coussemaker had previously recognized as being by the earlier Claudin de Sermisy³. The works come from Cambrai MS 124, which is dated 1540, when Le Jeune was ten or twelve years old. Among the other contents of this manuscript are compositions credited to Gheerkin de Hondt, Gheerkin de Wale, and merely to Gheerkin. Maldeghem selects from these only pieces designated as by "Gheerkin." The compositions of Lupus presented by him are all, so far as they have been identified, by Johannes Lupus, not by Lupus Hellinck.

Maldeghem takes many liberties with the original texts. Without serving notice, he may alter one or replace it with an entirely different text. Since he usually does not indicate his sources and he does not give the incipit of a piece, one is hard put to it to know just what composition is at hand. His textual changes can be amusing or maddening, depending upon the way one looks at them. There is no certain explanation of why he made these alterations, but since he published an octavo edition of parts as well as the large scores, he obviously intended the material for practical performance by school choruses and religious choirs, and he may have modified the often amorous texts for fear of offending the singers. In any case, Pevernage's *chanson* about Susanna and the Elders (No. 507 in our list) becomes a composition about Rachel weeping for her children⁴. *Si mon désir* becomes *Si mon devoir*; *Secourez-moi, madame* is transformed to *Secourez-moi, o maître de mes jours*. A charming little poem, in which a singer tells his song to go to the chamber of his mistress and ask to be hidden in her bosom, is replaced by a text dealing with Gaston worried about the state of his soul (*cf.* No. 525).

Chanson va-t-en où je t'adresse,
 Dans la chambre de ma maîtresse.
 Dis-lui, baisant sa blanche main,
 Que pour en santé me mettre,
 Il ne lui faut sinon permettre
 Que tu te caches dans son sein.

Gaston voulant sauver son âme,
 Avant que de sa vie infâme
 Dieu ne lui vienne un beau matin,
 Trancher le fil, sans lui permettre
 De chercher à se reconnaître,
 Alla tout dire au capucin.

One so little expects unannounced shifts such as this that even famous scholars have been caught in the trap. Hugo Riemann, for instance, reproduces in his *Handbuch der Musikgeschichte*, II¹, p. 345, a *chanson* by Compère, not realizing that the original text, *Venez regrets*, had been revised into *Venez ami* in the *Trésor*. His comments on Compère's handling of the text consequently lose much of their point.

Ironically enough, Maldeghem has provided us with the only recent editions of the original texts of certain works which, in other modern sources, are always bowdlerized. He resembles Lady Brocknell, in "The

³ *Cf.* Ch. E. H. de Coussemaker, *Notice sur les collections musicales de la Bibliothèque de Cambrai*, 1843, p. 71.

⁴ The original is the *Susanne un jour* by Guérout, which was set by Lasso and many other composers, and may be found in Otto Kinkeldey, *Orgel und Klavier in der Musik des 16. Jahrhunderts*, 1910, p. 264; LassoW XIV, 29; and elsewhere.

Importance of Being Earnest," who strongly suspects the propriety of songs with French words. But, whereas Oscar Wilde's Lady states that "German sounds a thoroughly respectable language and, indeed, I believe it is so," Maldeghem places his confidence in Latin—and with as little ground. In 1604, when the sons of Orlando di Lasso brought out the *Magnum opus musicum*, a monumental edition of motets and other works with Latin text, they expurgated some of the bacchic and erotic texts that their more worldly parent had seen fit to set. The sensuous poem of *Forte soporifera*, apparently the prototype of the Italian text of Verdelot's *Dormend'un giorn'a Bai*⁵, is considerably toned down, while the bacchic words of *Fertur in conviviiis* are turned into a moral piece against drinkers. Similarly *Ave color vini* is metamorphosed into *Ave decus coeli*. But Maldeghem—no doubt owing to a defective knowledge of Latin, evident also in misspellings, and so forth—prints these pieces after earlier editions than that of the pious sons. For this we should be grateful to him, since the "complete" edition of Lasso (which still remains a torso with a third of the projected whole in print) follows the *Magnum opus musicum* in almost everything with a Latin text⁶.

It should be clear by this point that Maldeghem was no trained musicologist or scholar. At the same time, he was an extremely enthusiastic amateur, and however perverted his interpretation of "*Collection authentique*" may now seem, he at least carried to completion single handed the task he had set himself. Furthermore, his purely musical taste was excellent, and his prospecting brought together many gems of finest quality. Most of the works that he offers from Mass collections by Kerle and Monte are not to be found elsewhere in modern editions, and he provides the only readily available source for numerous important compositions by Agricola, Appenzeller, Brumel, Cleve, Creccquillon, Gombert, Jachet of Mantua, Pierre de la Rue, Pevernage, Pipelare, Richafort, Cipriano de Rore, Sale, Verdelot, Verdonck, and Willaert. Pevernage's Book II of *chansons*, Cleve's *Cantiones sacrae*, and the Kerle and Monte collections are given complete. Volume XII in Adam Berg's *Patrocinium musices* is likewise reprinted in its entirety, and Volume IX is presented almost so. The Pipelare motet (No. 552 in our index) is actually a *Hymnus de septem doloribus dulcissimae Mariae Virginis* and is written a 7, each voice, according to the indications of the source, representing a different *dolor*; the third voice sings the tenor melody of the famous *villancico*, *Nunca jué pena mayor*,⁷ thus alluding symbolically to the sorrows of the Virgin, the

⁵ Modern edition in Peter Wagner, "Das Madrigal und Palestrina," *Vierteljahrschrift für Musikwissenschaft*, VIII, 1892, p. 461.

⁶ The only exceptions are to be found in Vol. XXI.

⁷ Modern editions in Francisco Asenjo Barbieri, *Cancionero musical de los siglos XV y XVI*, 1890, p. 233; Helen Hewitt, *Harmonice Musices Odhecaton*, 1942, p. 226; Edmond van der Straeten, *La Musique aux Pays-Bas*, VIII, p. 454; facsimile, after MS Ashmole 831, in *Early Bodleian Music: Sacred and Secular Songs*, I (ed. by Sir John Stainer), 1901, plate 104.

subject of the text sung by the other voices. Several motets, referring to Charles V (e.g., No. 210), Cardinal Reginald Pole (No. 401), and so forth, are of interest in the realm of political history. The print preserving Verdonck's *Pro me novas* includes also a picture showing choir-boys perched on the back of an (artificial?) elephant and singing this motet at the inauguration of Archduke Albert and Archduchess Isabella as rulers of the Netherlands. In the late sixteenth century, artists took a great liking to reproducing complete motets in pictures, especially engravings. Maldeghem gives several of these "picture motets," and one of them (No. 550) appears not to be available elsewhere in modern score.

Thus with all its shortcomings, Maldeghem's collection is not merely a suitable butt for ridicule. It is really a *Trésor*. Here one may easily make one's first acquaintance with a great array of magnificent compositions. Maldeghem's misattributions, liberties with texts, and occasional wrong notes⁸, it is true, make the collection a source which cannot fully be relied upon, and if one wishes to draw detailed conclusions with assurance about these works, then one must consult an original source or a better edition, but the work remains an invaluable example of what might be called an introductory or preliminary source. Something of this idea was in the mind of Dr. von Bartha when he mentioned in his article, to be discussed more fully below, the desirability of making Maldeghem's publication more usable as a secondary source; and when Professor Van den Borren wrote in the *Acta Musicologica*: "Un travail intéressant consisterait à retrouver, dans leur totalité, les sources inconnues de Van Maldeghem . . .," he was thinking not in terms of a pious disinterment, but of making the collection more widely useful. It is under the same terms that the present article undertakes such a "travail."

Maldeghem had covered his traces so thoroughly in many instances that it is very fortunate a few previous attempts have been made to identify and track to their sources some of the pieces in the set. In the *Zeitschrift für Musikwissenschaft*, XIII, pp. 564-566, Dr. von Bartha tried to identify a number of the compositions Maldeghem had drawn from Cambrai MS 124. He had to operate under considerable difficulties, which he describes, and it is remarkable that so many of his identifications are correct. When Professor Charles van den Borren published, in *Acta Musicologica*, V-VI, his splendid *Inventaire des manuscrits de musique polyphonique qui se trouvent en Belgique*, he pointed out the various works printed by Maldeghem which were drawn from the manuscripts he had cataloged, and he called attention to modifications or substitutions of texts. Further pieces have been tracked down in studies of individual composers, such as J. A. Stellfeld's recent monograph on Pevernage and Paul Bergmans' article on Verdonck.

⁸ The wrong notes, alas, must be added to the flaws as is shown by comparison with some original sources and also with some more dependable modern editions.

Maldeghem himself provides a few clues. At the end of his *Introduction*, he says that he has done a great deal of work at Rome, and thanks Salvatore Meluzzi, *maestro di cappella* at St. Peter's, for his help in making available the musical treasures of the Vatican. Actually, however, Maldeghem draws more extensively on Cambrai MS 124 than on any other single source. (This manuscript consists of four part-books which bear the Nos. 125-128, these numbers being additional to the one assigned to the manuscript as a whole. References in our index to folios in this manuscript are greatly facilitated by the fact that almost every composition has the same folio position in all part-books.) That he did a large portion of his work at Brussels is amply evident, and he also used material at Aachen, Bologna, Munich, and Paris. Eitner shows that the Bibliothèque Nationale owns copies of Books II-VIII of Le Roy and Ballard's great *chanson* series, from which the altus parts are missing. Reliance on these copies undoubtedly accounts for the absence of the altus in Nos. 107-112, 254-256, and 571 in our index.

For the rest, the kind of divining rod used by the author in tracking down buried treasure can more easily be described than named. Dr. Alfred Einstein's expert revision of a portion of Vogel's *Bibliothek . . .*, recently published in this journal, pointed out the path several times. Dr. Einstein cites modern reprints, and he shows that madrigals from several collections representing various composers—*e. g.*, the *Harmonia celeste* and *Musica divina* of 1583^o and the *Melodia Olympica* of 1591—are published by Maldeghem with their original text-incipits. I suspected that if these collections yielded some of the works he printed thus, they may likewise have been the sources of others that he encumbered with substitute texts. If I found that the composer of an untraced piece was represented in one of these collections by a composition having the same number of voices but a different text-incipit, I wrote to a library possessing a copy of the collection to find out if that composition was musically the same as the untraced one. This procedure tracked down Italian madrigals by Macque, Philippe de Monte, and Ponte which Maldeghem had disguised with substitute texts in French. Other methods were employed in identifying two compositions by Jachet Berchem—those printed in the *Trésor* as *Gy nachtegael* and *Dat ick mocht van u begeeren*. Consulting Eitner's article on Berchem and Jachet of Mantua in volume XXI of the *Monatshfte für Musikgeschichte*, which lists the printed works by these men known to Eitner at that time, I found my curiosity piqued by the mention of a madrigal, *Quel rossignol*, contained in Berchem's *Madrigali a cinque voci* of 1546. Might not this be the original of *Gy nachtegael*? I noticed also that the same Berchem collection contained a piece beginning *Hor mi scacci, hor mi chiami* and that these words were metrically the same as *Dat ick mocht van u begeeren*. A letter sent to Professor Fanti at the Liceo Musicale in Bologna resulted in the prompt arrival of microfilm copies of two voices of each madrigal. My suspicions proved well founded. When consulting

Georges van Doorslaer's article on Richafort, I observed that all three of this composer's motets *a 4* printed by Maldeghem are preserved in a manuscript at the Liceo Musicale, which Doorslaer refers to only as a manuscript of 1518, and that one of these motets apparently survives only in this source. Later, when working on Brumel, I discovered that the article on him in Eitner's *Quellen-Lexikon* lists, among the compositions of his contained in the same manuscript, both an *O Domine Jesu Christe* and a "*Messa in sol magg. 8. tono, 4 voc.*" that might well be identical with a motet and a Mass ascribed to Brumel in the *Trésor*. I naturally wondered whether Maldeghem might not have derived other material from this source and hastened to consult the description of the manuscript contained in the *Catalogo* of the Liceo. That he did indeed draw on this source is amply attested by our index, where the information given under Berchem and Mel is perhaps of some special interest. The manuscript, identified in the *Catalogo* as in Doorslaer's article merely with the date and not a number, is the one known as the Rusconi Codex or Q 19. Not wishing to rely merely on the evidence of the *Catalogo*, however convincing that might seem, I sent incipits from the *Trésor* to the Liceo and asked that they be checked against the manuscript. By good luck, Dr. Dragan Plamenac was visiting there when my letter arrived; it was shown to him and he did the checking himself. My folio numbers, which improve upon those in the *Catalogo*, are the ones provided by Dr. Plamenac, to whom I am most grateful. When subsequently he learned that the information he provided was to be used in a *Festschrift* in honor of Dr. Kinkeldey, he expressed himself as especially pleased that he was able to contribute in this way.

Some acknowledgements are made in the course of the index. Here I wish to mention the extraordinary kindness of the late, greatly gifted Mme. Yvonne Rokseth, through whose good offices it became possible for me to have access to a reproduction of Cambrai MS 124.

Miss Catherine V. Brooks, of the staff of the Music Division of the New York Public Library, has given me invaluable help in innumerable ways. Mr. Theodore Karp, a student of mine in the Graduate School of New York University, has been a most efficient general assistant and has considerably eased my task by preparing a thematic catalog of the Cambrai manuscript. Although mentioned in the index, Mr. A. Hyatt King of the British Museum, whose equanimity under a barrage of letters and wires has been truly admirable, should be offered an additional expression of my thanks here. His speed and the precise wording of his communications are sincerely appreciated. When, after particularly heavy fire, my good friend cabled to me in answer to an inquiry about Sale's works: "BOTH EXULTANDI MOTET AND MASS ARE IN PATROCINIUM TWELVE STOP WRITING," I felt that finally at least his subconscious self had rebelled.

A few explanatory words about the index: the expression, "Printed

* Maldeghem must have used a later edition of the former; see comments on Nos. 483 and 494 in the index.

also in . . . ,” refers to modern editions. “Same as No. . . .” applies primarily to the music; the text may be different. If a few sources are listed for a composition, the first one entered is normally the one I believe to have been used by Maldeghem. There are, however, some exceptions, as under No. 609, where, having no opinion as to the source he drew upon, I first name the *editio princeps*. The possibility exists, of course, in this instance as in several others, that Maldeghem borrowed from some earlier modern edition. Remarks like that under No. 34, commenting upon errors in the music, are rare: Maldeghem’s digressions from musical accuracy are a subject for a study by themselves, should that ever seem desirable. (We repeat that one of the chief purposes of the present study is to increase the value of the *Trésor* as a preliminary or introductory source.) Also, the fact that Maldeghem begins a text as it appears in the original source is no guaranty that changes are absent later on. So far as it deals with texts, our index limits its concern mainly to incipits, since they suffice to lead an interested investigator to such a source. No thoroughgoing attempt has been made to locate places where a student may find the original text in a modern publication in instances where such a publication gives only the words rather than the complete composition. A few references, however, are given to such material (*cf.* Nos. 506, 525, and 540; see also footnote 4). Dr. René Lenaerts’ *Het Nederlands polifonies lied* contains occasional corrections of Maldeghem’s versions of Flemish texts (*e. g.*, that of No. 556) and also gives some data concerning a number of the Flemish texts with which Maldeghem replaces the originals. Where an identification is based on nothing more than a listing in Eitner’s *Quellen-Lexikon* or his *Bibliographie der Musik-Sammelwerke*, we have tried to make this fact clear. References to Brussels MS 9126 by that number are correct: the designation of this MS as No. 9426 in Professor Van den Borren’s *Inventaire* (*Acta Musicologica* V, 70) is due to a typographical error (*cf. ibid.* VI, p. 121). Since Brussels MSS 228 and 11239 are frequently mentioned, some readers may be interested in knowing that microfilm reproductions of them are easily obtainable from the Photoduplication Service of the Library of Congress as Reel 4 of Dr. Otto Albrecht’s Music Microfilm Archive.¹⁰ I possess such a reproduction myself and, notwithstanding Professor Van den Borren’s complete dependability, have checked against it, in order to satisfy my own conscience, the comments he makes concerning these manuscripts in the *Inventaire*, so far as the comments affect the *Trésor*. Where the *Inventaire* is cited in our index, the page numbers given are those in *Acta Musicologica* V, unless VI is specified.

¹⁰ *Ed’s note:* A positive microfilm with spool and box may be obtained for \$3.25 by writing direct to the Photoduplication Service, giving the information about Dr. Albrecht’s *Archive*. And speaking of microfilms, it seems possible that Mr. Reese’s article may stir up sufficient interest in the *Trésor* itself to warrant the preparation of a complete negative and the sale of positives made therefrom. So far as is known, there are few if any complete sets of the *Trésor* in this country. If persons or institutions interested will let the Editor know, an estimate splitting the cost of the negative will be prepared.

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- DoorE** Van Doorslaer, Georges. "Ludovicus Episcopus: Kapelmeester-Componist (1522-1595)," *De Muziek*, III, 1929, pp. 337-349.
- DoorPM** Van Doorslaer, Georges. *La Vie et les oeuvres de Philippe de Monte*, 1921.

- DoorR** Van Doorslaer, Georges. "Jean Richafort, maître de chapelle-compositeur, 1480?-†1548," *Bulletin de l'Académie royale d'archéologie de Belgique*, 1929, 1930, pp. 103-158.
- DoorRM** Van Doorslaer, Georges. "René de Mel," *Annales de l'Académie royale d'archéologie de Belgique*, LXIX, 1921, pp. 221-288.
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- DTB XXVI Band 34. Jacobus de Kerle: Preces speciales . . .** (1562), ed. by O. Ursprung, 1926.
- EB** *Encyclopaedia Britannica*, 14th ed., 1929.
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- EitHL** Eitner, Robert. "Chronologisches Verzeichniss der gedruckten Werke von H. L. von Hassler und Orlandus Lassus," 1874, *Beilage* to Volumes V and VI of the *Monatshefte für Musikgeschichte*.
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- EitS** Eitner, Robert. *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts*, 1877.
- ELAM** *Edition Laudy*. [Twelve] *Albums of Madrigals*, ed. by Lionel Benson. Ed. Laudy Nos. 171-182.
- ELAM II** *Lasso: Seven Madrigals*, Ed. Laudy No. 172.
- ELAM VIII** *Various Composers: Six Madrigals (Italian School)*, Ed. Laudy No. 178.
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- HawkH** Hawkins, John. *A General History of the Science and Practice of Music*, 5 vols., 1776. New ed., 3 vols., 1853, 1875. References are to the orig. ed.

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- HR** *The Harrow Replicas*, a series of facsimile editions, 1942- .
- HR VI** Philippe Galle et al., *Encomium Musices*, c. 1590; facsimile, 1944.
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- JosqK** *Klaagliederen op den Dood van Josquin*.
- JosqMT** *Motetten*.
- JosqWW** *Wereldlijke Werken*.
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- KemJC** Kempers, K. P. Bernet. *Jacobus Clemens non Papa und seine Motetten*, 1928.
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- KiesT** Kiesewetter, Raphael G. *Die Verdienste der Niederländer um die Tonkunst*, 1829.
- KillK** Killing, Joseph. *Kirchenmusikalische Schätze der Bibliothek des Abbate Fortunato Santini*, 1910.
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- LauC** La Laurencie, Lionel de, A. Mairy, and G. Thibault, ed. *Chansons au luth et airs de cour français du XVI^e siècle*, 1934.
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- Mald** Maldeghem, Robert van, ed. *Trésor musical*, 29 *Années*, 1865-93.
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- MMRF V** *Claudin de Sermisy et al.: Trente et une chansons musicales (Attaignant, 1529)*, 1897.
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- MosV** Moser, Hans Joachim. *Die mehrstimmige Vertonung des Evangeliums, I*, 1931.
- MusR** Musiol, Josef. *Cyprian de Rore*, 1932.
- Obr** *Jakob Obrecht: Werken*, ed. by Johannes Wolf, 1912-21.
- ObrMS** *Missen*.
- ObrMT** *Motetten*.
- ObrWW** *Wereldlijke Werken*.
- PirH** Pirro, André. *Histoire de la musique de la fin du XIV^e siècle à la fin du XVI^e*, 1940.
- ProsM** Proske, Karl et al., ed. *Musica divina*, 8 vols., 1853-74.
- PruP** Prunières, H. "Un Portrait de Hobrecht et de Verdelot par S. del Piombo," *Revue musicale*, III (No. 8), 1922, pp. 193-198.
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- SeiffBZ** Seiffert, Max. "Bildzeugnisse des 16. Jahrhunderts," *Archiv für Musikwissenschaft*, I, 1919, pp. 49-67.
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- SmM** Smith, John Stafford, ed. *Musica Antiqua*, 1812.
- SmijO** Smijers, Albert, ed. *Van Ockeghem tot Sweelinck (Nederlandsche Muziekgeschiedenis in Voorbeelden)*, 1939- . (Published in instalments, of which 4 have appeared to date.)
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- StraM** Van der Straeten, Edmond. *La Musique aux Pays-Bas*, 8 vols., 1867-88.
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- TagA I** Tagliapietra, Gino, ed. *Antologia di Musica Antica e Moderna per Pianoforte*, Vol. I, 1931.
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- VillaT** Villanis, Luigi Alberto. "Alcuni codici manoscritti di musica del secolo XVI posseduti dalla Biblioteca Nazionale di Torino," *Atti del congresso internazionale di scienze storiche, Roma . . . 1903*, VIII, 1905, pp. 319-360, plus 14 pp. of music, including 2 facsimiles.
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- WeckC** Weckerlin, Jean-Baptiste. *Bibliothèque du Conservatoire national de musique et de déclamation: Catalogue bibliographique*, 1885.
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ANNOTATED INDEX

ANONYMOUS OR DOUBTFUL

See also Nos. 99, 102-104, 220, 240, 246, 247, 258, 261, 264, 265, 267, 270, 272, 276-281, 308-312, 315, 318, 319, 323, 324, 326, 327, 330, 336-342, 441, 481, 551, 553.

Sacred

a 4:

1. Ave Regina Coelorum
XVI (1880) 29
Cambrai 124, 132°
2. Pange lingua XVI (1880) 32
Cambrai 17 (see description in CouN, esp. p. 49)
3. O dulcis amica Dei
XVI (1880) 44
Cambrai 124, 133°. Maldeghem prints a *Preludium* immediately before *O dulcis*; in the MS, however, this appears between our Nos. 4 and 567. *O dulcis* is a version, somewhat longer and with an added part, of the 3-part motet printed in VincM, 681; WagG. 246; RoksT, 15; see comments, *ibid.*, xiv. CouN, 81, ascribes the composition to Pipelare; there seems, however, to be nothing in Cambrai 124 (on which the listing in CouN is based) to justify this.
4. Laus Deo XVI (1880) 45
Cambrai 124, 130. Cf. No. 3
5. Beata Immaculata
XVII (1881) 35
Geestelijke ende kerkelijke lofzangen, onderscheiden na de veranderinge des tyds; Bruges, 1620 (according to Maldeghem).
6. Felix Anna; part II: Sancta Anna
XX (1884) 10
Cambrai 124, 47.
a 6:
7. Ave maris stella XVI (1880) 36
Cambrai 17. This piece is actually *a 4*, *a 5*, and *a 6*. Maldeghem gives as source Cambrai 117, but a helpful letter from M. Paul Plantain of the Bibliothèque Municipale of Cambrai says that MS 117 contains no music and that MS 17 is the correct source. CouN, 48f, introduces another element

of confusion. It lists an *Ave maris stella*, but only as *a 4*, and a *Magno salutis gaudio* which Coussemaker says is "a quatre, cinq et six parties." According to M. Plantain, Coussemaker exchanged the two descriptions, and it is actually the *Ave maris stella* that has sections for different numbers of voices.

Secular

a 1:

8. La Buissonette XIX (1883) 9
Cambrai 124, 69°.
a 2:
9. [Duet] XVIII (1882) 21
Cambrai 124, 98°-99 (tenor book).
a 3:
10. Toutes les nuits XIII (1877) 38
Brussels 228, 64°-65. Orig. text: *Je ne scay plus que je doy dire*. Cf. BorI, 125, No. 58. Same as No. 21 *infra*.
11. On ne peut XIII (1877) 39
Brussels 228, 67°-68. Orig. text: *Triste suis de vostre langheur*. Cf. BorI, 125, No. 61. Same as No. 23 *infra*.
12. Pour ung jamais
XXIII (1887) 7
Brussels 228, 50°-51. Cf. BorI, 124, No. 44.
13. Tous nobles cueurs
XXIII (1887) 11
Brussels 228, 51°-52. Ascribed to P. de la Rue in Basevi MS; cf. BorI, 124, No. 45; BurbE, 32, No. 78.
14. A vous non aultre
XXIII (1887) 13
Brussels 228, 52°-53. Ascribed to P. de la Rue in Basevi MS; cf. BorI, 124, No. 46; BurbE, 32, No. 79.
15. Va-t-en, regret XXIII (1887) 15
Brussels 228, 53°-54. Ascribed to Compère in Brussels 11239; cf. BorI, 124, No. 47. Printed also in CW III, 21. Same as No. 196.
16. Se je souspère—Ecce iterum
XXIII (1887) 19
Brussels 228, 56°-57. Cf. BorI, 125, No. 50.
17. Ce pauvre mendiant—Pauper sum
XXIII (1887) 21

- Brussels 228, 58°-59. Cf. BorI, 125, No. 52.
18. O dévots—O vos omnes
XXIII (1887) 23
Brussels 228, 59°-60. Cf. BorI, 125, No. 53. This is the *Compère* motet surviving elsewhere with the *O vos omnes* text only (and in 3 Mss with erroneous attribution to Obrecht; cf. BesN, 24). Printed thus in BesN, 10; RoksT, 19; ObrMT, 173; ScherG, 49 (the last two with ascriptions to Obrecht).
19. L'heure est venue—Circumderunt
XXIII (1887) 25
Brussels 228, 62°-63. Cf. BorI, 125, No. 56. This is only part I of the composition of which No. 20 is part II. Composer: Agricola—named in *Odhecaton*, after which the piece is printed complete in HewO, 389; BoerC, 79.
20. Despitant fortune
XXIII (1887) 27
Brussels 228, 63°-64. Cf. No. 19 *supra*.
21. Je ne scay plus
XXIII (1887) 29
Brussels 228, 64°-65. Cf. No. 10 *supra*.
22. J'ay mis mon cuer
XXIV (1888) 5
Brussels 228, 66°-67. Cf. BorI, 125, No. 60.
23. Triste suis
XXIV (1888) 8
Brussels 228, 67°-68. Cf. No. 11 *supra*.
24. Ne vous chaille
XXIV (1888) 14
Brussels 11239, 28°-29. Cf. BorI, 127, No. 20.
a 4:
25. L'hirondelle
XIII (1877) 40
Brussels 11239, 29°-31. Orig. text: *En doleur en tristesse*. Cf. BorI, 127, No. 21.
26. Ghequetst ben ic
XIV (1878) 10
Cambrai 124, 3°.
27. Mijn hertken heeft
XI (1875) 41
Cambrai 124, 44°; Brussels 228, 16°-17. Orig. text: *Mijn hert heeft*. Ascribed to P. de la Rue in Basevi MS and Petrucci's *Canti C*; cf. BorI, 122, No. 15; BurbE, 15, No. 12; GomO, 123ff. Same as No. 332. Printed also in ObrWW, 64.
28. Il me suffit
XIV (1878) 14
Cambrai 124, 15°. Ascribed to Claudin in EitS 1529f (cf. BarthaN, 565). Printed also, with such ascription, in CommB XII, 12.
29. Bon homme vieil
XV (1879) 23
Cambrai 124, 43. Orig. text: *En souspirant*. Anon. also in EitS 1531 (cf. BarthaN, 565). See MMRFBT VIII, 3.
30. Mais qui est celui
XV (1879) 24
Cambrai 124, 123. Orig. text: *Vous perdez temps*. Printed as Claudin's work in PubAPTM XXIII, 112.
31. Dans son château
XV (1879) 25
Cambrai 124, 45. Orig. text: *Vous savez bien Madame*.
32. Le mois de Mai
XV (1879) 28
Cambrai 124, 43. Orig. Text: *Contre raison*.
33. De la nuit le doux flambeau
XV (1879) 30
Cambrai 124, 120°. Orig. text: *En non sachant*.
34. Que serviront grands thrésors
XV (1879) 38
Cambrai 124, 108°. Orig. text: *Morir d'aimer*. Maldeghem gives the first 3 notes of the superius a third too low.
35. Soupirs ardents
XV (1879) 40
Cambrai 124, 78. Orig. text: *Je vous requiers*.
36. Par le moyen
XVI (1880) 12
Cambrai 124, 127. Orig. text: *En mes ennuis*. Anon. also in EitS 1529f (cf. BarthaN, 565).
37. Les forts
XVI (1880) 14
Cambrai 124, 129° (but 126° in *contratenor*). Orig. text: *Puisque deux cueurs*. Anon. also in EitS 1529g (cf. BarthaN, 565).
38. Femme de sens
XVI (1880) 15
Cambrai 124, 57. Orig. text: *Vivez en paix*.
39. O mère des flatteurs
XVI (1880) 16

- Cambrai 124, 65. Orig. text: *Las, las pourquoi.*
40. Aussi n'est rien XVI (1880) 16
Cambrai 124, 133. Orig. text: *Sy mon malheur.* Maldeghem gives note 3 of the superius a third too low.
41. L'âme est le feu XVI (1880) 18
Cambrai 124, 134. Orig. text: *Languir me fais.* Printed as Claudin's work in CommB XII, 15. See also MMRFBT VIII, 10.
42. La médiocrité XVI (1880) 19
Cambrai 124, 17. Orig. text: *Amour vault trop.*
43. Qui vers le ciel XVI (1880) 20
Cambrai 124, 32° (sup.), 33 (sup. and ten.) Orig. text: *Qu'esse d'amours.*
44. Par les sentiers XVI (1880) 21
Cambrai 124, 34. Orig. text: *Malgré vis.* Anon. also in EitS 1529g (cf. BarthaN, 565).
45. Chacun court XVI (1880) 28
Cambrai 124, 116°. Orig. text: *Trop m'est dure.*
46. Page du roi XVI (1880) 30
Cambrai 124, 108°. Orig. text: *Morir d'aymer.* No. 21 in 1542 collection of Appenzeller's *chansons* (cf. BarthaN, 565).
47. Ce grand Dieu XVI (1880) 32
Cambrai 124, 120°. Orig. text: *Je me contente.*
48. Or tout plaisir XVI (1880) 34
Cambrai 124, 123°. Orig. text: *Sy par souffrir.* Ascribed to Courtois in EitS 1534p (cf. BarthaN, 565).
49. La vertu précieuse XVI (1880) 35
Cambrai 124, 124°. Orig. text: *Celuy à qui mon cuer.* Ascribed to Gombert in EitS 1544h (cf. BarthaN, 565).
50. La volupté XVI (1880) 37
Cambrai 124, 44. Orig. text: *Veuillant aimer.*
51. Aux uns il fait XVI (1880) 38
Cambrai 124, 125. Orig. text: *Plaisir me fuit.*
52. Or, quand la mort XVI (1880) 40
Cambrai 124, 127. Orig. text: *Ce just amour.* Anon. also in EitS 1529f (cf. BarthaN, 565).
53. Tout sceptre XVI (1880) 41
Cambrai 124, 127°. Orig. text: *Tous mes amys.* Anon. also in EitS 1529d (cf. BarthaN, 565).
54. Aussi n'est il blason XVI (1880) 42
Cambrai 124, 128°. Orig. text: *Sy de nouveau.*
55. Le corps malsein XVI (1880) 43
Cambrai 124, 133. Orig. text: *Dieu scet.*
56. Au fond des bois XVI (1880) 45
Cambrai 124, 134°. Orig. text: *Pour parvenir.*
57. Où planterai-je XVI (1880) 46
Cambrai 124, 134°. Orig. text: *O-gnun se duol d'amore.*
58. Celui ne s'aime en rien XVI (1880) 48
Cambrai 124, 135. Orig. text: *Se'l ardo jussi.*
59. Infame XVI (1880) 50
Cambrai 124, 135. Orig. text: *Donna leggiadra e bella.* By Verdelot; printed with orig. text in PubAPTM III, 235.
60. Quand plus un homme XVII (1881) 4
Cambrai 124, 138°. Orig. text: *Jouissance vous donneray.* Ascribed to Claudin in EitS 1531 (cf. BarthaN, 565). See also MMRFBT VIII; SachsMH, Plate XIII.
61. Nos jours XVII (1881) 5
Cambrai 124, 139. Orig. text: *Ces facheulx sotz.*
62. De peut de bien XVII (1881) 6
Cambrai 124, 139°. Orig. text: *Cruelle mort.* Ascribed to Alaire in EitS 1533c (cf. BarthaN, 565).
63. Biens successifs XVII (1881) 10
Cambrai 124, 137. Orig. text: *Just et*

- amer. Anon. also in EitS 1533c (cf. BarthaN, 565).
64. Car à la vérité
XVII (1881) 12
Cambrai 124, 137°. Orig. text: *Cest à grand tort*. Ascribed to Claudin in EitS 1529f (cf. BarthaN, 565).
65. O bien heureux
XVII (1881) 13
Cambrai 124, 140. Orig. text: *Fortune hélas*.
66. Entre mille vertus
XVII (1881) 14
Cambrai 124, 141°. Orig. text: *J'ay le desir*.
67. L'honneur
XVII (1881) 15
Cambrai 124, 141°. Orig. text: *Puisque fortune*. Printed as Claudin's work in MMRF V, 21 (cf. BarthaN, 565).
68. Bien heureux
XVII (1881) 16
Cambrai 124, 142. Orig. text: *Cest grand pitié*. Anon. also in EitS 1529f (cf. BarthaN, 565).
69. Le corps malsein
XVII (1881) 18
Cambrai 124, 143. Orig. text: *Cest grant erreur*. Anon. also in EitS 1529f (cf. BarthaN, 565).
70. Si je me plains
XVII (1881) 20
Cambrai 124, 144. Orig. text: *Auprès de vous*. Ascribed to Jacotin in EitS 1529f (cf. BarthaN, 564).
71. Heil aen den Mensch
XVIII (1882) 3
Cambrai 124, 114. Orig. text: *Ingge-landt enggendt*.
72. O qu'à bon droit
XVIII (1882) 8
Cambrai 124, 144°. Orig. text: *For seullement*. Not identical with any of the several ascribed *Forsseulement* settings; cf. GomO, 17.
73. O bien heureux
XVIII (1882) 10
Cambrai 124, 144. Orig. text: *Vivray tousjours*. Ascribed to Claudin in EitS 1531 (cf. BarthaN, 565) with text: *Vivray je en telle peine*. See MMRFBT VIII, 4.
74. Same piece (transposed)
XVIII (1882) 11
75. Celui est fol
XVIII (1882) 12
Cambrai 124, 145. Orig. text: *Puisqu'en amours*. Printed as anon. also in MMRF V, 95 (cf. BarthaN, 565).
76. L'âme n'endure
XVIII (1882) 13
Cambrai 124, 145°. Orig. text: *Triste et pensif*. Ascribed to Alaïre in EitS 1533c (cf. BarthaN, 565).
77. Tout ce qui est
XVIII (1882) 16
Cambrai 124, 146. Orig. text: *Jamais n'aimeray*. Same as No. 85.
78. Soit que le ciel
XVIII (1882) 18
Cambrai 124, 145°. Orig. text: *A gouverner femmes*.
79. Il est donc vrai
XIX (1883) 3
Cambrai 124, 40. Orig. text: *De nous deux cueurs*.
80. O trop ingrat!
XIX (1883) 4
Cambrai 124, 53°. Orig. text: *Pour se garder de soif*.
81. O doux printemps
XIX (1883) 7
Cambrai 124, 44°, with ascription to Claudin. Orig. text: *Viens tost despitieux*. Anon. in EitS 1529d; included as No. 2 in 1542 collection of Appenzeller's *chansons* (cf. BarthaN, 364).
82. De sin verblijd
XIX (1883) 11
Cambrai 124, 130°. (*Den zin verbeyt*).
83. Sainte Barbe
XIX (1883) 14
Cambrai 124, 45. Ascribed to Janequin in EitS 1538 (cf. BarthaN, 565).
84. Un visage
XIX (1883) 16
Cambrai 124, 114. Orig. text: *Ung visaige couperose*.
85. Mon coeur couvert
XIX (1883) 18
Cambrai 124, 146. Same as No. 77.
86. Réjouissez-vous
XIX (1883) 20
Cambrai 124, 126°. Printed also in ELAM IX, 2.
87. Vous marchez
XX (1884) 3
Cambrai 124, 45°.

88. Ah mon Dieu XX (1884) 6
Cambrai 124, 138°. Orig. text: *Sire dont Dieu*.
89. Vignons vignettes XX (1884) 13
Cambrai 124, 125°. (*Vignon vignette*)
Anon. also in EitS 1529g (*cf. BarthaN*, 565).
90. Amor che deggio XX (1884) 14
Musica divina, Phalèse and Bellère
(EinB 1583²). Printed also in ELAM
VIII, 2.
91. Entrée suis XXII (1886) 8
Brussels 228, 28°-29. *Cf. BorI*, 123,
No. 26.
92. Changier ne veulx XXII (1886) 21
Brussels 228, 43°-44. *Cf. BorI*, 124,
No. 38.
93. Plaine de deuil XXIII (1887) 3
Brussels 228, 48°-49. *Cf. BorI*, 124,
No. 43.
94. Hélas seray-je XXIV (1888) 11
Brussels 228, 37°-38. Orig. text: *Las
helas*. *Cf. BorI*, 124, No. 33.
a 6:
95. Je ne dis mot XXIV (1888) 1
Brussels 228, 65°-66. Maldegheem
prints the hypothetical attribution:
"Pierre de la Rue?" There is nothing
to support this in the source. The MS
gives 3 voices, as stated in *BorI*, 125,
No. 59, but with an indication that each
part is to be worked out in canon (as
in the *Trésor*).
- AGRICOLA, ALEXANDER
- See also Nos. 19, 20, 304, 333-335
- Sacred
- a 4:*
96. Nobis sancte Spiritus III (1867) 19
Bologna, Lic. mus., Q 19, 4°-5; *cf.*
BolC III, 3.
97. Sancte Philippe III (1867) 21
Brussels 9126, 170°-172. *Cf. BorI*, 71,
No. 18.
98. Salve Regina XXIX (1893) 1
Brussels 9126, 138°-143°. *Cf. BorI*,
71, No. 11.
a 5:
99. Haec dies III (1867) 25
Bologna, Lic. mus., Q 19, 5°-6. Anon.
(Composer's name, originally given, has
been deleted.) Unlisted in BolC III,
3f. SmijV deals with MS Q 19 on p.
170, but provides no composer for this.
Secular
- a 3:*
100. Sur tous regrets XI (1875) 46
Brussels 11239, 7°-8. Orig. text: *Les
grans regrets*. *Cf. BorI*, 126, No. 4.
Printed also in HewO, 370, after the
Odhecaton, where the piece is anon.,
as in 5 other sources, and in MarM,
118, where it is ascribed to Hayne van
Ghizeghem, as it is in 3 sources. Agri-
cola receives credit only in the Brus-
sels MS. *Cf. HewO*, 160.
a 4:
101. Si vous m'aimez XI (1875) 43
Brussels 11239, 11°-13. Orig. text:
*Revenez tous regretz—Quis det ut
veniat*. *Cf. BorI*, 126, No. 7 (also
122, No. 18).
102. Misérable est celui XI (1875) 47
Brussels 11239, 13°-14; anon. Orig.
text: *Belle pour l'amour de vous*. *Cf.*
BorI, 126, No. 8. Same as No. 104.
103. Il est bien heureux XXI (1885) 15
Brussels 228, 10°-11; anon. *Cf. BorI*,
122, No. 9.
104. Belle pour l'amour de vous XXIV (1888) 18
Brussels 11239, 13°-14. Same as No.
102.
- APPENZELLER, BENEDICTUS
- See Nos. 46, 81, 257, 259, 260, 262,
263, 266, 268, 269, 271, 273-275
- ARCADELT, JACOB
- Sacred
- a 4:*
105. Ave Maria II (1866) 23
Probably reprinted from the *Recueil*
of the Prince de la Moskowa. Adapted,
evidently by P. L. P. Dietsch (for

- whose use as a composer Wagner was, in 1841, manoeuvred into selling the plans for the libretto of *Der fliegende Holländer* from 2 of the 3 voices of Arcadelt's *Nous voyons que les hommes font tous vertu d'aimer* (*Tiers livre de chansons . . . par bons & sçavans Musiciens*, Le Roy and Ballard, 1554). Cf. Pirro in RdM, VIII (1927), 45; PirH, 260; BorFA, 12. For the *chanson*, see SCMA V, 23.
- a 5:
106. O sacrum convivium
XX (1884) 3
MaldR XX, 3, says this comes from an "Evangelicum dominicarum" at Brussels (Fonds Fétis No. 1685). The reference is evidently to the *Tertius Tomus Evangeliorum*. . . , Montanus and Neuber, 1555; cf. EitS, 139, 386 (which names an additional source).
- Secular
- a 3:
107. Quand je compasse
X (1874) 46
Huitiesme livre . . ., Le Roy and Ballard, 1557. Originally a 4; printed in SCMA V, 74. Maldeghem omits altus.
108. Les gens qui me sauraient prendre
X (1874) 47
Second livre de chansons composé . . . de plusieurs auteurs, Le Roy and Ballard, 1554. Originally a 4. Maldeghem omits altus. Orig. text: *Les yeux qui me sceurent prendre*. This entry was kindly checked for me by Mme. Elizabeth Lebeau of the Bibliothèque Nationale, Paris.
109. Si j'ai deux serviteurs
X (1874) 48
Printed in SCMA V, 79. Other comments same as for No. 107.
110. Si l'on pouvait
X (1874) 49
Printed in SCMA V, 81. Other comments same as for No. 107. (*S'on pouvoit*.)
111. Tout le désir
X (1874) 50
Printed in SCMA V, 77. Other comments same as for No. 107.
112. Soupirs ardans
X (1874) 51
Printed in SCMA V, 70. Other comments same as for No. 107.
- a 4:
113. Il bianco e dolce cigno
XXV (1889) 9
114. Voi ce n'endare al cielo
(*recte* Voi ve n'andate . . .)
XXV (1889) 12
115. Quanta bella (*recte* belta)
XXV (1889) 16
116. Ahi se la donna mia
XXV (1889) 19
117. Io dico che fra voi
XXVI (1890) 1
118. Ancidete mi (*recte* Ancidemi)
XXVI (1890) 4
119. Dunque credete
XXVI (1890) 7
120. Chi potrà dir
XXVI (1890) 10
121. Deh dimmi amor
XXVI (1890) 13
122. Non ch'io non voglio
XXVI (1890) 16
123. Quant'è Madonna
XXVI (1890) 19
124. Felice me
XXVI (1890) 21
125. Giovinetta real (*recte* Giovinetta regal)
XXVI (1890) 24
126. Amor tu sai
XXVI (1890) 27
127. Lodar voi donne
XXVII (1891) 1
128. Deh come pur'al fin
XXVII (1891) 4
129. Os' io potessi donna (*recte* Os'io. . .)
XXVII (1891) 7
130. Che più foco al mio
XXVII (1891) 10
131. Se vi piace Signora
XXVII (1891) 13
132. Il ciel che rado vertu
XXVII (1891) 16
133. Bella Fioretta
XXVII (1891) 19
134. S'il tuo partir (*recte* Se'l . . .)
XXVII (1891) 22
135. Non v'accorgete
XXVII (1891) 25

136. Quanti travagli
XXVII (1891) 23
137. Se per colpa XXVIII (1892) 2
138. Sapete amanti
XXVIII (1892) 4
139. Ahi me (*recte* Ahime)
XXVIII (1892) 6
140. Vero infern'è il mio petto
XXVIII (1892) 9
141. Quand'io penso
XXVIII (1892) 12
- Nos. 113-141 all from Arcadelt's *Primo libro di Madrigali . . . a 4 voci*. Maldeghem states (MaldP XXV [1889], 9) that he has used the Vinc. Bianchi ed. of 1640. No. 113 is printed also in SquireM II, 2; BuH III, 303; etc.; No. 114 in CW V, 16; No. 117 in TromM, 12; GottiM II, 116; No. 18 in EinW, 363; No. 121 in TromM, 8; GottiM II, 110. Though in the *Primo libro . . .* of Arcadelt, No. 123 is evidently not by him, but by C. Festa (*cf.* EitA, 131f); Nos. 129 and 138 by Berchem (*cf.* EitA, 131f; EitJ, 149; EinB, 1570¹⁰, 1576^{*}; VogelV I, 30f); Nos. 135 and 136 by Corteccia (*cf.* VogelV I, 32, 34).

BASTON, JOSQUIN

Secular

a 6:

142. Eheu dolor [Déploration de Lupus]
XII (1876) 3
Concentus . . . Ulhard, 1545. *Cf.* AlbH, 64; MaldP XII (1876), 53.

BARRA. [See HUTINET]

BENEDICTUS. [See HERTOCHS]

BERCHEM, JACOB (*recte* JACHET) VAN

See also Nos. 129, 138

Sacred

a 4:

143. O Jesu Christe I (1865) 12
Bologna, Lic. mus., Q 19, 37°-38. Nos. 143-145 & 147 are by Jachet of Mantua, not by Berchem. *Cf.* BolC III, 3, and No. 146 below.

144. Noe; part II: Angelus ad pastores
XVII (1881) 36
Bologna, Lic. mus., Q 19, 15°-16. By Jachet of Mantua, *cf.* Nos. 143 & 146.
145. Ecclesiam tuam
XVII (1881) 40
Bologna, Lic. mus., Q 19, 26°-27. By Jachet of Mantua, *cf.* Nos. 143 & 146.
146. O vos qui transitis
XVII (1881) 42
Bologna, Lic. mus., Q 19, 17°-18. *Cf.* BolC III, 3, where the name of the composer of this motet—as of Nos. 143-5 & 147—is given merely as “Jachet.” However, the same *O vos . . .* as that given in MaldR (verified by Mr. A. Hyatt King) appears also as No. 22 in Jachet of Mantua's *Motecta*, 1545 (Gardane), thus indicating that “Jachet” in Q 19 must refer to this composer. *Cf.* EitJ, 135.
147. Veni Sancte Spiritus
XVII (1881) 47
Bologna, Lic. mus., Q 19, 21°-22. By Jachet of Mantua, *cf.* No. 146 above.

Secular

a 5:

148. Dat ick mocht van u begeeren
XI (1875) 25
Berchem's *Madrigali a 5 voci* of 1546 (described in EitJ, 146f; VogelV I, 85), p. 17. Orig. text: *Hor mi scacci, hor mi chiami.*
149. Gy nachtegael XI (1875) 29
Same source as No. 148, p. 8. Orig. text: *Quel rossignol.* The entries for Nos. 148 & 149 have been verified against microfilm reproductions of 2 voices, courteously provided by Prof. Napoleone Fanti of the Liceo musicale, Bologna.

a 4:

150. L'aultre jour XXIV (1883) 20
Source given by Maldeghem on p. 20 as *Parangon des Chansons, Onzième livre*, Moderne, 1543. The only known copy of this work, formerly in the Bibliothèque Royale, Brussels, is reported stolen, and hence Maldeghem may be the only available source for some of its contents.

BRUMEL, ANTOINE

See also No. 334

Sacred

a 4:

- 151. O Domine Jesu Christe
II (1866) 43
Bologna, Lic. mus., Q 19, 93°-94. Cf. BolC, III, 3.

- 152. Laudate Dominum (part I only)
XI (1875) 4
Maldegheem may have reprinted this from ForkA II, 629, or KiesT, 48, which likewise give only part I. Early sources: Sistine Chapel MS 42; Petrucci's *Motetti de la corona, Libro I* (1514); Petrejus' *Tomus III Psalmorum* . . . (1542).

- 153. Mass (Kyrie, Gloria, Credo, Sanctus)
X (1874) 35

- 154. Agnus Dei (of the same Mass)
XI (1875) 3

Both 153 & 154 from Bologna, Lic. mus., Q 19, 155°-168. Cf. BolC, III, 3.

Secular

a 4:

- 155. Ach gheldeloos X (1874) 45
Brussels 11239, 8°-9. Orig. text: *Tous les regretz*. Cf. BorI, 126, No. 5.

BULTEL, JACOBUS

Sacred

a 5:

- 156. O lux et Deus (*recte decus*); part II: O singulare praesidium
XXVIII (1892) 14

Tertius Tomus Evangeliorum . . . , Montanus and Neuber, 1555. Maldegheem designates his source for this piece in less detail than that for No. 227, but it is clearly the same. Cf. MaldR XXVIII, 19; also EitS, 139, 435.

CABILLIAU

Secular

a 4:

- 157. L'an et le mois
XVIII (1882) 14
Cambrai 124, 44. Orig. text: *En*

esperant. Printed with that text in CouN, Suppl., 3.

CLAUDE. [See LE JEUNE]

CLAUDIN. [See SERMISY]

CLEMENS NON PAPA

Sacred

a 5:

- 158. Ave verum XX (1884) 6
Lib. V Ecclesiasticarum Cantionum . . . , Susato, 1553; *Tertius Tomus Evangeliorum* . . . , Montanus and Neuber, 1555. The latter is the more likely source, since Maldegheem drew upon it for other pieces, whereas he printed nothing else from Susato's *Lib.V*. Maldegheem's version has been checked against the copy of Susato's *Lib.V*. at the New York Public Library. Cf. KemJC, 98.

Secular

a 4:

- 159. Doux rossignol I (1865) 14
This is, with substitute text, the *Rossignolet qui chantés* in Susato's *Huitiesme livre* . . . 1545 † (and other sources; cf. EitS, 478). Printed also in SmM, 104, with English text only and several variants.

- 160. Je prends en gré
XIV (1878) 30

Cambrai 124, 139. Ascribed to Clemens elsewhere also, but to Janequin in EitS 1540o. Cf. BarthaN, 564.

- 161. Same piece (transposed)
XIV (1878) 32

CLEVE, JOANNES [JEAN] DE

Sacred

NOS. 162, 167-173, 180-182, 186-188, & 194 REPRODUCE NOS. 1-15 COMPLETE OF CLEVE'S *CANTIONES SACRAE* . . . LIB. II, ULHARD, 1559. ‡

a 5:

- 162. Missa Tribulatio XV (1879) 3
II, No. 15.

† Kindly verified for me at the Universitetsbiblioteket, Upsala, by Mr. Erik Hägg.
‡ Full information regarding Cleve's *Lib. I & II* has been made available to me through the great kindness of Monsignor Josef Poll of the Proske Bibliothek, Regens-

- NOS. 163-166, 175-179, 183-185, & 189-193 REPRODUCE NOS. 1-17 COMPLETE OF CLEVE'S *CANTIONES SACRAE . . . LIB I*, ULHARD, 1559.‡
- a 6:*
163. Missa Dum transisset Sab-
batum XIV (1878) 15
I, No. 17.
- a 4:*
164. Doctor bonus; part II: An-
dreas, Christi famulus
XIII (1877) 8
I, No. 5.
165. Ego sum via; part II: Dicit ei
Philippus XIII (1877) 12
I, No. 6.
166. Filiae Jerusalem; part II:
Tunc incipient XIII (1877) 16
I, No. 8.
167. In nomine Jesu; part II:
Rogamus te XIV (1878) 3
168. Miserere mei; part II: Amplius
lava me XIV (1878) 46
169. Adjuva nos XIV (1878) 50
170. Convertimini XV (1879) 29
171. Gregem tuum XV (1879) 32
172. Impia XV (1879) 35
173. Deus quis similis; part II:
Omnes principes XV (1879) 33
Nos. 167-173 are Nos. 2-8, respectively
in *II*.
- a 5:*
174. Regina coeli; part II: Resur-
rexit XIII (1877) 3
. . . *Thesauri musici . . . Liber primus*,
Joanellus (EitS 1568b). Printed also
in CommB IV, 19.
175. Tribulatio XIII (1877) 21
I, No. 9.
176. Gaudeamus XIII (1877) 25
I, No. 10.
177. Doctor bonus; part II: Dilexit
Andream XIII (1877) 29
178. Domine Jesu; part II: Quia
dixisti XIII (1877) 35
179. Domino clamavi; part II: Vide
humilitatem XIII (1877) 39
Nos. 177-179 are Nos. 13-15, respec-
tively, in *I*.
180. Inter natos mulierum; part II:
Fuit homo XV (1879) 47
181. Timete; part II: Divites egue-
runt XVI (1880) 3
182. Inclina: part II: Quoniam
magnus XVI (1880) 8
Nos. 180-182 are Nos. 9-11, respectively,
in *II*.
- a 6:*
183. Alma redemptoris mater; part
II: Tu quae genuisti; part III:
Virgo prius XII (1876) 47
I, No. 12.
184. Dum transisset; part II: Et
valde mane XIV (1878) 8
I, No. 16.
185. Mirabilia testimonia
I (1865) 38
I, No. 11.
186. Spes mea XVI (1880) 15
II, No. 13.
187. Respexit Elias; part II: Si quis
manducaverit XVI (1880) 20
II, No. 14.
- Secular**
- a 4:*
188. Caesaris haec animo; part II:
Sic quoque Fernandus
IX (1873) 16
II, No. 1.
189. Deus non deserit; part II: In
se qui seperant XII (1876) 34
I, No. 7.

burg, and Mr. Carlos Moseley, Music specialist in the U. S. Office of Military Govern-
ment for Bavaria. While I was awaiting this information, Mr. A. Hyatt King cour-
teously checked the copy of *Lib. I* at the British Museum, which has no copy of *Lib. II*.

- a 6:*
190. Forti qui celebres; part II:
Sub te Turca ferox I (1865) 23
I, No. 1.
191. Carole, sceptrigeri patris
I (1865) 28
I No. 4.
192. Si data conveniunt
IX (1873) 7
I, No. 2.
193. Principis Ausoniae filii; part
II: Vade celer IX (1873) 10
I, No. 3.
194. Caesaris haec animo; part II:
Sic quoque Fernandus
IX (1873) 20
II, No. 12.

COMPÈRE, LOYSET
See also Nos. 15, 18, 554

Secular

- a 3:*
195. Venez, ami XIII (1877) 30
Brussels 11239, 4°-6. Orig. text: *Venez regrets*. Cf. BorI, 126, No. 2. Printed also in HewO, 333, GomC, 104; and (after MaldP) RieH II¹, 345.
196. Va-t-en, regret, va, quitte ma demeure XIII (1877) 32
Brussels 228, 53°-54. Orig. text: *Vatens regret a celuy*. Cf. BorI, 124, No. 47. Same as No. 15 above.
197. Recueillez-vous XIII (1877) 34
Brussels 11239, 2°-4. Orig. text: *Alles regrets*. Anon. in Brussels MS and 14 other sources; by Hayne van Ghizeghem according to 8 sources; none credit Compère. Cf. HewO, 155; BorI, 125f, No. 1. Printed also in DrozP, 49; GomO, Suppl., 3; HewO, 341; VillaT, App. I, 1 (fac. after Turin MS qm III, 59), 2 (transcr.).
198. Sourdes regretz XXIII (1887) 17
Brussels 228, 54°-55. Anon. in Brussels MS, but ascribed to Compère in Basevi Codex, No. 45. Cf. BorI, 125, No. 48; BurbE, 26, No. 65.

CORNETS, PIERRE DES

Secular

- a 4:*
199. Reveille-toi XVII (1881) 8
Cambrai 124, 133°. Printed also in CouN, Suppl., 6. (*Resveille toy*)

CORTECCIA, FRANCESCO

See Nos. 135, 136

COURTOIS, JEAN

See No. 48

CRECQUILLON, THOMAS

See also No. 243

Sacred

- a 4:*
200. Super montem; part II: Judea et Jerusalem XII (1876) 32
Aachen, Stiftskapitel, MS Chorb. II. Cf. EitQ III, 100.
- a 5:*
201. Dum aurore (*recte aurora*) XII (1876) 23
Evidently = *Dum aurora* in EitS 1554g. Cf. EitS, 499.
202. Ave virgo; part II: Omnes sanctus (*recte Omnis sanctis*) XII (1876) 27
Lib. VIII Ecclesiasticarum Cantionum . . . , Susato, 1553. Checked against copy belonging to the New York Public Library.
203. Nigra sum; part II: Posuerunt me XII (1876) 37
Lib. X. Ecclesiasticarum Cantionum . . . , Susato, 1555, and 3 other sources; cf. EitS, 502. Checked against copy in the New York Public Library.

Secular

- a 4:*
204. C'est un grand tort I (1865) 17
Neufiesme livre . . . , du Chemin (EitS 1551e). Orig. text: *C'est à grand tort*; cf. BarthaP, 512. EitS, 497, equates the *C'est à grand tort* settings in 1551e, 1554t, and 1555n, but must be at least partly in error, since LauC, xlviif,

- states that the lute-song version printed *ibid.*, 81, is very close to 1554t, but the former differs considerably from MaldP I, 17.
205. Je suis contrainct VIII (1872) 42
Quatriesme Livre des chansons à quatre parties . . ., Phalèse, 1555, No. 20. Orig. text: *Contrainct je suis*. Kindly verified at the British Museum by Mr. A. Hyatt King.
206. En espérant XIV (1878) 16
 Cambrai 124, 6°.
207. *Same piece* (transposed) XIV (1878) 18
208. Qui la dira XIV (1878) 17
 Cambrai 124, 126.
209. Si j'ay l'amour XXIV (1888) 26
 Untraced.
a 5:
210. Carole magnus erat XII (1876) 15
 Evidently = *Carole . . .* in EitS 1554g. Cf. EitS, 497.
211. Quis te victorem dicat; part II: Non te hostis XII (1876) 21
 Evidently = *Quis . . .* in EitS 1554g. Cf. EitS, 504.
- DES PRÉS (recte PREZ), JOSQUIN**
 See also No. 304
Sacred
a 4:
212. Ave Maria II (1866) 12
 13 sources; see JosqMT I, *Bundel 1*, p. xiii. Printed also in JosqMT I, 1; CasR II, 10; PubAPTM XVI, 318 (after Glareanus' *Dodekachordon*, as evidently, according to the indications of the text, is Maldeghem's edition).
213. Cum sancto spiritu XVI (1880) 46
 Cambrai 124, 141. This is from the *Missa De Beata Virgine*; cf. CW XLII, 16.
214. Missus est Gabriel XVI (1880) 47
 11 sources; see JosqMT I, *Bundel III*, p. xiii. Maldeghem may well have drawn on Brussels 9126, 177°-178. Printed also in JosqMT I, 82.
a 5:
215. Stabat mater; part II: Eja mater III (1867) 27
 21 sources; see JosqMT II, *Bundel VIII*, p. viii-xii. Maldeghem used Brussels 9126, 160°-164. Printed also in JosqMT II, 51; AmbG V, 61; Borda, *Motets*, III, 91.
- Secular**
a 4:
216. Vivrai-je XIV (1878) 12
 Cambrai 124, 15°.
217. Mille regrets XV (1879) 27
 Cambrai 124, 131, where it is anon.; concerning 7 other sources, see JosqWW I, *Bundel III*, p.xi. Printed also in JosqWW I, 63; PubAPTM VI, 105.
218. L'homme armé XX (1884) 16
 Petrucci, *Canti B*, 2. Printed also in WeckC, 394; ChilS, 21.
219. Plus nuls regrets XXII (1886) 5
 Brussels 228, 27°-28; concerning 12 other sources, see JosqWW I, *Bundel III*, p.xiii. Printed also in JosqWW I, 74.
220. Plusieurs regrets XXII (1886) 19
 Brussels 228, 42°-43, where the piece is anon., nor is it the same as the *Plusieurs regrets (a 5)* by Josquin printed in JosqWW I, 15; cf. BorI, 124, No. 37.
a 5:
221. Nymphes des bois (Déploration de J. van Ockeghem) XII (1876) 11
 3 sources; see JosqWW I, *Bundel II*, p.xii. Maldeghem's text is that of Susato's *Septiesme livre . . .*, 1545. Printed also in JosqWW I, 56; ForkA II, 542; BuH II, 481; EB XVI, 8.
- EPISCOPIUS, LUDOVICUS**
Sacred
a 4:
222. Salve Regina XI (1875) 9
 Aachen, Stiftskapitel, MS Chorb. 3, 107. Cf. DoorE, 348; EitQ III, 342.

FAIGNIENT, NOEL**Secular***a 4:*

223. Basciami XIII (1877) 15

224. Questi ch'inditio
XIII (1877) 18223 & 224 are from *Harmonia celeste*
. . . *raccolta per . . . Pevernage . . .*,
Phalèse and Bellère. See EinB 1583¹,
but see Nos. 483 & 494 *infra*.225. Le seul espoir
XXVIII (1892) 17Evidently = *Le seul espoir* in EitS
1597g. Cf. EitS, 544.226. Le tien espoir
XXVIII (1892) 19Evidently = *Le tien espoir* in EitS
1597g. Cf. EitS, 545.**FESTA, COSTANZO**

See No. 123

FEYS, ARNOLDUS**Sacred***a 5:*227. Emendemus in melius; part
II: Peccavimus XXVIII (1892) 1
MaldR XXVIII, xix, states that this
comes from Fonds Fétis No. 1685 at the
Bibliothèque royale, Brussels. MaldR
XX, 3, indicates that this no. applies
to the *Tertius Tomus Evangeliorum*
. . . , Montanus and Neuber, 1555.
See comments under No. 106; also
EitS, 554.**FOSSA, JOANNES DE****Sacred***a 4:*228. Litaniae de Beata Maria
II (1866) 8*Thesaurus Litaniarum* . . . Book II,
Victorinus, 1596. Printed also in ProsM,
Annus I, IV, 323.**GHEERKIN****Secular***a 4:*229. Mon pauvre coeur
XV (1879) 42Cambrai 124, 46°. Orig. text: *Mon petit*
coeur. Cf. BarthaN, 564.230. Si je l'amais XV (1879) 43
Cambrai 124, 134. Orig. text: *A vous*
me rens.231. Ton amitié XV (1879) 45
Cambrai 124, 119°. Orig. text: *Helas*
malheur.232. Le mois de Mai XV (1879) 47
Cambrai 124, 121°. Orig. text: *Contre*
raison.233. Nature a pris XV (1879) 49
Cambrai 124, 42°. Orig. text: *Langueur*
d'amours.234. Het was mij wel te voren
gezeyt XV (1879) 51
Cambrai 124, 136. Printed also in
CouN, Suppl., 15.235. *Same piece* (duplication; not
a transposition) XXV (1889) 5**GHIZEGHEM, HAYNE VAN**

See Nos. 100, 197

GOMBERT, NICOLAS

See also No. 49

Sacred*a 4:*236. Salve Regina (Diversi diversa
orant) II (1866) 3
3 sources; see SchmidtG, 367. Printed
also *ibid.*, Suppl., 23.237. Ave Sanctissima XX (1884) 18
Cambrai 124, i°. 13 additional sources;
cf. SchmidtG, 362.*a 5:*238. Pater noster XII (1876) 15
8 sources (including EitS 1554h, which
may well be Maldeghem's source); see
SchmidtG, 366.239. Ave Maria XX (1884) 15
5 sources; see SchmidtG, 362.*a 6:*240. Ave Maria XVI (1880) 49
Evidently spurious; see SchmidtG,
358, 370; EppN, 85f.**Secular***a 4:*241. Genuchelijcke dingen
XI (1875) 23*Trente et huyt chansons* . . . , Attain-
gnant (EitS 1529b). Orig. text: *Gris*
et tanne me fault. Cf. SchmidtG, 368.

242. Si je me plains XIV (1878) 19
Cambrai 124, 42.
243. Force sera XIV (1878) 21
Cambrai 124, 121. Ascribed to Crecquillon in EitS 1544g; cf. BarthaN, 564.
244. En espoir XIV (1878) 23
Cambrai 124, 40. Also in EitS 1533a; cf. EitS, 598; SchmidtG, 368.
245. Page du roi XIV (1878) 25
Cambrai 124, 14°. Orig. text: *Plus en sera garde*. Cf. SchmidtG, 369. (Concerning a motet adaptation, see *ibid.*, 365.)
246. Je n'en puis plus
XIV (1878) 27
Cambrai 124, 14°, where it is anon.
247. *Same piece* (transposed)
XIV (1878) 28
248. Hors envieux XVII (1881) 3
Cambrai 124, 144°. Concerning 5 other sources, see SchmidtG, 369.
a 6:
249. Sous l'ombre d'un maronnier
XI (1875) 20
Selectissimae . . . cantiones . . ., Krieststein (EitS 1540g). Orig. text: *En l'ombre d'un buissonnet*. Cf. BarthaP, 517; SchmidtG, 368; the latter is incorrect in stating that this work is in the Cambrai MS.
a 8:
250. Qui ne donnerait XI (1875) 16
Selectissimae . . . cantiones . . ., Krieststein (EitS 1540g). Orig. text: *Qui ne l'aymeroit*. Cf. BarthaP, 517; SchmidtG, 369.

GOUDIMEL, CLAUDE

Sacred

a 4:

251. Domine quid multiplicati
III (1867) 15
3 sources; cf. BrenG, 37f, 40. Printed also in BuH III, 267; etc. (cf. BrenG, 45). Maldeghem's version has been checked against the *Lib. IV Ecclesiasticarum Cantionum . . .*, Susato, 1553.

‡ Also *Venia* in the heading should be *Nenia*. (This is Appenzeller's Lament on the death of Josquin.)

252. A la voix III (1867) 18
This is *Ainsi qu'on oit le cerf bruire* (Psalm 42) from the *Pseaumes . . .* of 1565, with a substitute French text; cf. GoudP (unpaginated). (Identified by I. L. Domingos.) Maldeghem gives also the German text of Lobwasser. Evidently he printed from a German source and added the *A la voix* text to that of Lobwasser.

a 12:

253. Salve Regina III (1867) 3
MaldR III, 43, states that this work was found "dans les archives du Vatican." It is not, however, listed in HabV. Perhaps the copy used is the one reported by Baini as having been in the Oratory of Santa Maria in Vallicella; cf. BrenG, 45.

Secular

a 3:

254. Je ne t'accuse point
XI (1875) 3
Huitiesme livre . . ., Le Roy and Ballard, 1557. Originally *a 4*, but Maldeghem omits altus. Cf. BrenG, 39f, 46.
255. Où planterai-je le mai
XI (1875) 4
Sixiesme livre . . ., Le Roy and Ballard, 1556. Orig. text: *Si planteray je le may*. Originally *a 4*, but Maldeghem omits altus. Cf. BrenG, 39, 46.
256. Si c'est un grand tourment
XI (1875) 5
Huitiesme livre . . ., Le Roy and Ballard, 1557. Originally *a 4*, but Maldeghem omits altus. Cf. BrenG, 39f, 46.

HAYNE. [See GHIZEGHEM]

HERTOGHS, BENEDICTUS

[recte BENEDICTUS

APPENZELLER; cf. p. 76]

Secular

a 4:

257. Musae Jovis; part II: Serena
(recte Severa) mors‡
XIV (1878) 34

- Cambrai 124, 131°-132. Printed also in JosqK, 4 (see *ibid.*, v, about another source); BuH II, 513; ForkA II, 608.
258. Myn hertken XIV (1878) 38
Cambrai 124, 23°, where the piece is anon.; contratenor marked *si placet*. Not the same as No. 27 (= 332); the same (as stated in BarthaN, 565) as the version (printed in GomO, Suppl., 86) from Formschneyder's *Trium vocum carmina* with added part. Printed also in LenN, Suppl., 38.
259. Quand de Noël
XIV (1878) 40
Cambrai 124, 122. Orig. text: *Qui l'ara*. Cf. BarthaN, 364.
260. Au fond des bois
XIV (1878) 42
Cambrai 124, 122°. Orig. text: *Au fond d'enfer*. Cf. BarthaN, 364.
261. De la nature XIV (1878) 43
Cambrai 124, 122; anon. Orig. text: *Sy la nature*.
262. Considérant que par droite mesure
XIV (1878) 44
Cambrai 124, 16.
263. Same piece (transposed)
XIV (1878) 46
264. N'allez-vous pas, troubadour
XIV (1878) 48
Cambrai 124, 87; anon. Orig. text: *Tant voeulles vostre amant*.
265. Same piece (transposed)
XIV (1878) 49
266. On dit bien vrai XV (1879) 8
Cambrai 124, 120. Orig. text: *Contre raison*. Cf. BarthaN, 564. Maldeghem's second voice not same as original.
267. A bien dire XV (1879) 11
Cambrai 124, 23° & 45°; i.e., it appears twice; anon. in both places. Orig. text: *A bien parler*.
268. D'être païen XV (1879) 12
Cambrai 124, 42°. Orig. text: *De moy n'aurez aucun allegement*.
269. Mon cher troupeau
XV (1879) 14
Cambrai 124, 117°. Orig. text: *Humble se tient*.
270. Heil hem XV (1879) 17
Cambrai 124, 143; anon. Orig. text: *Herte en zynne*. Printed with that text in LenN, Suppl., 43.
271. En espérant XV (1879) 18
Cambrai 124, 87. Orig. text: *A vous me rends*. Cf. BarthaN, 564.
272. Grootmachtig God!
XV (1879) 20
Cambrai 124, 19; anon. Orig. text: *C'est donc par moi*.
273. Petite fleur XV (1879) 22
Cambrai 124, 46. Maldeghem's third voice is not the same as the original.
274. Il n'y a qu'un seul Dieu
XVIII (1882) 5
Cambrai 124, 117. Orig. text: *Pourquoy languir*. Cf. BarthaN, 564.
a 4 (instrumental):
275. Danse, Pavane, La Rote
XV (1879) 3
Cambrai 124, 137°. Orig. title merely *Pavane* (not *La Rote*); cf. No. 277.
276. Danse, Pavane, La Fasane
XV (1879) 4
Cambrai 124, 135°; anon. Orig. title merely *Pavane* (not *La Fasane*); cf. No. 279.
277. Danse, Pavane XV (1879) 5
Cambrai 124, 136; anon. Orig. title: *Pavane La rote*.
278. Danse, Pavane XV (1879) 6
Cambrai 124, 136°; anon. Maldeghem changes tenor.
279. Danse, Pavane XV (1879) 6
Cambrai 124, 137; anon. Orig. title: *La fasane Pavane*. Maldeghem changes tenor.
280. Basse danse XV (1879) 7
Cambrai 124, 138; anon. Orig. title: *Basse danche*.
281. Basse danse XV (1879) 8
Cambrai 124, 138; anon. Orig. title: *Autre basse danche*.

HOLLANDE, JEAN DE

Secular

a 4:

282. Le rossignol XVI (1880) 22
Cambrai 124, 129. Orig. text: *On a mal dit*. The identifications of Nos. 282-285 in BarthaN, 564, are incorrect.

283. Du vrai fumeur
XVI (1880) 23
Cambrai 124, 135°. Orig. text: *Paine et travail*. Cf. No. 282.
284. O malheureux XVI (1880) 25
Cambrai 124, 131. Orig. text: *Si tu te plains*. Cf. No. 282. (This is a *Response* to No. 567.)
285. Qui veut nombrer
XVI (1880) 27
Cambrai 124, 128. Orig. text: *O cueur ingrat*. Cf. No. 282.
- HUTINET [HOTINET BARRA]**
Sacred
a 4:
286. Peccantem me XX (1884) 13
Bologna, Lic. mus., Q 19, 8°-9. Cf. BolC III, 3.
- JACHET DE MANTUA**
See Nos. 143-147
- JACOTIN**
See No. 70
- JANEQUIN, CLÉMENT**
See Nos. 83, 160
- JOSQUIN. [See DES PRÉS]**
- JUNCKERS, GOSSEN**
Sacred
a 4:
287. Misit me; part II: Cibavit eum
Dominus XXI (1885) 25
MaldR XXI, 25, says this comes from an "*Evangelium dominicorum et festorum*" at Brussels. The reference is evidently to the *Tertius Tomus Evangeliorum . . .*, Montanus and Neuber, 1555; cf. EitS, 139, 649, which names as an additional source, the *Lib. III Ecclesiasticarum cantionum . . .*, Susato, 1553, in which the composer's name is spelled "Jonckers"; the piece as given in MaldR has been checked against the copy of the Susato print at the New York Public Library.
- KERLE, JACOB DE**
Sacred
a 4:
288. Missa Pro defunctis
XXII (1886) 3
289. Missa Regina coeli
XXIII (1887) 3
290. Missa Ut re mi fa sol la
XXIV (1888) 1
291. Missa De Beata Virgine
XXV (1889) 1
a 5:
292. Missa Lauda Sion salvatorem
XXVI (1890) 1
293. Missa Resurrexit pastor bonus
—Kyrie, Gloria, Credo
XXVII (1891) 1
294. Missa Resurrexit pastor bonus
—Sanctus, Agnus
XXVIII (1892) 32
- The 6 Masses above, Nos. 288-294, comprise the entire contents of Kerle's *Sex Missae . . .*, 1562. (DTB XXVI, lxiv, erroneously states that MaldR omits the "Requiemsmesse.") The Hosanna II and Agnus of No. 291 are *a 5*; the Agnus of No. 292 is *a 6*; that of No. 294, *a 8*. No. 289 is printed also in CasAP II, 207; BordA, *Messes*, II, No. 12. No. 290 is printed separately by Verlag Schwann, ed. by M. Zanon.
295. Te Deum I (1865) 1
296. Domine quid multiplicati;
part II: Tu autem. Domine; part III: Voce mea ad Dominum
I (1865) 7
297. Venite ad me; part II: Tollite jugum meum; part III: Et invenietis requiem XVII (1881) 3
298. Egressus Jesus; part II: Et praecurens; part III: Et Zachae
XVII (1881) 7
299. Similitudo; part II: Facies autem bovis XVII (1881) 12
300. Cum autem esset; part II: Ecce video XVII (1881) 16
301. Super omnia ligna; part II: O crux benedicta XVII (1881) 20
The seven works above, Nos. 295-301, are all in Kerle's *Selectae quaedam Cantiones sacrae modis musicis . . .*, 1571. This fact has kindly been verified

for me at the British Museum by Mr. A. Hyatt King. Regarding other reprints of the *Te Deum*, which survives in several sources, see DTB XXVI, lxiv.

LAPPERDEY, PHILIPPE

Secular

a 4:

302. Tant plus un bien
XVIII (1882) 19
Cambrai 124, 124°. Orig. text: *Pour avoir mys*. Cf. BarthaN, 564.

LA RUE, PIERRE DE

See also Nos. 13, 14, 27

Sacred

a 3:

303. Cum coelum XIX (1883) 12
Untraced
304. In pace; part II: Si dederō;
part III: Si sumpsero
XIX (1883) 15
Brussels 11239, 31°-35. Actually 3 separate pieces, all anon. in this source, where they appear successively (hence Maldeghem's error). *In pace* (which in some sources has French text in upper voices) is ascribed to Agricola in Petrucci's *Canti C* (cf. listing of *Que vous madame* and fn. 11 in SartP, 72) but to Josquin in 6 sources. This information has been kindly supplied by Dr. Helen Hewitt. *Si dederō* is by Agricola; cf. BorI, 127, No. 23; HewO, 154. Printed *ibid.*, 339; ObrMS III, 55. *Si sumpsero* is by Obrecht; cf. BorI, 127, No. 24. Printed also in ObrMT, 175.

a 4:

305. Salve, Regina XVIII (1882) 3
Evidently = *Salve* . . . in Munich Mus. Ms. 34, described in MaiM, 58, as being a canon a 4, as is No. 305.
306. Gaude Virgo; part II: Gaude cara sponsa XVIII (1882) 7
This is the *Gaude* . . . in Brussels 9126, a fact courteously confirmed by a communication from Professor Charles van den Borren. Cf. BorI, 71, No. 16.
307. Vexilla Regis—Passio Domini XVIII (1882) 17
Brussels 11239, 14°-15 (also in Brussels 228, 29°-30, but anon. there). Cf.

BorI, 123, No. 27; 126, No. 9. Printed also in SmijO, 127; MosV, 52 (after MaldR).

308. Dulces exuviae

XVIII (1882) 18

- Brussels 228, 24°-25; anon. Cf. BorI, 123, No. 22. BurbE, 24, describes a *Dulces* . . . by de Orto in the Basevi MS at Florence and states that it is also in this Brussels MS. The latter MS, however, contains 2 settings of *Dulces* . . . , and the setting by de Orto is the one on fol. 30°-31 (cf. BorI, 123, No. 28), not the one printed in MaldR.
309. Anima mea XVIII (1882) 20
Brussels 228, 47°-48; anon. Cf. BorI, 124, No. 42.
310. Fama malum XIX (1883) 3
Brussels 228, 31°-32; anon. Cf. BorI, 123, No. 29. Printed also in PubAPTM IX, 81; see StrunkV, 488.
311. Sancta Maria XIX (1883) 5
Brussels 228, 25°-26; anon. Cf. BorI, 123, No. 23.
312. Doleo super te XIX (1883) 10
Brussels 228, 39°-40; anon. Cf. BorI, 124, No. 35. Printed also in MosV, 16 (after MaldR).
313. Salve, Regina XIX (1883) 23
Brussels 9126, 136°-138. Cf. BorI, 71, No. 10. Same as No. 314 *infra*.
314. *Same piece* (duplication; not a transposition) XXIX (1893) 17
a 5:
315. Maria, mater XIX (1883) 7
Brussels 228, 23°-24; anon. Cf. BorI, 123, No. 21.
316. Et exultavit (Magnificat)
XXIX (1893) 23
Brussels 9126, 148°-154. Cf. BorI, 71, No. 13. See also RoediN, 35, No. 70.
a 6:
317. Ave Sanctissima
XVIII (1882) 13
Brussels 228, 1°-2; anon. Cf. BorI, 121, No. 1. Printed in ScherG, 93, and SmijT III, 166 (after *Liber tertius*, [1534], of Attaignant's motet-book series) as by Verdelot. RubMM, 8, holds that Verdelot's "authorship is impossible, since the mass [based by

La Rue on the motet] was written before 1513." However, if PruP is correct in claiming that a portrait by del Piombo shows Obrecht (d. 1505) and Verdelot together, he is older than is often thought and the motet may be his.

318. Proh dolor! XIX (1883) 20
Brussels 228, 33°-35; anon. Cf. BorI, 123, No. 31.

Secular

a 3:

319. Il me fait mal XXII (1886) 27
Brussels 228, 46°-47; anon. Cf. BorI, 124, No. 41. Printed also in BordTC, No. 2 (with ascription to La Rue; after MaldP?).

a 4:

320. Vous tous regrets
XX (1884) 16
Brussels 11239, 9°-11, with ascription to La Rue, as in Petrucci's *Canti B*; also in Brussels 228, 9°-11, but anon. there. Orig. text: *Tous les regrets*. Cf. BorI, 121, No. 2; 126, No. 6.

321. De l'oeil de la fille du Roy
XX (1884) 18
Brussels 228, 4°-5; anon., but ascribed to La Rue in the Basevi MS. Cf. BorI, 121, No. 3; BurbE, 14, No. 7.

322. Ce n'est pas jeu
XX (1884) 21
Brussels 11239, 23° (incomplete, but with ascription to La Rue, as in Petrucci's *Canti B*); Brussels 228, 5°-6 (anon.). Cf. BorI, 121, No. 4; 126, No. 16.

323. Regrets de la nature ennemis
XX (1884) 23
Brussels 228, 6°-7; anon. Orig. text: *Secretz regrets*. Cf. BorI, 121, No. 5.

324. Deuil et ennui XXI (1885) 3
Brussels 228, 7°-8; anon. Cf. BorI, 121, No. 6.

325. Bien plus secret XXI (1885) 5
Brussels 228, 8°-9; anon., but ascribed to La Rue in the Basevi MS. Orig. text: *Trop plus secret*. Cf. BorI, 121, No. 7; BurbE, 23, No. 39.

326. Ce m'est tout un
XXI (1885) 7

Brussels 228, 12°-13, anon. Cf. BorI, 122, No. 11.

327. Quand il survient
XXI (1885) 9

Brussels 228, 14°-15; anon. Cf. BorI, 122, No. 13. Printed also in CW III, 32 (after MaldP).

328. Autant en emporte le vent
XXI (1885) 11

Brussels 228, 9°-10; anon., but ascribed to La Rue in the Basevi MS. Cf. BorI, 122, No. 8; BurbE, 15, No. 10. Printed also in CW III, 27 (after MaldP).

329. Pourquoi non XXI (1885) 13
Brussels 228, 11°-12; Brussels 11239, 18°-20; anon. in both, but ascribed to La Rue in the *Odhecaton* and 5 other sources. Cf. HewO, 135; BorI, 122, No. 10; 126, No. 12. Printed also in HewO, 252; CW III, 29 (after MaldP).

330. Pour ce que je suis
XXI (1885) 17
Brussels 228, 13°-14; anon. Cf. BorI, 122, No. 12.

331. Je n'ay deuil XXI (1885) 19
Brussels 228, 15°-16; anon., but ascribed to Ockeghem in Basevi MS and Petrucci's *Canti C*. Cf. HewO, 148; BorI, 122, No. 14; BurbE, 19, No. 28. BorI states, on Dr. R. Haas' authority, that the cantus and bass of the Brussels 228 and *Canti C* versions begin alike but that the incipits of the tenor and contratenor of the 2 sources differ. This is incorrect. The 2 versions are the same with only minor variants, to judge from the comparison of a microfilm of the Brussels MS with *Canti C* as given in AmbG V, 10.)

332. Mijn hert XXI (1885) 21
Brussels 228, 16°. Same as No. 27 *supra*.

333. Je n'ay deuil XXI (1885) 23
Brussels 228, 20°-21; anon., as in 4 other sources, but ascribed to Agricola in the *Odhecaton* and 8 other sources. This is only part I of the piece (see No. 335). Cf. HewO, 147; BorI, 123, No. 19. Printed also (complete) in HewO, 302.

334. Du tout plongiet—Fors seulement
XXI (1885) 27

- Brussels 228, 18°-19; anon., but ascribed (with *Fors seulement* text only) to Brumel in 3 sources and to Agricola in 1. Cf. BorI, 122, No. 17; GomO, 19. Printed also (as Brumel's) in ObrWW, 85.
335. Car Dieu voulut
XXI (1885) 29
Brussels 228, 21°-22. This is part II of No. 334, *q.v.*
336. Soubs ce tombel
XXII (1886) 3
Brussels 228, 26°-27; anon. Cf. BorI, 123, No. 24. Printed also in DrozP, 70.
337. C'est ma fortune
XXII (1886) 12
Brussels 228, 36°-37; anon. Cf. BorI, 124, No. 32.
338. Hélas
XXII (1886) 13
Brussels 228, 38°-39; anon. Cf. BorI, 124, No. 34.
339. Aprez regrets
XXII (1886) 23
Brussels 228, 44°-45; anon. Cf. BorI, 124, No. 39.
340. Me faudra il
XXII (1886) 25
Brussels 228, 45°-46; anon. Cf. BorI, 124, No. 40.
a 5:
341. Quant il advient
XXII (1886) 10
Brussels 228, 32°-33; anon. Cf. BorI, 123, No. 30.
342. Cueurs désolez—Dies illa, dies ire*
XXII (1886) 15
Brussels 228, 40°-42; anon. Cf. BorI, 124, No. 36. Printed also in CW III, 34 (after MaldP).
- LASSO, ORLANDO DI
Sacred
a 4:
343. Ave Jesu
III (1867) 34
In the *Magnum opus musicum*, Henricus, 1604, after which this is printed in LassoW I, 102, the text is *Ave Maria*; Maldeghem must have used Lasso's *Selectissimae Cantiones* . . .
- quinque et quatuor vocibus compositae*, Gerlach (EitHL 1568a), in which the text is *Ave Jesu* (cf. LassoW I, xxiii, No. 82).
344. Tribulationem; part II: Convertere
III (1867) 36
Sources include EitHL 1568a and *Mag. op. mus.* (cf. LassoW III, xxi, No. 122). Printed also in LassoW III, 8; CommM VIII, 95.
345. Cognovi, Domine
III (1867) 40
Sources include EitHL 1568a and *Mag. op. mus.* (cf. LassoW I, xxiv, No. 109). Printed also in LassoW I, 147; CommM VIII, 88.
346. Ave Regina
XII (1876) 45
First pub'd in *Mag. op. mus.* (cf. LassoW, I, xxiii, No. 72). Printed also in LassoW I, 79; ProsM, *Annus I*, III, 510.
347. Laudent Deum
XVI (1880) 52
"Picture motet" (cf. SeiffBZ, 50, 60). *Mag. op. mus.*, No. 114 (cf. LassoW III, xxii, No. 144). Printed also in LassoW III 58; SeiffN I, 9; CommM IX, 51. (SeiffN and SeiffBZ include picture.)
348. Regina coeli
XXIV (1888) 27
First pub'd in *Mag. op. mus.* (cf. LassoW I, xxiii, Nos. 73-74). Printed also in LassoW I, 81; BordA, *Motets*, III, 76.
Secular
a 4:
349. Lorsque je chante
I (1865) 1
Meslanges . . . , Le Roy and Ballard, 1576†; about other sources, see LassoW XII, lii, No. 54. Orig. text: *En m'oyant chanter*. Printed also in LassoW XII, 106; ExFR II, 18.
350. Vous qui brillez
I (1865) 3
Untraced.
351. Alme nemes
III (1867) 3
Sources include EitHL 1568a and *Mag.*

* This order of these 4 words appears in MaldR and the MS, but is changed in CW III.

† The complete contents of the *Meslanges* . . . are listed in LassoW XII, xlvf.

- op. mus.* (cf. LassoW III, xxiii, No. 169). Maldeghem probably used former, which has *Alme nemes* text, whereas latter has *Alme deus* text. Printed also in BuH III, 317 (. . . *nemes*); LassoW III, 93 (. . . *deus*).
- NOS. 352-370, WHATEVER OTHER SOURCES THEY MAY APPEAR IN, ARE ALL INCLUDED IN THE *MESLANGES . . .*, LE ROY AND BALLARD, 1576.
352. Fertur in conviviis
 III (1867) 5
 Sources include 1568a; also *Mag. op. mus.*, after which this piece is printed in LassoW III, 99, and in which text is bowdlerized by Lasso's sons. MaldP gives text in its earlier form.
353. A ce matin ce serait bonne
 IX (1873) 25
 Printed also in LassoW XII, 28; MMRF I, 50.
354. Soyons joyeux IX (1873) 27
 Printed also in LassoW XII, 20; BordC, No. 22.
355. Si près de moi
 IX (1873) 29
 Printed with orig. text: *Si par souhait* in LassoW XII, 12; MMRF I, 20.
356. Maître Robbin IX (1873) 31
 Printed with orig. text: *Monsieur l'Abé* in LassoW XII, 16; MMRF I, 28.
357. Quand mon mari IX (1873) 33
 Printed also in LassoW XII, 23; MMRF I, 40; SquireM II, 39; BordC, No. 19.
358. Ardant amour IX (1873) 35
 Printed also in LassoW XII, 25; MMRF I, 44.
359. S'acheminant, le lion
 IX (1873) 37
 Printed with orig. text: *En un chasteau* in LassoW XII, 14; MMRF I, 24.
360. O vins en vignes IX (1873) 39
 Printed also in LassoW XII, 36; MMRF I, 65.
361. Hélas! quel jour IX (1873) 40
 Printed also in LassoW XII, 47; MMRF I, 90.
362. Un doux nenny IX (1873) 41
 Printed also in LassoW XII, 45; MMRF I, 84.
363. Le temps passé IX (1873) 44
 Printed also in LassoW XII, 49; MMRF I, 93.
364. Avecque vous mon amour
 IX (1873) 45
 Printed also in LassoW XII, 37; MMRF I, 68.
365. Je l'aime bien IX (1873) 47
 Printed also in LassoW XII, 41; MMRF I, 76; CW XIII, 5.
366. Fleur de quinze ans
 IX (1873) 49
 Printed also in LassoW, XII, 43; MMRF I, 80.
367. Or, sus, filles IX (1873) 51
 Printed also in LassoW, XII, 63; BordC, No. 18.
368. Si je suis brun X (1874) 3
 Printed also in LassoW XII, 30; MMRF I, 54.
369. Ne vous soit étrange
 X (1874) 4
 Printed also in LassoW XII, 32; MMRF I, 58.
370. Si vous n'êtes en bon point
 X (1874) 5
 Printed also in LassoW XII, 60; MMRF I, 115; BordC, No. 21.
- NOS. 371-377 ARE ALL FROM LASSO'S *IL PRIMO LIBRO DOVE SI CONTENGONO MADRIGALI . . .*, GARDANO, 1555.
371. Madonna mia pieta
 X (1874) 6
 Printed also in LassoW X, 61; CW VIII, 22.
372. Tu sai Madonna X (1874) 8
 Printed also in LassoW X, 63; ELAM II, 27.
373. No giorno X (1874) 9
 Printed also in LassoW X, 65.
374. La cortesia X (1874) 10
 Printed also in LassoW X, 66.
375. Tu traditora X (1874) 11
 Printed also in LassoW X, 68.
376. Sto core mio X (1874) 12
 Printed also in LassoW X, 69.

NOS. 377-393, WHATEVER OTHER SOURCES THEY MAY APPEAR IN, ARE ALL INCLUDED IN THE *MESLANGES* . . . , 1576.

377. Fuyons tous X (1874) 13
 Printed also in *LassoW* XII, 80; BordC, No. 14.
378. Hâtez-vous X (1874) 14
 Printed also in *LassoW* XII, 81.
379. Le bon vivant X (1874) 16
 Printed with orig. text: *Le vray ami* in *LassoW* XII, 62.
380. Petite folle X (1874) 18
 Printed also in *LassoW* XII, 78; ExFR II, 12.
381. Mon Dieu, disait X (1874) 20
 Printed with orig. text: *Vray dieu* . . . in *LassoW* XII, 72.
382. Si j'étais où mon âme désire X (1874) 23
 Printed with orig. text: *Il estoit une religieuse* in *LassoW* XII, 74.
383. Le temps peut bien X (1874) 25
 Printed also in *LassoW* XII, 76.
384. En un lieu X (1874) 27
 Printed also in *LassoW* XII, 83.
385. Mes pas comptes X (1874) 29
 Printed with orig. text: *Mes pas semez* in *LassoW* XII, 87.
386. On ne peut méchant X (1874) 30
 Printed with orig. text: *Un jour vis un foulon* in *LassoW* XII, 39; MMRF I, 72; ELAM II, 15; BordC, No. 23.
387. Beau le cristal X (1874) 32
 Printed also in *LassoW* XII, 94.
388. Si pour moi X (1874) 34
 Printed also in *LassoW* XII, 85.
389. Je ne veux rien X (1874) 36
 Printed also in *LassoW* XII, 98.
390. Ton froid regard X (1874) 38
 Printed with orig. text: *Si froid et chault* in *LassoW* XII, 96.
391. Bon jour X (1874) 40
 Printed also in *LassoW* XII, 100; BordC, No. 12.
392. Margot X (1874) 41

Printed also in *LassoW* XII, 102.

393. Ce faux Satan X (1874) 42
 Printed with orig. text: *Ce faux amour* in *LassoW* XII, 103; BordC, No. 13.
394. Lorsque ma plainte X (1874) 44

Untraced

395. Per aspro mar; part II: Non hanno; part III: Errai scorrendo; part IV: Ma quel gran Re; part V: Così quel che; part VI: O voi già stanchi (*Sestina*)

XIII (1877) 3

Lasso's Madrigali a quattro, cinque et sei voci . . . , Gerlach, 1587. Cf. *LassoW* VI, viiiff, esp. xv. Printed also *ibid.*, 70.

NOS. 396-408, WHATEVER OTHER SOURCES THEY MAY APPEAR IN, ARE ALL INCLUDED IN EitHL 1568a*. (THE REPRINTS IN *LassoW* FOLLOW THE *MAG. OP. MUS.*)

a 5:

396. Delitiae Phoebi III (1867) 9
 Printed also in *LassoW* XI, 81.
397. Ut radios edit; part II: Non tenui III (1867) 13
 Printed also in *LassoW* XI, 85.
398. Quis valet eloquium III (1867) 19
 Printed also in *LassoW* XI, 78.
399. Forte soporifera III (1867) 22
 Printed also in *LassoW* XI, 98. The *Mag. op. mus.* tones down the eroticism of the text in its orig. version, but MaldP gives the original; cf. *LassoW* XI, xi, No. 445.
400. Super flumina; part II: Illic sedimus III (1867) 25
 Printed also in *LassoW* IX, 133.
401. Te spectant, Reginalde Poli III (1867) 32
 Printed also in *LassoW* III, 127.
402. Cernere virtutes III (1867) 34
 Printed also in *LassoW* III, 114.
403. Ave color vini; part II: O quam flagrans III (1867) 37

* While most of these appear in the *Meslanges* of 1576 also, Nos. 399, 404, and 407 do not. Maldeghem evidently used 1568a.

- Printed also in LassoW XI, 11. The *Mag. op. mus.* substitutes *Ave decus coeli* . . . for the orig. text, whereas MaldP gives original; cf. LassoW XI, x, Nos. 408-409.
404. Animam meam; part II: Con-
gregamini III (1867) 42
Printed also in LassoW V, 29;
CommM VIII, 20.
405. Quid prodest IV (1868) 3
Printed also in LassoW VII, 41.
406. Stet quicunque volet; part II:
Sic cum transierint IV (1868) 6
Printed also in LassoW XI, 44.
407. Si bene perpendi IV (1868) 12
Printed also in LassoW XI, 37.
408. Quis mihi quis te te; part II
(a 4): Me miserum; part III
(a 6): Nunc juvat IV (1868) 15
Printed also in LassoW XI, 30. The
Mag. op. mus. substitutes *Quid tibi
quidnam* for the orig. text, whereas
MaldP gives original; cf. LassoW XI,
x, Nos. 416-418.
409. Ove sei vita mia: part II:
Come sei XIII (1877) 11
Terzo libro delle muse . . . , Gardano;
etc.; cf. LassoW VIII, xii; EinB
1561^a; 1570^a. Printed also in LassoW
VIII, 102.
- NOS. 410-418, WHATEVER OTHER
SOURCES THEY MAY APPEAR IN,
ARE ALL INCLUDED IN LASSO'S
SELECTISSIMAE CANTIONES . . .
*SEX & PLURIBUS VOCIBUS COM-
POSITAE*, GERLACH (EitHL 1568).
The reprints of Nos. 410-415 & 417 in
LassoW follow the *Mag. op. mus.* Nos.
413-415, 417 & 418 are also in the *Mes-
langes*. LassoW XI, xi, incorrectly states
that No. 413 appeared in 1568a; cf.
EitHL, xcii. Concerning the treatment of
the LassoW editions of Nos. 416 & 418,
see *ibid.*, XXI, vii.
- a 6:
410. Anni nostri IV (1868) 21
Printed also in LassoW XV, 53.
411. O mora, quam amara; part II:
O mors, bonum IV (1868) 24
Printed also in LassoW XV, 67.
412. Audi tellus; part II: Ubi
Plato; part III: Ubi David
IV (1868) 28
Printed also in LassoW XV, 44.
413. Herorum soboles IV (1868) 35
Printed also in LassoW XI, 122.
414. Tityre, tu patulae; part II: O
Meliboeae, deus IV (1868) 38
Printed also in LassoW XIX, 68.
415. Nunc gaudere IV (1868) 42
Printed also in LassoW XIX, 66.
416. Iam lucis; part II: Qui ponet
aquam IV (1868) 44
Printed also in LassoW XXI, 84.
417. Edite Caesareo; part II; Ob-
scura sub nocte V (1869) 3
Printed also in LassoW XIX, 146.
- a 10:
418. Quo properas V (1869) 11
Printed also in LassoW XXI, 112;
DehnS, *Lief II*, 3.
- LE JEUNE, CLAUDIN (CLAUDE)
- Secular
- a 4:
419. Venez à moi XX (1884) 9
Cambrai 124, 128. Orig. text: *Amour
passion*. Ascribed to Claudin (= de
Sermisy). For another source, see EitS,
850.
420. Le corps malsain
XX (1884) 10
Cambrai 124, 129°. Orig. text: *Les
yeulx bendez*. Ascribed to Claudin
(= de Sermisy).
421. Ces roses XX (1884) 12
Untraced
- NOS. 422-429 ARE FROM LE JEUNE'S
MESLANGES, 1585.*
422. L'aspre fureur; part II: Seroit
ce un feu XXIX (1893) 1
Printed also in MMRF XVI, 27.

* The British Museum Catalogue and SquireM II, 44, 49, make mention of an ed. of 1586 (which mention a letter from Mr. A. Hyatt King assures me is correct), and MMRF XVI, pref., and VogelV I, 365, show that there was an ed. of 1587; the *Meslanges*, therefore, must have been remarkably successful.

423. Je ne me plain de vostre cruauté; part II: Je ne me plain qu'en mon mal XXIX (1893) 5
Printed also in MMRF XVI, 33.
424. Si dessus vos lèvres XXIX (1893) 9
Printed also in MMRF XVI, 46.
425. Je voulu baisier XXIX (1893) 11
Printed also in MMRF XVI, 49.
426. Si ma dame; part II: L'aveugle mendiant XXIX (1893) 13
Printed also in MMRF XVI, 58.
427. Je ne me lève; part II: Je ne sçay manier XXIX (1893) 17
Printed also in MMRF XVI, 64.
428. O Vilanella XXIX (1893) 21
Printed also in SquireM II, 49.
429. O occhi manza mia XXIX (1893) 23
Printed also in SquireM II, 44.
- LE MAISTRE, MATTHEUS**
- Sacred
- a 4:
430. Pater noster I (1865) 23
Le Maistre's *Catechesis* . . . , 1563.
Printed also in KaM, *Anhang*, 16.
- Secular
- NOS. 431-437 ARE ALL FROM LE MAISTRE'S *GEYSTLICHE UND WELTLICHE TEUTSCHE GESENG*, 1556.
- a 4:
431. Roof my toch I (1865) 32
Orig. text: *Brich nicht an mir*. Same as No. 434. Printed also in KaM, *Anhang*, 38.
432. Le Soir; Bistu der Hensel Schütze I (1865) 21
The French text is an added one; the German text is the orig. Printed also in ScherG, 124; KaM, *Anhang*, 40.
433. Kein lieb on leidt XII (1876) 40
Printed also in KaM, *Anhang*, 36.
434. Brich nicht an mir XII (1876) 42
Printed also in KaM, *Anhang*, 38.
Same as No. 431.
435. Der Fuchs darff glück XII (1876) 43
Printed also in KaM, *Anhang*, 41.
a 5:
436. Venite ir lieben Geselin (*Quodlibet*) XII (1876) 45
Printed also in KaM, *Anhang*, 44.
a 7:
437. Ob ich schon arm XII (1876) 49
Printed also in KaM, *Anhang*, 49.
- LONGUEVAL. [See ONGUEVAL]
LUPUS [LUPI], JEAN
Sacred
- a 5:
438. Egrejie Dei martyr XX (1884) 22
Untraced.
439. Miserere mei XX (1884) 25
Bologna, Lic. mus., Q 19, 130°-131. Cf. BolC III, 3.
Secular
440. Diligence XVI (1880) 3
Cambrai 124, 123°. Orig. text: *Reviens vers moy*. Cf. BarthaN, 564. Printed also in Pub APTM XXIII, 72; CommB XII, 18. See also No. 442.
441. La douceur XVI (1880) 5
Cambrai 124, 124; anon. Orig. text: *Je retourne*. Identification in BarthaN, 564, incorrect.
442. Comme douleurs XVI (1880) 6
Cambrai 124, 124. Orig. text: *Plus revenir*. Cf. BarthaN, 564. This is part II of No. 440. Printed also in Pub APTM XXIII, 75; CommB XII, 20.
443. O quelle misère XVI (1880) 8
Cambrai 124, 43°. Orig. text: *C'est une dure departie*. Cf. BarthaN, 564. Printed also in CW XV, 22.
444. De s'attendre XVI (1880) 9
Cambrai 124, 145. Orig. text: *Contraincte suis*. Identification in BarthaN, 564, incorrect.
445. Mon pauvre coeur XVI (1880) 11
Cambrai 124, 15.
446. Malgré moi XXIV (1888) 24
Untraced.

MACQUE, JOANNES [GIOVANNI]
DE

Sacred

a 8 (2 choirs):

447. Litaniae de B. Maria Virgine
I (1865) 26

Evidently the Litany a 8, of which Santini's copy in score is listed in KillK, 502. Orig. source untraced.

Secular

a 4:

448. O que la vie VII (1871) 46
Melodia Olympica . . . Phalèse and Bellère (EinB 1591³). Orig. text: *Se d'altro mai non vivo*, as kindly verified for me at the Royal College of Music, London.

449. Non al suo amante
VII (1871) 48

Musica divina, Phalèse and Bellère. Cf. EinB 1583².

450. Amore'l ver fu VII (1871) 51
Musica divina, Phalèse and Bellère. Cf. EinB 1583².

a 6:

451. Io vidi amor IX (1873) 3
Il Lauro Verde . . . , Baldini. Cf. EinB 1583².

MARTELAERE, JOANNES DE
[recte JOANNES MATELART]

Sacred

a 5:

452. In nomine Jesu I (1865) 20
MaldR I, viii, states: "Le titre de l'oeuvre qu'il [the composer] publia en 1596 nous apprend qu'il habitait à cette époque la ville de Rome et qu'il y occupait la place de maître de chapelle de la basilique de Saint-Laurent in Damaso." The *Responsoria, Antiphonae et Hymni in Processionibus* . . . , Rome, 1596, by Matelart answers this description. Cf. BolC II, 262; EitQ VI, 377; and especially KillK, 464. However, Prof. Fanti, after examining a copy of the print at the Liceo Musicale, Bologna, assures me that this motet is not in it. The piece is evidently the *In nomine* . . . by Matelart,

of which Santini's copy in score is listed in KillK, 503.

MATELART. [See MARTELAERE]

MELDERT, LEONARD VAN

Secular

a 6:

453. Cresci bel verd'alloro
XI (1875) 33
Il Lauro Verde . . . , Baldini. Cf. EinB 1583².

MEL, RINALDO DEL *

Sacred

a 4:

454. O Jesu Christe I (1865) 25
Bologna, Lic. mus., Q 19, 36°-37.

455. Haec dies XI (1875) 43
Bologna, Lic. mus., Q 19, 25°-26.

456. Magnificat quarti toni
XI (1875) 44
Bologna, Lic. mus., Q 19, 193°-194.

457. Magnificat octavi toni
XI (1875) 49
Bologna, Lic. mus., Q 19, 190°-191.

458. O Domine XII (1876) 3
Bologna, Lic. mus., Q 19, 45°-46.

459. Ave Sanctissima XII (1876) 4
Bologna, Lic. mus., Q 19, 50°-51.

a 5:

460. Regina coeli XI (1875) 40
Bologna, Lic. mus., Q 19, 30°-31.

461. Litaniae Lauretanae
XII (1876) 6

Thesaurus Litaniarum . . . Book II, Victorinus, 1596; etc.; Cf. DoorRM, 259, 265. Printed also in CommM XXVI, 44; ProsM, *Annus II*, III, 15.

Secular

a 4:

462. Ick seg vaerwel IX (1873) 6
Untraced.

MONTE, LAMBERTUS DE

Sacred

a 4:

463. Magnificat secundi toni
XI (1875) 15

* Nos. 454-460 are all ascribed in the Bologna MS, Q 19, to Renaldo or Renaldino. Since the manuscript is dated 1518 (cf. BolC III, 4), it is clear that this is not Rinaldo del Mel, who was born circa 1554.

464. Magnificat secundi toni (a different setting) XI (1875) 18
465. Laudemus XI (1875) 24
MaldR XI, 53, mentions presence of music by L. de Monte in MS material at Aachen Cathedral—presumably the source of Nos. 463-465. But EitQ gives no such details for them as it gives for Nos. 466-468.
a 5:
466. Magnum triumphum XI (1875) 22
Aachen, Stiftskapitel, MS Chorb. 3, 191. Cf. EitQ VII, 36; also comment following No. 465.
467. Descendi in hortum meum XI (1875) 27
Aachen, Stiftskapitel, MS Chorb. 3, 193. See comments following Nos. 465 & 466.
a 6:
468. Magnificat primi toni XI (1875) 13
Aachen, Stiftskapitel, MS Chorb. 3, 59. See comments following Nos. 465 & 466.
- MONTE, PHILIPPE DE**
Sacred
- NOS. 469-476 ARE ALL FROM MONTE'S *LIBER I MISSARUM*, PLANTIN, 1587. Cf. DoorPM, 167f, 205.
a 5:
469. Missa Ad te levavi—Kyrie, Gloria, Credo VI (1870) 32
470. Missa Ad te levavi—Sanctus, Agnus VII (1871) 3
471. Missa Emitte Domine VII (1871) 7
a 6:
472. Missa Si ambulavero VII (1871) 29
473. Missa Deus meus VIII (1872) 3
474. Missa Quomodo dilexi VIII (1872) 24
475. Missa Cum sit omnipotens—Kyrie VIII (1872) 47
476. Missa Cum sit omnipotens—Gloria, Credo, Sanctus, Agnus IX (1873) 3
477. Missa Benedicta es X (1874) 5
Missa ad Modulum Benedicta es . . ., Plantin, 1579. Cf. DoorPM, 167, 205. Printed also in VNM XXXVIII.
a 8:
478. Missa Confitebor tibi, Domine—Kyrie, Gloria, Credo, Sanctus IX (1873) 24
479. Missa Confitebor tibi, Domine—Agnus X (1874) 3
Nos. 478-479 are from Monte's *Liber I Missarum*, Plantin, 1587. Cf. DoorPM, 167f, 205.
- Secular
a 4:
480. Entre dans mon coeur I (1865) 5
Harmonia celeste . . . raccolta per . . . Pevernage, Phalèse and Bellère (EinB 1583¹, but see our Nos. 483 & 494). Orig. text: *Io son sì vago*, as kindly verified for me by Dr. Dragan Plamenac during a visit to the Liceo musicale in Bologna.
481. Espoir I (1865) 36
Musica divina, Phalèse and Bellère (EinB 1583²). Orig. text: *Amor quando m'invia*; an anon. piece. These facts were kindly verified for me at the British Museum by Mr. A. Hyatt King.
482. Quand dans l'azur I (1865) 37
Musica divina, Phalèse and Bellère (EinB 1583²). Orig. text: *Quando dagli occhi*, as kindly verified for me at the British Museum by Mr. A. Hyatt King.
483. Per divina bellezz' II (1866) 21
Harmonia celeste . . . raccolta per . . . Pevernage, Phalèse and Bellère, but some ed. later than that of 1583; this piece was added in ed. of 1589 (note also No. 494 *infra*). Cf. DoorPM, 143f (VogelV II, 452, 469, is apparently not quite correct). See also EinB 1588¹.
484. Da bei rami II (1866) 25
485. Alma ben nata II (1866) 28

Nos. 484 & 485 are from *Musica divina*, Phalèse and Bellère. Cf. EinB 1583²; DoorPM, 142. No. 484 printed also in HawkH II, 492.

a 6:

486. Verde lauro II (1866) 30
Il Lauro Verde . . ., Baldini. Cf. EinB 1583².

OBRECHT [HOBRECHT], JACOB
See No. 304

OCKEGHEM, JOHANNES
See No. 331

ONGUEVAL, VAN [*recte*:
ANTOINE DE LONGUEVAL
(LONGUEVAL, LONGHEVAL)]
Secular

a 4:

487. O jours heureux I (1865) 33
Bologna, Lic. mus., Q 19, 61°-62. Orig. text: *Alleregres*. Cf. BolC III, 3. Notwithstanding the incipit, the tenor is that of No. 100, not that of No. 197; cf. HewO, 160.

PATHIE, ROGIER
[See ROGIER-PATHIE]

PEVERNAGE, ANDREA
Sacred

a 4:

488. Laude pia Dominum II (1866) 39
"Picture motet" (cf. SeiffBZ, 59). MaldR omits one voice. Printed also (a 5) in SeiffN, I, 5. (SeiffBZ and SeiffN include picture; printed also in KinsP, 151, No. 4.)

489. Dignus es XVI (1880) 51
"Picture motet" (cf. SeiffBZ, 57). Printed also in SeiffN II, 9. (SeiffBZ and SeiffN include picture.)

a 5:

490. Benedictio et claritas II (1866) 17
Pevernage's *Livre Troisième des Chansons*, Plantin, 1590, No. 25. Cf. StellP, 67.

a 9:

491. Gloria in excelsis II (1866) 21
"Picture motet" (cf. SeiffBZ, 56). Printed also in SeiffN I, 21. (SeiffBZ

and SeiffN include picture; reproduced also in StellP, opp. p. 91.)

Secular

a 4:

492. Gloire au combattant II (1866) 8

Untraced.

493. Quando la voce; part II: Cum humilatio II (1866) 11
Harmonia celeste . . . raccolta per . . . Pevernage, Phalèse and Bellère. Cf. EinB 1583¹, but see our Nos. 483 & 494.

494. Ardo, donna II (1866) 15
Same collection, but some ed. later than that of 1583, which does not include this piece (note also No. 483 *supra*). Cf. StellP, 80 (VogelV II, 452, 469, is apparently not quite correct).

495. O com'è gran martire II (1866) 18
Melodia Olympica . . . raccolta da Pietro Philippi, Phalèse and Bellère. Cf. EinB 1591¹.

496. Dolce mio foco II (1866) 23
Harmonia celeste . . . raccolta per . . . Pevernage, Phalèse and Bellère. Cf. EinB 1853¹, but see Nos. 483 & 494 *supra*.

NOS. 497-499, 501-504, 507-511, & 536 REPRODUCE NOS. 1, 6, 11-19, & 21-24 OF PEVERNAGE'S *CHANSONS . . . LIVRE PREMIER*, PLANTIN, 1589. Cf. StellP, 65. (The StellP references to MaldP are by *Année* and No., not by page.)

a 5:

497. Au bon vieux temps I (1865) 19
I, No. 15. The MaldP *Année* is wrongly given in StellP, 65.

498. Je veux, Seigneur V (1869) 18
I, No. 1. Orig. text: *Je veux, mon Dieu*.

499. Seigneur, j'ai confiance V (1869) 21
I, No. 6. Orig. text: *Seigneur, j'ai mis entente*.

- NOS. 500, 505-506, 512-528, 537-541, 543, & 547 REPRODUCE NOS. 1-28 COMPLETE OF PEVERNAGE'S *LIVRE SECOND DES CHANSONS*, PLANTIN, 1590. Cf. StellP, 66.
500. Si le souffrir V (1869) 24
II, No. 15.
501. O! souverain pasteur
V (1869) 27
I, No. 18 (*Consécration de la table*).
502. Père éternel V (1869) 30
I, No. 19 (*Action de grâces*).
503. En ce beau mois V (1869) 33
504. Quand vous verrez
V (1869) 36
I, Nos. 22 & 24. No. 503 is part I of a work of which No. 504 is part III (for part II, see No. 536).
505. Toutes les nuits V (1869) 39
II, No. 16. Cf. Orig. text (with same first words) given in StellP, 62.
506. Bonheur d'un jour
V (1869) 42
II, No. 20. Orig. text: *Lucrèce un jour*. Part I of No. 541.
507. Rachel pleurait V (1869) 45
I, No. 13. Orig. text: *Susanne un jour*.
508. Joseph mettant; part II: Il le combla
VI (1870) 3
I, Nos. 11 & 12. Orig. texts: *Joseph requis*; part II: *Car nullement n'a voulu*.
509. Recueillez-vous VI (1870) 8
I, No. 14. Orig. text: *Réveillez-vous*.
510. Trois fois heureux; part II: Heureuse
VI (1870) 11
I, Nos. 16 & 17. Orig. text (part II): *Heureux, ô brave bande*.
511. Misericorde VI (1870) 18
I, No. 21.
512. Fais que je vive et fais
VI (1870) 21
513. Fais que mon âme
VI (1870) 24
II, Nos. 2 & 3. Nos. 512 and 513 are parts II and III of a work of which No. 537 is part I.
514. Vous qui goûtez d'amour
VI (1870) 27
515. Ton gentil coeur; part II: Ce fut pour vrai VI (1870) 34
II, Nos. 5-7 respectively.
516. Là je viendrai VI (1870) 36
II, No. 8. Orig. text: *Là me tiendray*.
517. Je suis tellement oublié
VI (1870) 39
II, No. 9. Orig. text: *Je suis tellement amoureux*.
518. La peur VI (1870) 42
II, No. 10. Orig. text: *Amour vraiment*.
519. Si mon devoir VI (1870) 45
II, No. 11. Orig. text: *Si mon désir*.
520. Certes vous avez tort
VI (1870) 49
II, No. 12.
521. Secourez-moi, o maître de mes jours
VII (1871) 3
II, No. 14. Orig. text: *Secouréz-moi, madame*.
522. Triste fortune VII (1871) 6
II, No. 19.
523. Ton amitié VII (1871) 9
II, No. 22. Orig. text: *Tant seulement par amour*. The MaldP *Année* is wrongly given in StellP, 66.
524. Puisqu'honneur VII (1871) 12
II, No. 23. Orig. text: *Puisqu'amour a voulu*.
525. Gaston voulant sauver son âme
VII (1871) 15
II, No. 25. Orig. text: *Chanson, va-t-en*, given on p. 77 *supra*.
526. Contentez-vous VII (1871) 18
II, No. 26.
527. Tout ce qui est au monde
VII (1871) 21
II, No. 27.
528. De moins que rien
VII (1871) 23
II, No. 28.
- NOS. 529-535, 542, 544-546, & 548-549 REPRODUCE NOS. 1-15 OF PEVERNAGE'S *LIVRE TROISIEME DES CHANSONS*, PLANTIN, 1590. Cf. StellP, 67. Cf. also No. 490.
529. D'être si longtemps en tutelle
VII (1871) 26
III, No. 1.

530. Si vous m'aimez
III, No. 3 VII (1871) 29
531. Recherche qui voudra; part
 II: Exempt d'ambition
III, Nos. 5 and 6. Orig. text (part II):
Là franc ambition. VII (1871) 32
532. Comme le chasseur
III, No. 10. VII (1871) 37
533. Pour faire qu'une affection
III, No. 11. VII (1871) 39
534. Faut-il, enfant VII (1871) 41
III, No. 12. Orig. text: *Faut-il qui soit.*
535. Les oiseaux cherchent
III, No. 13. VII (1871) 44
536. Les rayons de l'astre qui brille
I, No. 23. Orig. text: *Les servants
 d'amour furieux.* Part II of a work of
 which Nos. 503 and 504 are parts I
 and III. VII (1871) 47
537. Fais que je vive ma sainte
II, No. 1. Orig. text: *Fay que je vive,
 O ma seule.* Part I of a work of
 which Nos. 512 and 513 are parts II
 and III. VII (1871) 50
538. Savez que je désire
II, No. 4. VIII (1872) 3
539. Si je plaide VIII (1872) 6
II, No. 18. Orig. text: *Si mon coeur a
 fait offense.*
540. Du parfum VIII (1872) 9
II, No. 17. Orig. text: *Le loyer de mon
 service,* given in StellP, 62.
541. O coeur hautain
II, No. 21. Part II of No. 506. VIII (1872) 11
542. Chaque corps VIII (1872) 14
III, No. 2. Orig. text: *Chacun corps.*
543. D'être païen VIII (1872) 17
II, No. 13. Orig. text: *D'estre amoureux.*
544. Je suis heureux VIII (1872) 20
III, No. 4. Orig. text: *Je suis aimé.*
545. Trêve au labeur; part II: Dans
 cet état VIII (1872) 23
III, Nos. 7 & 8. Orig. text: *Ces deux
 yeux bruns* (part I) and *De ces deux
 yeux* (part II).
546. Toujours l'honneur
III, No. 9. Orig. text: *Toujours l'amant.* VIII (1872) 29
547. Si la douleur VIII (1872) 32
II, No. 24. Orig. text: *Si le rubis.*
548. Sur tous regrets VIII (1872) 36
III, No. 14.
549. Si c'est Dieu VIII (1872) 39
III, No. 15. Orig. text: *Si cestuy qui
 bien aime.*
a 6:
550. Nata, e grata palo (*recte* Nata
 et grata polo) II (1866) 3
 "Picture motet," incorporated in the
 frontispiece of the *Encomium Musices*
 (c. 1590) of Philippe Galle *et al.*
 Complete facsimile of the *Encomium*
 in HR VI; facsimile of the frontispiece
 also in BergT, 27f; KinsP, 151, No. 1;
 see also SeiffBZ, 64.
551. Ernestum cantate II (1866) 6
*Descriptio Publicae gratulationis spe-
 ctaculorum et ludorum in adventu
 Sereniss. Principis Ernesti, an. 1594*
 . . . , Plantin, 1595. The piece is anon.;
cf. StellP, 98.

PIPELARE, MATTHAEUS

Sacred

a 7:

552. Memorare mater Christi—
 Nunquam fuit pena maior
 XI (1875) 31
 Brussels 215-216, 33°-38. *Cf.* BorI, 69f.

Secular

a 3:

553. Hélas de vous XIII (1877) 35
 Brussels 228, 61°-62; anon. *Cf.* BorI,
 125, No. 55. This is the *residuum* of
 the *bergerette*, *Se je vous eslonge*
 (Maldeghem omits the first section).
Residuum printed also in CW III, 25
 (after MaldP).

554. Sur tous regrets—Anima mea
liquefacta est XIII (1877) 37
Brussels 228, 55°-56; Brussels 11239,
27°-28; anon. in both, but ascribed to
Compère in Basevi MS and Bologna,
Lic. mus., MS 148. Orig. text: *Plaine
d'ennuy—Anima . . . Cf. BorI, 125,
No. 49; BurbE, 25, No. 64. Printed
also in CW III, 23 (after Maldeghem).*
a 4:
555. Quand vers le soir I (1865) 12
Bologna, Lic. mus., Q 19, 1°-2; *cf.*
BolC III, 4. (Also in Brussels 228,
17°-18, where it is anon.) Orig. text:
Fors seulement. Cf. BorI, 122, No. 16.
Printed also in ObrWW, 88, and MosL,
126 (elaborated) after other sources.
Same as No. 557.
556. Ick weedt XIV (1878) 7
Cambrai 124, 123. *Cf. BarthaN, 564;
LenN, 87.*
557. Fors seulement XXI (1885) 25
Same as No. 555, but transposed.
- PONTE, JACOB VAN**
[= GIACHES DE PONTE]
- Secular
- a 4:*
558. Au mois de Mai I (1865) 10
Musica divina, Phalèse and Bellère
(EinB 1583³). Orig. text: *Con lei
fuss'io*, as kindly verified for me at the
British Museum by Mr. A. Hyatt King.
- PREZ, JOSQUIN DES**
[See DES PRES, JOSQUIN]
- RENALDO** or **RENALDINO**. [See
MEL]
- RICHAFORT, JEAN**
- Sacred
- a 4:*
559. Emendemus; part II: Peccavi-
mus XVII (1881) 25
Bologna, Lic. mus., Q 19, 12°-13. *Cf.*
BolC III, 4. Concerning other sources,
see DoorR, 120, 149f, 152.
560. Congratulamini; part II: Tu-
lerunt Dominum XVII (1881) 29
Bologna, Lic. mus., Q 19, 73°-74. *Cf.*
BolC III, 4.
561. Sufficiebat XVII (1881) 33
Bologna, Lic. mus., Q 19, 82°-83. *Cf.*
BolC III, 4. Concerning other sources,
see DoorR, 126, 149f; EinDM, 507.
a 5:
562. Veni, Sponsa Christi
XVII (1881) 23
*Selectissimae . . . cantiones . . . ,
Kriesstein (EitS 1540g).* Concerning
other sources, see DoorR, 152f.
- Secular
- a 4:*
563. La nature offre XV (1879) 32
Cambrai 124, 126. Orig. text: *De mon
triste déplaisir. Cf. BarthaN, 564.*
Concerning another source, see DoorR,
121. Printed also in CommB, XII, 13.
564. *Same piece* (transposed)
XV (1879) 33
565. Chantons le doux été
XV (1879) 35
Cambrai 124, 130. Orig. text: *Il n'est
sy douce vie. Cf. BarthaN, 564.*
566. Sur tous regrets XV (1879) 37
Cambrai 124, 43°. Concerning other
sources, see DoorR, 125, 131, 136, 143,
151. Printed also in PubAPTM XXIII,
101.
- MAITRE ROGIER** or **ROGIER-
PATHIE**
- [recte PATHIE, ROGIER*]
- Secular
- a 4:*
567. Ce n'est pas tout
XIX (1883) 12
Cambrai 124, 130°. For other sources,
see EitS, 812f. Orig. text: *D'amours
me plains. Cf. BarthaN, 564. See No.
284 supra. Printed also in PubAPTM
XXIII, 101.*
- ROGIER, PHILIPPE**
- Sacred
- a 4:*
568. Missa Incllyta stirps Jesse
XXI (1885) 3
*Missae sex Philippi Rogerii . . . ,
Joannes Flandrus, 1598. Cf. MaldR
XXI, 3; StraM II, 15f; EitQ VIII, 281.*

* See EitQ VII, 334.

RORE, CIPRIANO DE

Sacred

a 5:

569. Agimus tibi I (1865) 18
Munich, Mus.Ms.B, Band A, No. 12. Cf. MaiM, 91. Concerning another source, see EitS, 814; see also MusR, 75. Printed also in ReissmA, I, *Notenbeilagen*, 24.

570. Da pacem XII (1876) 19
Munich, Mus.Ms.B, Band A, No. 18. Cf. MaiM, 91. See also MusR, 76.

Secular

a 3:

571. Tout ce qu'on peut XI (1875) 7
Huitiesme livre . . ., Le Roy and Ballard, 1557. Concerning 2 other sources, see EitS, 817 (which refers to the *Huitiesme livre . . .* in its 1569 ed.). Originally *a* 4. Maldeghem omits the *altus*.

a 4:

572. Tu veux quitter VIII (1872) 44
This is the popular *Anchor che c'ol partire* (surviving in Rore's *Primo Libro de Madrigali a quattro voci*, Buglhat and Hucher, 1550, and many other sources) with a substitute French text. Printed also (as *Anchor . . .*) in SCMA VI, 45; HawkH II, 486; MonteO VIII, Appendix; KiesS, 26; TagA I, 65 (without text).

a 5:

573. Vergine bella XI (1875) 8
574. Vergine sagia XI (1875) 12
These two are *Stanze* 1 and 2 of *Musica di Cipriano Rore sopra le stanze del Petrarca in laude della Madonna*, Gardane, 1548. All 11 *stanze* printed in WagCR (No. 3 also in ScherG, 103).
575. Hesperie; part II: Quis michi te similem pinxit XII (1876) 29
Il terzo Libro di Motetti a cinque voci, Gardane, 1549. Cf. EitS, 815; MusR, 68.

ROY, BARTHELEMY VAN

[= BARTOLOMEO ROY]

Secular

a 6:

576. Verdi piaggie II (1866) 34
Il Lauro Verde . . ., Baldini. Cf. EinB 1583³.

RUE, PIERRE DE LA
[See LA RUE, PIERRE DE]

SALE [SOLE], FRANCISCUS

Sacred

a 5:

577. Exultandi tempus est IV (1868) 3
578. Missa Exultandi tempus est IV (1868) 7
Patrocinium Musices, Vol. XII, Adam Berg, 1598. Cf. Grove I, article "Adam Berg," 2nd ed., 1904, p. 307, as to the Mass. Mr. A. Hyatt King has kindly verified for me that Vol. XII contains the motet also.

NOS. 579-594 ARE TAKEN FROM *PATROCINIUM MUSICES*, VOL. IX, ADAM BERG, 1589. Cf. Grove I, article "Adam Berg," 2nd ed., 1904, p. 307, as to all Nos. except 579.

579. Asperges me I (1865) 14
Concerning the inclusion of this in *Patrocinium . . .*, Vol. IX, see Stram I, 173ff, esp. 176f.

OFFICES (INTROITS, GRADUALS, COMMUNIONS) FOR THE FOLLOWING FEASTS:

580. B. Andreae Apostoli IV (1868) 36
581. S. Nicolai Episcopi IV (1868) 43
582. S. Thomae Apostoli V (1869) 3
583. Nativitatis Christi (in prima missa) V (1869) 6
584. S. Stephani Protomartyris V (1869) 20
585. S. Joannis Evangelistae V (1869) 30
586. Conversionis S. Pauli V (1869) 48

587. *Same office* (continued)
VI (1870) 3
588. Purificationis Mariae
VI (1870) 8
589. S. Matthiae Apostoli
VI (1870) 14
590. Annuntiationis Mariae
VI (1870) 17
591. De Communi S. Mariae
VI (1870) 24
- a 6:*
592. Nativitatis Christi (in summa
missa) V (1869) 11
593. Circumcisionis V (1869) 39
594. Epiphaniae V (1869) 41
- SCHEURE, D'OUDE**
- Secular*
- a 4:*
595. Mon cher troupeau
XIX (1883) 9
Cambrai 124, 46°. Orig. text: *De tous
biens plaine*. Cf. BarthaN, 564. Printed
with that text in CouN, Suppl., 9.
- SERMISY, CLAUDIN DE**
See Nos. 28, 30, 41, 60, 64, 73, 81, 419, 420
- VAET, JACOB**
- Secular*
- a 6:*
596. Currite felices; part II: Quo-
rum ut optatos mundo; part III:
Ergo age XIII (1877) 20
... *Thesauri musici* ... *Liber quintus*,
Joanellus (EitS 1568f). Printed also in
CommB IV, 57.
- VERDELLOT, PHILIPPE**
See also Nos. 59, 318
- Sacred*
- a 4:*
597. Sancta Maria succurre miseris
II (1866) 35
Liber secundus: quatuor et viginti ...
motetos habet, Attaignant, 1534. For
another source, see EitS, 903. Printed
also in SmijT I, 42.
598. Tanto tempore
XXIII (1887) 26
Secundus Tomus Evangeliorum, Mon-
tanus and Neuber (EitS 1555b). MaldR
XXIII, 26, giving a somewhat different
form of the title, states this to be
the source used. The piece is also in
Cambrai 124, 3°. For 4 other sources,
see EitS, 903.
- a 5:*
599. Si bona suscepimus
XXVIII (1892) 8
Concerning 4 sources, see EitS, 903.
- Secular*
- a 6:*
600. Ick wil de valsche wereldt
XI (1875) 37
La più divina ... *musica* ... *madri-
gali* ... *composti per* ... *Verdelot
et altri musici*, Gardane (EitS 1541).
Orig. text: *Ultimi miei sospiri*. Cf. Van
den Borren in Belgian *Biographie na-
tionale*, XXVI, col. 600; BorFA, 14.
Printed also, with *Ultimi* text, in
MonteO, V, Appendix.
- VERDONCK, CORNELIUS**
- Sacred*
- a 4:*
601. Ave gratia I (1865) 13
"Picture motet" (cf. SeiffBZ, 54).
Printed also in SeiffN II, 5; CommM
XXI, 87; ProsM, *Annus II*, II, No. 12.
(SeiffBZ and SeiffN include picture;
reproduced also in BergT, 32;
BergCV, opp. 143.)
- a 5:*
602. Magnificat II (1866) 41
"Picture motet" (cf. SeiffBZ, 55).
Printed also in SeiffN I, 17. (SeiffBZ
and SeiffN include picture.)
- Secular*
- a 4:*
603. Dame belle II (1866) 38
Symphonia angelica ... *raccolta per*
... *Waelrant*, Phalèse and Bellère
(EinB 1585¹). Orig. text: *Donna bella*.
Cf. BergCV, 130.
604. A che più strali amor
II (1866) 40

Melodia Olympica . . . raccolta da Pietro Philippi, Phalèse and Bellère. Cf. EinB, 1591¹; BergCV, 130.

605. Le feu couvert

XXVIII (1892) 15

Le Rossignol musical, Phalèse, 1597. Cf. BergCV, 146; EitS, 904. MaldP XXVIII, 15, shows that a print of 1598 was used.

a 6:

606. Pro me novus XII (1876) 27

Jo. Brochius, *Historica narratio professionis et in inaugurationis Alberti et Isabellae*, 1602; cf. BergCV, 147.

Waelrant, Hubert

Secular

a 4:

607. Adieu mon frère; Vaerwel myn broeder I (1865) 8

Symphonia angelica . . . raccolta per . . . Waelrant, Phalèse and Bellère (EinB 1585¹). The orig. text is neither the one in French or that in Flemish given in MaldP, but *Vorria morire per uscir*. Cf. Van den Borren in Belgian *Biographie nationale*, XXVII, col. 21; BorFA, 15f.

Willaert, Adrian

Sacred

a 4:

608. Simulacra gentium

I (1865) 19

Printed in MartiniE I, 211, with indication that this is verse 12 of *In exitu Israel*; ChorP V, Liv. 6, 106; ReissmA I, *Notenbeilagen*, 22; GrégoL IV, 33 (of second series of numbered pages). Orig. source untraced.

609. Pater noster (Part I only)

II (1866) 25

Willaert's *Musica quatuor vocum (Moceta . . .) . . . Liber secundus*, Gardane, 1545; for other sources, see Wills I, x. Printed complete *ibid.*, 97; AmbG V, 538; part I only in SmijT II, 1; HAM, 80; ObrMT, 131 (with wrong ascription to Obrecht in the last 2).

610. Quia devotis II (1866) 30
Bologna, Lic. mus., Q 19, 116°-117. Cf. BolC III, 4.

611. O gemma II (1866) 32

Bologna, Lic. mus., Q 19, 109°-110. Cf. BolC III, 4. For other sources, see Wills I, x. Printed also *ibid.*, 37.

612. Da pacem XVI (1880) 42

Cambrai 124, 128°. For other sources, see EitS, 925.

Secular

613. Sasso (*recte* Lasso) ch'io ardo

XIII (1877) 42

La eletta di tutta la musica intitolata corona [Zorzi ?]. Cf. EinB 1569^a.

614. Mon pauvre coeur

XIV (1878) 4

Cambrai 124, 86, top of page. Double canon at the fourth below, canon 2 entering 1 meas. after canon 1 and the upper voice in each pair entering a ½ meas. after the lower voice. See No. 616.

615. *Same piece* (transposed)

XIV (1878) 6

616. Mon pauvre coeur

XIV (1878) 3

Cambrai 124, 86, bottom of page. Double canon on the same melodic material as is used in No. 614, canon 2 again entering 1 meas. after canon 1. Now, however, the *lower* voice in each canon enters 2 meas. after the *upper* voice. No. 616 is anon. in the MS, but since it is likely that No. 614 was calculated from its inception to produce the result found in No. 616, it is fair to ascribe this also to Willaert.

617. *Same piece* (transposed)

XIV (1878) 5

YVER, A.

Secular

a 4:

618. Ung pauvre sot

XXV (1889) 1

Parangon des Chansons, Onzième livre, Moderne, 1543. Given as his source by Maldeghem on p. 22. But cf. No. 150 *supra*.

FALLING LEAVES

By BARBARA DUNCAN

When we were in London in the summer of 1930 we visited the shop of our friend Harold Reeves in Shaftesbury Avenue one morning in search of interesting items to be added to the Sibley Music Library. Mr. Reeves had not been advised of our coming and was quite apologetic because he could not show us anything that he considered particularly worth while. Would we give him until tomorrow to see what he could find?

The next day when we arrived he greeted us with a beaming smile for he had found something that had been tucked away and forgotten for some time. He brought out two pieces of manuscript of two pages each by two very important composers. The two holographs had been identified by Cecil B. Oldman of the British Museum, the one by Mozart, the other by Beethoven.

They were taken from a volume which had been owned by an English collector who had taken an oblong volume of music paper and invited various composers to write a bit of one of their scores and then sign their name. They were third-rate English composers for the most part, but tipped in so that they formed part of the volume were the two bits that Mr. Reeves offered us.

The Mozart fragment was particularly interesting for it proved to be two pages of the orchestral score of the Rondo for piano and orchestra (K 386) which had been lost for many years and which had never been published in full score. Several years after we acquired the fragment, Alfred Einstein took our two pages and two more belonging to an English collection and reconstructed the whole composition. It was published by the Universal Edition in 1936 for the first time in score.

The other holograph was a very untidy piece of writing in great contrast to the beautifully written Mozart pages. The pen Beethoven used was not too good and he tried it out by scrawling clefs and bars at the top of the page. Then he jotted down a sketch for part of the Gloria of the great *Missa Solemnis*, Op. 123. The text starting with "Quoniam tu solis sanctus" can be read beneath the musical notes. Since Beethoven had completed his sketches for the "Gloria" by the end of 1819 we can fix the date of the manuscript approximately.

Instead of letting Mr. Reeves send the precious pages to Rochester with the other less important material which we had selected we tucked them under our arm as we crossed the channel to Berlin. There we called upon Otto Haas, the owner of the famous old firm of Liepmannssohn, music

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat, and a series of notes and rests.

Handwritten musical notation on a staff, including a treble clef and notes.

Handwritten musical notation on a staff, including a treble clef and notes.

Handwritten musical notation on a staff, including a treble clef, notes, and rests.

Handwritten musical notation on a staff, including a treble clef and notes.

Handwritten musical notation on a staff, including a treble clef and notes.

Handwritten musical notation on a staff, including a treble clef and notes.

antiquarian par excellence. We told Mr. Haas of our purchase and he expressed what we thought was only a polite interest to see them. After all what were our two little pieces compared to the magnificent things which he had sold over a long period of years.

It was not until the eve of our departure from Berlin that we remembered our promise to show them to Mr. Haas. So we took them with us when we went to have Sunday night supper at the Haas apartment. It was one of those "gemütlich" occasions which were not uncommon in Berlin in those days. There was excellent conversation, and delicious food and drink, for Mr. Haas's charming sister Fraulein Tilda arrived with a magnum of champagne under her arm. In the course of the evening we produced our treasures. Mr. Haas looked at them without comment, then went to a book shelf and took down the catalog of an auction sale of manuscripts which his firm had held in 1911. The title page read "Autographen Sammlungen Ignaz Moscheles und reserve Alfred Bovet," catalog No. 39.

The most important item in the catalog was No. 6, Beethoven—"Skizzen zur Missa Solemnis." There were six pages of minute description and a facsimile of one of the pages. The sketch book consisted of eighty pages entirely on the famous mass. It had belonged to Alois Fuchs who presented it to Felix Mendelssohn who in turn gave it to the well-known pianist Ignaz Moscheles. In the first few lines of the description was the statement "the leaf containing pages 46 and 47 has been cut out." Mr. Haas pointed to it and then to our leaf. There in the corners were the figures 46, 47. The missing pages beyond a doubt, for the water mark in the paper was the same and the page the same size as the facsimile in the catalog. Who had taken them out of the sketch book and why? We shall probably never know. And where is the sketch book now? Again no definite information beyond the fact that Mr. Haas thought it had been purchased at the auction in 1911 by a member of the Wittgenstein family.

D. CHRISTIANS (CONTINUED)

3. Armenians

Despite its relative abundance, the literature in European languages on Armenian music boasts no substantial work covering all phases of the subject. The brochures by Macler (No. 905, below) and Pesce (919) are mere introductory surveys, while the few articles of a general nature (e.g., 917) are still more sketchy. Armenian liturgical music, on the other hand, has received considerable attention from musical scholars (853, 891, 964) as well as from those primarily interested in non-musical aspects of the liturgy (863, 872, 875, 946). Several sizeable collections of liturgical music are available, among which those of Torossian (961) and Isaac (884) are probably the easiest to obtain at present.

Armenian secular music, in terms of its literature, is practically synonymous with Armenian folk song; instruments and instrumental music have received little attention. In recent years, most writing on Armenian folk song has been done by Soviet writers (852, 888, 910, 952, 957), who also furnish most of what we know about Armenian composers and Armenian musical life (882, 929, 959, 962), including opera (896). The towering figure among students of Armenian folk song, however, is still the late Komitas Keworkian (1869-1935), an Armenian vardabed (archimandrite) who during the early years of this century collected songs said to total more than 3,000 from Armenians of many localities in Asia Minor and Transcaucasia. Unfortunately, only a handful of these songs have been published or described in European editions (889-895), and even the *chef d'oeuvre* among Komitas's publications provides the words and music of only some 275 of them. The latter collection ("Folk Songs") was published by the Musical Section of the Armenian State Publishing House at Erivan in 1931, with added Russian titles but with the texts in Armenian only. The tunes in it were transcribed and the whole work was edited by Spiridon Melikian on behalf of the collector, whose professional career was cut short by dementia praecox during World War I. Even though this collection has necessarily failed to find a wide audience, it has nevertheless borne fruit in the outstanding work on Armenian music so far published in the English language: Sirvart Poladian's *Armenian Folk Songs* (921), a technical study of the tunes in the Komitas collection. Miss Poladian analyzes in detail the musical characteristics of the tunes (tonality, scales, structure, rhythm and meter, etc.) and compares these characteristics with those of other Asiatic musics. While the scope of the work is limited, it provides a certain amount of historical material in addition to its technical analyses and includes a bibliography valuable especially for its references to sources in Armenian not covered here.

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SEE ALSO

the following sources, previously listed:

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- No. 72, pp. 43-44.
- No. 249, pp. 83-94.
- No. 276, pp. 765-783.
- No. 277, pp. 1009-1011.
- No. 390, pp. 91-94.
- Nos. 753-846, *passim*.

4. Georgians

Save for news references to the birthplace of one Iosif Dzhugashvili, the Transcaucasian land of Georgia seldom finds mention in Western print. This situation is reflected in the dearth of non-Russian literature on Georgian music. The only important publications on this subject by a Western scholar are the two collections of Robert Lach (822, 1027), based on his research among Georgian prisoners in Austrian prison camps during the first world war. Russian writers, on the other hand, have studied Georgian music long and intensively, with the result that the subject is covered by them more thoroughly and with a greater wealth of reliable source material than in the case of Armenian music.

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Most distinguished and prolific of writers in the field is Dmitri Arakishvili (known during Tsarist times under the Russianized name *Arakchiev*), whose work with the Imperial Musico-Ethnographic Commission yielded valuable results (976, 984-987, 992) and who in recent years has continued to turn out specialized studies (982, 993) as well as general works (971, 975). For the non-specialist reader who can handle Russian, Arakishvili's "Survey" of 1940 (975) is the most up-to-date and comprehensive introduction to Georgian music. For the reader desiring English-language material, only one item of any substance (999) seems to be available, and that refers only to secular folk music. A short article on church music may be found, however, in Italian (1039). Special studies of Georgian musical instruments have been made by Belyaev (998), Nadel (1035), and in particular by Steshenko-Kuftina. The latter's elaborate treatise on Georgian panpipes (1045) not only treats that instrumental type in great detail but also supplies much collateral information on Georgian and Near Eastern music in general, all in characteristic Party style with the usual quotations from Party gods. Sizeable French abstracts of each chapter, plus numerous illustrations and a bibliography, render the work useful even to those not knowing Russian.

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1050. WARDROP, JOHN OLIVER. The Kingdom of Georgia; Notes of Travel in a Land of Women, Wine and Song, to which are appended . . . Specimens of the National Music . . . London: Sampson Low, Marston, Searle & Rivington, 1888. [xii, 202 pp. Illus., music]
1051. ZEDERBAOUM, VLADIMIR. "La Musique géorgienne," *Revue Musicale* (1922) 3, t. 2:79-81.

SEE ALSO

the following sources, previously listed:

- No. 72, pp. 45-48.
Nos. 753-846, *passim*.

5. Syrians and others

Present knowledge of music among the Syrian Jacobites and other non-Orthodox Christians of western Asia rests largely upon observation of recent musical practice, for historical evidence is almost entirely lacking. The chief transcriber of and authority on Syrian chant is Dom Jules Jeannin (1080-1082), although A. Z. Idelsohn (1078), Dom Jean Parisot (274, 275, 1091, 1092), and Egon Wellesz (792, 796) have also made

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notable contributions. In English, the sole work of importance is Ludwig Bonvin's article (1058), though a convenient summary of information is provided by Reese (390, pp. 67-75). Little attention has been paid to the secular music of these Christian peoples (1060, 1061) as opposed to that of their Moslem neighbors, perhaps because no great distinction can be drawn.

1052. ALLBERRY, CHARLES R. C. (ed.). *A Manichaean Psalm-book. Part II . . . with a Contribution by Hugo Ibscher. (Manichaean Manuscripts in the Chester Beatty Collection . . . Vol. II)* Stuttgart: W. Kohlhammer, 1938. [xxiii, 234, 234 (sic), 48 pp.]

1053. ASHQAR, PAUL. *Musique orientale pour orgue, harmonium ou piano. 1. Messes, pseumes, bénédiction, cantiques funéraires à l'usage de l'Eglise Maronite . . .* Lyon: F. Bellon; Paris: Paul Geuthner; 1923. [3 l., 328, vi pp.]

1054. BADGER, GEORGE PERCY. *The Nestorians and their Rituals . . .* London: Joseph Masters, 1852. [2 vols.: xxiv, 448; 426 pp. See Vol. 2, pp. 16-25, & *passim*]

1055. BANG, WILLY. "Manichaeische Hymnen," *Muséon* (1925) 38:1-55. [Facs.]

1056. BAUMSTARK, ANTON. *Festbrevier und Kirchenjahr der syrischen Jakobiten; eine Liturgiegeschichtliche Vorarbeit . . . (Studien zur Geschichte und Kultur des Altertums . . . 3. Band, 3-5. Hefte)* Paderborn: Ferdinand Schöningh, 1910. [xii, 308 pp. See pp. 30-53, 62-84, & *passim*]

1057. BAUMSTARK, ANTON. "Zwei syrische Weihnachtslieder," *Oriens Christianus* (1911) N. Ser. 1:193-203.

1058. BONVIN, LUDWIG. "On Syrian Liturgical Chant," *Musical Quarterly* (1918) 4:593-603. [Music] Reprinted, condensed, in *Caecilia* (1935) 61:127-128.

1059. BROOKS, ERNEST WALTER. "James of Edessa. The Hymns of Severus of Antioch and others. Syriac version edited and translated . . .," *Patrologia Orientalis* (1911) 6:1-179; 7:595-802.

1060. CHEMALI, BECHARA. "Mariage et nocé au Liban," *Anthropos* (1915/16) 10:913-941. [Illus., music]

1061. CHEMALI, BECHARA. "Moeurs et usages au Liban," *Anthropos* (1909) 4:44-52. [Music]

1062. CLOSSON, ERNEST. "Les Mélodies liturgiques syriennes et chaldéennes," *Vie et les Arts Liturgiques* (1925/6) 12:178-185.

1063. CODRINGTON, HUMPHREY WILLIAM. "The Chaldean Liturgy," *Eastern Churches Quarterly* (1937) 2:79-83, 138-152, 202-209.

1064. CODRINGTON, HUMPHREY WILLIAM. "The Maronite Liturgy," *Eastern Churches Quarterly* (1937) 2:27-37.

1065. CODRINGTON, HUMPHREY WILLIAM. "The Syrian Liturgy," *Eastern Churches Quarterly* (1936) 1:10-20, 40-49, 87-99, 135-148. [Illus.]

1066. DALMAN, GUSTAF. "Arabische Gesänge zu Weihnachten und zur Osterzeit," *Palästinajahrbuch* (1924) 20: 77-83. [Music]

1067. DEUTSCH, ALADAR. *Edition drei syrischen Lieder nach einer Handschrift der Berliner Königlichen Bibliothek.* Berlin: H. Itzkowski, 1895, [29, 26 pp. Inaug. diss., Bern, 1895]

1068. ETHERIDGE, JOHN WESLEY. *The Syrian Churches: their Early History, Liturgies, and Literatures . . .* London: Longmans, Green, Brown & Longmans, 1846. [vi, 538 pp.]

1069. EURINGER, SEBASTIAN. "Die neun 'Töpferlieder' des Simeon von Gésir," *Oriens Christianus* (1913) N. Ser. 3: 221-235. [Melodies named]

1070. EURINGER, SEBASTIAN. "Die 'verschollene' dritte römische Ausgabe des maronitischen Missale vom Jahre 1763," *Jahrbuch für Liturgiewiss.* (1928) 8:239-246.

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1071. GAIRDNER, W. H. TEMPLE. *Oriental Hymn Tunes, Egyptian and Syrian*. London: Soc. for Promoting Christian Knowledge, [1930?] [88 pp. The Syrian tunes were first printed and distributed privately at Cairo, 1912]
1072. GIWARGIS *Varda* of Arbela and Mosul. . . . *Ausgewählte Gesänge* . . . Hrsg. mit Übersetzung, Einleitung und Erklärung von Dr. Heinrich Hilgenfeld. Leipzig: Otto Harrassowitz, 1904. [4 l., 86, 44 pp.]
1073. GOUSSEN, HEINRICH. "Über eine 'Sugitha' auf die Kathedrale von Edessa," *Muséon* (1925) 38:117-136.
1074. GRIMME, HUBERT. *Der Strophenaufbau in den Gedichten Ephraems des Syrers, mit einem Anhang über den Zusammenhang zwischen syrischer und byzantinischer Hymnenform*. (Collectanea Friburgensia. Commentationes Academicæ . . . Fasciculus II) Freiburg: I. D. Schweiz, 1893.
1075. HEIMING, ODILIO. *Syrische 'Eni-ânê' und griechische Kanones; die HS. Sch. 349 der Staatsbibliothek zu Berlin*. (Liturgiegeschichtliche Quellen und Forschungen . . . Heft 26) Münster im Westf.: Aschendorff, 1932. [viii, 126 pp.]
A discussion of Syrian and Orthodox responsories.
1076. HÖLSCHER, GUSTAV. "Syrische Verkunst. (Leipziger Semitische Studien . . . Neue Folge, Band V) Leipzig: J. C. Hinrichs, 1932. [viii, 206 pp. Music]
1077. HUNNIUS, CARL. *Das syrische Alexanderlied*. Göttingen (diss.), 1904. [Revised and expanded in the *Zts., Deutschen Morgenländischen Gesellschaft* (1906) 60:169-209, 558-589, 802-821]
1078. IDELSOHN, ABRAHAM Z. "Der Kirchengesang der Jakobiten," *Archiv für Musikwiss.* (1922) 4:364-389. [Music]
1079. JANIN, RAYMOND. "Le Rite syrien et les Eglises syriennes," *Echos d'Orient* (1916/9) 18/19:321-341.
1080. JEANNIN, Dom JULES CÉCILIE. "Le Chant liturgique syrien," *Journal Asiatique* (1912) 10e Sér. 20:295-363, 389-448; (1913) 11e Sér. 2:65-137. [Music]
1081. JEANNIN, Dom JULES CÉCILIE. *Mémoires liturgiques syriennes et chaldéennes, recueillies . . . et publiées avec la collaboration de Dom J. Puyade et de Dom A. Chibas Lassalle O. S. B.* Paris: Ernest Leroux, [1925-1929]. [2 vols.: 305; 27, 682 pp. Music]
1082. JEANNIN, Dom JULES CÉCILIE & Dom J. PUYADE. "L'Octoëchos syrien," *Oriens Christianus* (1913) 2. Ser. 3:82-104. [Music]
1083. KYRIAKOS, MANSOUR. "Fiançailles et mariage à Mossoul," *Anthropos* (1911) 6:774-784.
References to singing and dancing, with the texts (original and translated) of eight wedding songs.
1084. LIDZBARSKI, MARK. *Geschichten und Lieder aus den neu-aramaischen Handschriften der Königlichen Bibliothek zu Berlin*. (Beiträge zur Volks- und Völkerkunde. 4. Band) Weimar: Emil Felber, 1896. [xvi, 312 pp. Song texts pp. 283-312]
1085. LIDZBARSKI, MARK. *Mandäische Liturgien, mitgeteilt, übersetzt und erklärt*. (K. Gesellschaft der Wissenschaften zu Göttingen, Phil.-hist. Kl., Abhandlungen, Neue Folge, Bd. 17, Abt. 1) Berlin: Weidmann, 1920. [xxvi, 295 pp.]
1086. MOLITOR, JOSEPH. "Byzantinische Troparia und Kontakia in syrmelchitischer Überlieferung," *Oriens Christianus* (1928/9) 3. Ser. 3/4:1-36; (1931) 6:43-59; (1933) 8:72-85, 164-179.
1087. MOULE, ARTHUR C. *Christians in China Before the Year 1550*. London: Soc. for Promoting Christian Knowledge, 1930. [xiv, 293 pp. Facs.]
See pp. 52-57 for a facsimile and description of an East Syrian Gloria in Chinese characters of about 800 A. D., from Tun Huang in Northwest China.
1088. NARSAI of Edessa and Nisibis. *Syrische Wechsellieder . . . ein Beitrag zur altchristlichen syrischen Hymnologie, nach einer Handschrift der Königlichen Bibliothek zu Berlin, herausgegeben, übersetzt und bearbeitet von Franz Feldmann*. Leipzig: Otto Harrassowitz, 1896. [viii, 55, 35 pp.]
1089. PARISOT, Dom JEAN. "La Bibliothèque du séminaire syrien de Charfé,"

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- Revue de l'Orient Chrétien* (1899) 4:150-174.
1090. PARISOT, Dom JEAN. "Les Huit modes du chant syrien," *Tribune de St.-Gervais* (1901) 7:258-262. [Music]
1091. PARISOT, Dom JEAN. "Musique orientale," *Tribune de St.-Gervais* (1898) 4:52-58, 81-89, 100-107. [Music]
1092. PEITAVI, S. "Les Chants liturgiques à Jerusalem," *Tribune de St.-Gervais* (1904) 10:247-263, 296-299, 328-336. [Music]
- On liturgical song among the Melchites, Syriac-speaking adherents to the Byzantine Church.
1093. RÜCKER, ADOLF. "Das neue syrische Missale," *Jahrbuch für Liturgiewiss.* (1924) 4:187-192.
1094. RÜCKER, ADOLF. Das "Obere Kloster" bei Mossul und seine Bedeutung für die Geschichte der ostsyrischen Liturgie [in *Festschrift Anton Baumstark* . . ., ed. by A. Rücker (Leipzig: Otto Harrassowitz, 1932), pp. 180-187]
1095. RÜCKER, ADOLF. "Über einige nestorianische Liederhandschriften, vornehmlich der griech. Patriarchsbibliothek in Jerusalem," *Oriens Christianus* (1919) 9:107-123.
1096. RÜCKER, ADOLF. "Die wechselnden Gesangstücke der ostsyrischen Messe," *Jahrbuch für Liturgiewiss.* (1921) 1:61-86.
1097. RÜCKER, ADOLF. "Zwei nestorianische Hymnen über die Magier," *Oriens Christianus* (1920/1) 10/11:35-55.
1098. SAEKI, P. TOSHIO. The Nestorian Documents and Relics in China. Tokyo: Toho Bunkwa Gakuin, 1937. [10, 519, 30, 96 pp. See pp. 266-272, 316-319. First published by the Soc. for Promoting Christian Knowledge, London, 1916]
1099. SAFI, M. "Mariage au nord du Liban," *Anthropos* (1917/8) 12/13: 134-143.
1100. SCHAEFER, HANS HEINRICH. "Ein Lied von Mani," *Orientalistische Literaturzeitung* (1926) 29: cols. 104-107.
1101. STEPHAN, STEPHAN H. The Smell of Lebanon; Twenty-four Syrian Folk-Songs . . . with English versions made by E. Powys Mathers. Dyffryn [Wales]: F. Walterson, 1928. [49 pp.] Reprinted from "Modern Palestinian Parallels to the Song of Songs," *Jour., Palestine Oriental Soc.* (1921) 2:199-278, which was also published separately by the Palestine Oriental Soc., Jerusalem, 1923.
1102. WELLESZ, EGON. "Miscellanea zur orientalischen Musikgeschichte; die Lektionszeichen in den soghdischen Texten," *Zts. für Musikwiss.* (1919) 1:505-515.
1103. WOLFF, MATERNUS. "Drei Begräbnisgesänge Narsais," *Oriens Christianus* (1922/4) 12/14:1-29.
1104. WRIGHT, WILLIAM. Catalogue of Syriac Manuscripts in the British Museum, acquired since the year 1838. London: Longman & Co., [etc.,] 1870-1872. [3 vols. See Vol. 1, pp. 101-145, 240-382]
1105. ZINGERLE, PIUS. "Proben syrischer Poesie aus Jakob von Sarug," *Zts. der Deutschen Morgenländischen Gesellschaft* (1858) 12:117-131; (1859) 13:44-58; (1860) 14:679-691; (1861) 15:629-647; (1866) 20:511-526.
1106. ZINGERLE, PIUS. "Zur syrischen Metrik," *Zts. der Deutschen Morgenländischen Gesellschaft* (1863) 17:687-690.

SEE ALSO

the following sources, previously listed:

- No. 31, pp. 368-388.
- No. 267, pp. 45-53.
- No. 274.
- No. 275, pp. 222-244.
- No. 276, pp. 759-765.
- No. 390, pp. 67-75.
- Nos. 753-798, *passim*.

INDEX OF RECORD REVIEWS

Compiled by KURTZ MYERS

PERIODICALS INDEXED AND THEIR SYMBOLS

AR	American Record Guide (Peter Hugh Reed and others)
CR	Consumer's Research Bulletin (Walter F. Gruening)
CU	Consumer's Union Reports (Philip L. Miller)
Et	The Etude (Peter Hugh Reed)
Gr	Gramophone (W. R. Anderson and others)
GS	Gramophone Shop Supplement
Ho	Hobbies (Stephen Fassett)
JR	Just Records (Jack Skurnick and others)
LJ	Library Journal (Philip L. Miller)
MA	Musical America (Herbert F. Peyser, Cecil Smith and others)
MC	Musical Courier
MMR	Monthly Musical Record
MR	Music Review
Na	The Nation (B. H. Haggin)
NR	New Records (Max de Schauensee and others)
NS	New Statesman and Nation (Edward Sackville West)
RP	Review of Permanent Music (R. D. Darrell)
SR	Saturday Review of Literature (Irving Kolodin, Edward Tatnall Canby and others)

Before each periodical reference, there stands a figure to indicate the reviewer's opinion of the quality of the performance; in no case does the figure attempt to reflect anything whatsoever with regard to the quality of the music itself, but in instances where the technical aspects of the recording—verisimilitude of reproduction or lack thereof, record surface, etc.—are sufficiently good or bad to modify the listener's perception of the performance, they are taken into account. The three grades of opinion indicated are: +, excellent, •, adequate, and —, inadequate. On a somewhat different plane, two additional symbols are used: a □ indicates that the review, whatever else it may supply, offers no opinion on the performance and quality of sound reproduction, and a ‡ indicates a review which is of sufficient length and probity to warrant special attention for its comment on the music or its history of this and of earlier recordings of the composition.

ABBREVIATIONS OF PERFORMING ORGANIZATIONS

ACO	Amsterdam Concertgebouw Orch.	NSO	National Symphony Orchestra (London)
BNO	Boyd Neel Orchestra		
BNSO	Boyd Neel Symphony Orchestra	NYPSO	New York Philharmonic-Symphony Orchestra
BPO	Boston "Pops" Orchestra		
BSO	Boston Symphony Orchestra	OSCCP	Orchestre de la Société des Concerts du Conservatoire
CO	Cleveland Orchestra		
CPO	Carnegie "Pops" Orchestra	PhO	Philharmonia Orch. (London)
CSO	Chicago Symphony Orchestra	PO	Philadelphia Orchestra
EIARO	Orchestra of the EIAR (Italian State Radio)	PSO	Pittsburgh Symphony Orchestra
ISO	Indianapolis Symphony Orch.	RPO	Royal Philharmonic Orchestra
LPO	London Philharmonic Orchestra	SFSO	San Francisco Symphony Orch.
LSO	London Symphony Orchestra	SLSO	Saint Louis Symphony Orchestra
MOHO	Metropolitan Opera House Orchestra	SMSO	Santa Monica Symphony Orch.
MSO	Minneapolis Symphony Orch.	Vch	Victor Chorale
NatSO	National Symphony Orchestra (Washington, D.C.)	VO	Victor Orchestra
		VPO	Vienna Philharmonic Orchestra
		VSO	Victor Symphony Orchestra

The present issue of the record review index incorporates certain changes and additions. These are the consequence of two circumstances: the advent of a new volume of NOTES (which should be the starting point for any future cumulation) and the receipt, both verbally and in writing, of a number of suggestions for the improvement of the index. It has been the compiler's wish to standardize the form as much as possible and to honor as many of the suggestions as seemed feasible, always keeping in mind space limitations. Herewith, then, are some of the suggestions and the solutions offered.

1. It has been repeatedly requested that prices be quoted for all records reviewed. Since some companies issue the same recording in different forms at different prices—sequence, materials and speed are all price-affecting factors at present—this seemed a potentially troublesome elaboration. However, *one* price is being quoted for each recording listed. The quoted price usually will indicate a shellac pressing in automatic sequence with excise tax included. There will be instances, however, when the recording is marketed only in vinylite pressing or only in manual sequence, and in such instances prices for sets in those forms will be quoted. It may prove helpful for readers to know that the *Gramophone Shop Supplement* and the *Library Journal* are particularly meticulous about price listings.

2. A number of readers of NOTES have suggested that some device should be developed to indicate those reviews which express no critical judgment upon the merits of a recording as an interpretation or as a mechanical reproduction of sound, but do nevertheless describe and/or evaluate the musical material recorded. To cope with this problem two symbols have been added. When a citation is preceded by a square □ this is an indication that the review offers “no opinion” (on performance and quality of sound reproduction). If the citation is followed by a dagger †, this indicates a review which is of sufficient length and probity to warrant attention for its comment on the music. The daggered citations should prove useful to libraries in building up program note references on works outside the standard orchestral and chamber music repertory. *The Gramophone* is a publication particularly rich in such reviews.

3. It has been proposed that a selected group of imported recordings be listed. This has not been done to date, except for English Decca and London labels which are widely distributed in the United States at present. The compiler, however, has built his files in anticipation of an eventual inclusion of imported recordings and further expression of opinion on this point will be appreciated.

4. There has been some criticism of the extremely condensed abbreviations to indicate performing organizations. The compiler is somewhat loath to spell out the Concertgebouw Orchestra of Amsterdam and the Orchestre de la Société des Concerts du Conservatoire de Paris when he

can use such abbreviations, respectively, as ACO and OSCCP. Further comment on this is requested also.

5. Changes in the titles of periodicals indexed will doubtless occur constantly. This issue marks the advent of the *Musical Courier* and *Just Records* (published by the Elaine Music Shop) and the disappearance of the *Musical Digest* which has dropped its record section. Mr. Harold Schonberg, the *Musical Digest's* reviewer, continues to cover American releases in his monthly letter to *The Gramophone* and these will be cited. Certain publications, notably the two consumers' service magazines and *The Library Journal*, figure less in the index than they should due to the late dates at which their reviews appear.

6. It is intended that this index be a current one. Whenever a recording is known to date from a period much earlier than its present release, that fact will be noted. Examples are this issue's *Songs of the Auvergne*, given its first American release in 1931-33, and Weinrich's Buxtehude album, which first appeared in 1940. Review dates will indicate periods elapsing between American and English releases of a recording.

COMPOSER AND SUBJECT LIST WITH INDEX TO COMPOSITE RELEASES

ALBENIZ, ISAAC

Iberia—Books I and II. Arrau, pf. C-
MM757. \$7.25.

- +AR 9-48 p. 18
- +CS 9-48 p. 1
- +JR 9-48 p. 3
- +MC 10-1-48 p. 15
- Na 8-21-48 p. 214
- +NR 8-48 p. 11
- +RP 9-48 p. 9
- +SR 9-18-48 p. 36 (Canby)

ANDERSON, LEROY

Chicken reel; Fiddle faddle. BPO: Fied-
ler. V-10-1397. \$1.00.

- +AR 4-48 p. 239
- NR 4-48 p. 3
- +RP 5-48 p. 8
- SR 4-24-48 p. 56 (Kolodin)

BACH, JOHANN SEBASTIAN

Brandenburg concerto no. 5, D major.
VoxChO: Klemperer. Vox 622. \$7.35.

- GS 7-48 p. 2
- LJ 10-1-48 p. 1394

Fantasia and fugue, D major (Peters IX,
3). Novaes, pf. C-MX298. \$2.90

- AR 9-48 p. 19

- GS 9-48 p. 2‡
- LJ 9-15-48 p. 1288
- Na 8-7-48 p. 166
- +NR 9-48 p. 11
- RP 9-48 p. 13
- +SR 8-28-48 p. 50 (Kolodin)

Prelude and fugue, A minor (arr. Liszt).
Janis, pf. V-12-0379. \$1.25

- AR 9-48 p. 20
- GS 10-48 p. 1
- JR 10-48 p. 3
- MC 10-1-48 p. 15
- +NR 9-48 p. 11
- +RP 9-48 p. 13
- +SR 9-25-48 p. 50 (Kolodin)

Toccata, adagio and fugue, C major (arr.
Busoni). Borovsky, pf. Vox 193. \$4.05.
(First issued 1936)

- GS 6-47 p. 1
- NR 5-48 p. 14

Cf. ALSO Musicraft 50

BARTOK, BELA

Quartet, strings, no. 4. Guilet Str. Qu.
Concert Hall A8. Subscription set

- +AR 10-47 p. 54

Cf. ALSO: V-12-0343

BAX, ARNOLD: cf. Alco AC-205

BEETHOVEN, LUDWIG VAN

Concerto, piano, no. 4, G major, op. 58. Casadesus, pf; PO: Ormandy. C-MM744. \$6.00

- AR 8-48 p. 380
- CR 10-48 p. 31
- MC 10-1-48 p. 15
- Na 8-21-48 p. 213
- +SR 9-18-48 p. 36 (Canby)

Quartet, strings, no. 6, B flat major, op. 18, no. 6. Budapest Str. Qu. C-MM754. \$4.75

- +AR 8-48 p. 383
- +GS 9-48 p. 2
- +MC 10-1-48 p. 15
- +Na 8-21-48 p. 213; 10-9-48 p. 411
- +NR 8-48 p. 6
- RP 9-48 p. 12
- SR 9-11-48 p. 47 (Canby);
- + 8-28-48 p. 50 (Kolodin)

Symphony no. 3, E flat major, op. 55 (Eroica). LPO: de Sabata. ED-A19. \$15.75

- AR 7-47 p. 336
- +Gr 6-47 p. 7
- GS 6-47 p. 2
- MR 8-47 p. 230
- NS 7-26-47 p. 76

Symphony no. 7, A major, op. 92. NSO: Fistouleri. ED-A55. \$11.55

- AR 8-48 p. 372
- Na 8-7-48 p. 166
- NR 8-48 p. 2
- SR 9-25-48 p. 50 (Kolodin);
- + 10-2-48 p. 37 (Canby)

CF. ALSO: Vox 196

BELLINI, VINCENZO: cf. ED-K1291

BENEDICT, Sir JULIUS: cf. London 11

BERG, ALBAN

Suite lyrique. Galimir Str. Qu. Vox 181. \$6.00

- +AR 6-37 p. 65 ‡
- GS 7-48 p. 3

BERLIOZ, HECTOR

Beatrice et Benedict. Overture. NSO: Sargent. ED-K1416. \$2.10

- +AR 5-47 p. 271
- +Gr 7-47 p. 22

- MR 2-48 p. 76
- NS 7-26-47 p. 76

Le carnaval romain—overture, op. 9. LPO: de Sabata. ED-K1552. \$2.10

- +AR 5-47 p. 271
- +Gr 11-46 p. 83 ‡
- +GS 3-47 p. ?
- +MR 5-47 p. 156
- +NS 11-2-46 p. 324

Symphonie fantastique, op. 14. ACO:

Van Beinum. ED-A56. \$13.65

- AR 7-48 p. 339
- +Na 8-14-48 p. 193
- + 10-9-48 p. 411
- +MR 11-47 p. 312
- SR 9-25-48 p. 50 (Kolodin)

BIZET, GEORGES: cf. C-72577D

BLISS, ARTHUR

Men of two worlds: Baraza. Joyce, pf; NSO & male cho: Mathieson. ED-K1174. \$2.00

- AR 4-47 p. 235
- Gr 5-46 p. 142
- +GS 3-47 p. 2
- NS 5-4-46 p. 325
- MR 11-46 p. 267

BOCCHERINI, LUIGI: cf. V-10-1418

BOLZONI, GIOVANNI: cf. V-10-1418

BORODIN, ALEXANDER

Symphony no. 2, B minor. CSO: Defauw. V-DM1225. \$4.75

- AR 8-48 p. 373 ‡
- CR 10-48 p. 31
- GS 9-48 p. 3
- JR 9-48 p. 4
- LJ 9-15-48 p. 1288
- Na 8-14-48 p. 193
- +NR 8-48 p. 2
- +RP 8-48 p. 4

BOYCE, WILLIAM: cf. ED-M583

BRAHMS, JOHANNES

Symphony no. 3, F major, op. 90. LPO: Van Beinum. ED-A22. \$11.55

- AR 7-47 p. 354
- Gr 12-46 p. 101
- GS 6-47 p. 3
- MMR 1-47 p. 17
- MR 2-47 p. 79
- NS 11-30-46 p. 404

BRITTEN, BENJAMIN

Introduction and rondo alla burlesca, op. 23, no. 1; Mazurka elegiaca, op. 23, no. 2. Curzon & Britten, 2 pf. ED-A17. \$5.25

- Gr 6-45 p. 7
- GS 8-47 p. 2
- NS 5-26-45 p. 342

Serenade for tenor, horn and strings, op. 31. Pears, ten; D. Brain, horn; BNSO: Neel. \$7.35

- +AR 4-47 p. 251 ‡
- +Gr 12-45 p. 78
- +GS 3-47 p. 3
- +MR 2-46 p. 67
- +NS 2-23-46 p. 145

BUXTEHUDE, DIETRICH

Toccatà, F major; Two chorale preludes (Ich ruf' zu dir, Herr Jesu Christ & Lobt Gott, Ihr Christen, allzugleich); Magnificat primi toni; Chorale fantasy on Wie schön leuchtet der Morgenstern; Prelude and fugue, E minor. Weinrich, org. Musicraft 40. \$4.85

- +AR 4-40 p. 469 (Miller) ‡
- +GS 3-40 p. 2
- +LJ 9-15-48 p. 1288
- Na 6-5-48 p. 641
- RP 7-48 p. 14
- SR 7-24-48 p. 26 (Canby)

CHARPENTIER, GUSTAVE: cf. C-72540D

CHOPIN, FREDERIC: cf. Vox 196

CORELLI, ARCANGELO

Suite for string orchestra (arr. Pinelli). PO: Ormandy. C-12836D. \$1.25

- +AR 7-48 p. 340
- GS 10-48 p. 1
- +LJ 9-1-48 p. 1202
- +NR 7-48 p. 5
- RP 8-48 p. 13

DEBUSSY, CLAUDE

La damoiselle élue. Sayao, sop; Nadell, con; Women's Cho of Univ. of Penn; PO: Ormandy. (6th side: *De fleurs*, from "Proses lyriques." Sayao, sop; Charnley, pf.). C-MM761. \$4.75

- AR 9-48 p. 24
- +CR 10-48 p. 31
- +GS 10-48 p. 1
- JR 9-48 p. 5

- MA 9-48 p. 27
- +Na 9-11-48 p. 298
- NR 9-48 p. 6
- +SR 9-25-48 p. 48 (Kolodin);
- + 9-11-48 p. 47 (Canby)

Iberia (Images III, 2); Berceuse héroïque. OS CCP: Müunch. ED-A51. \$7.35.

- AR 8-48 p. 372
- +GS 8-48 p. 4
- Na 8-14-48 p. 193
- 10-9-49 p. 411
- NR 9-48 p. 2
- +SR 9-25-48 p. 48 (Kolodin)
- + 10-2-48 p. 37 (Canby)

CF. ALSO: Alco AC-205.

DELLO JOIO, NORMAN

Trio, flute, violoncello and piano. Baker, fl; Saidenberg, vlc; Hambro, pf. Concert Hall B13. Subscription set.

- +AR 7-48 p. 349
- SR 7-24-48 p. 26 (Canby)

DIAMOND, DAVID

Music for Shakespeare's Romeo and Juliet; The tempest: Overture. Little Orch Soc: Scherman. C-MM751. \$4.75.

- AR 8-48 p. 374
- +CR 10-48 p. 31
- GS 9-48 p. 3
- MC 10-1-48 p. 15
- +Na 8-21-48 p. 213
- +NR 8-48 p. 3
- RP 9-48 p. 5
- SR 8-28-48 p. 48 (Kolodin)

DVORAK, ANTONIN

(5) Slavonic dances: no. 1, C major, op. 46, no. 1; no. 3, A flat major, op. 46, no. 3 [correctly no. 6]; no. 8, G minor, op. 46, no. 8; no. 10, E minor, op. 72, no. 2; no. 15, C major, op. 72, no. 7. CO: Szell C-MM756. \$4.75.

- AR 9-48 p. 11
- CR 10-48 p. 31
- +GS 9-48 p. 3
- JR 9-48 p. 6
- MA 9-48 p. 40
- MC 10-1-48 p. 15
- Na 8-21-48 p. 214
- +NR 8-48 p. 4
- +RP 9-48 p. 7
- SR 9-4-48 p. 32 (Canby);
- 8-28-48 p. 50 (Kolodin)

ELGAR, Sir EDWARD

Pomp and circumstances, op. 39—complete recording. LSO: Braithwaite. London A23. \$5.25

- +Gr 1-46 p. 96;
- + 9-48 p. 59
- NS 8-28-48 p. 131
- +SR 9-25-48 p. 50 (Kolodin)

FALLA, MANUEL DE

(7) Canciones populares españolas. Torres, soup; Newmark, pf. V-DM1223. \$3.50.

- AR 8-48 p. 386
- CR 10-48 p. 31
- +GS 9-48 p. 4
- JR 9-48 p. 6
- Na 8-14-48 p. 193
- NR 8-48 p. 8
- +RP 8-48 p. 8
- SR 8-28-48 p. 50 (Kolodin);
- 10-9-48 p. 59 (Canby)

Noches en los jardines de España. Curzon, pf; NSO: Jorda. ED-A10. \$7.35.

- AR 5-47 p. 272
- +Gr 1-46 p. 95 ‡
- MR 5-46 p. 130
- +NS 2-23-46 p. 144

El sombrero de tres picos: 1. Los vecinos; 2. Danza del molinero; 3. Danza final.

PhO: Galliera. C-MX297. \$3.50.

- +AR 8-48 p. 374
- CU 9-48 p. 31
- +Gr 8-46 p. 32
- GS 9-48 p. 4;
- + 1-47 p. 4
- +LJ 9-15-48 p. 1289
- MR 11-46 p. 275
- Na 8-7-48 p. 166
- NR 8-48 p. 3
- +RP 9-48 p. 13
- SR 8-7-48 p. 38 (Canby)
- 8-28-48 p. 50 (Kolodin)

FAURÉ, GABRIEL

Après un rêve, op. 7, no. 1; En sourdine, op. 50, no. 2. Souzay, bar; Damase, pf. \$1.10.

- +LJ 8-48 p. 1107
- +MR 8-48 p. 229

FOLK MUSIC

Songs of Lidice. Novotna, sop; Masaryk, pf. V-M936. \$4.75. (First released 1943)

- AR 4-43 p. 198
- GS 4-43 p. 8;
- 8-48 p. 11
- +NR 8-48 p. 8
- RP 8-48 p. 14

Napoli canta. Albanese, ten; orch. Cetra 103. \$4.73.

- +AR 5-48 p. 290
- +CR 2-48 p. 31

Negro spirituals: My good Lord done been here (arr. Johnson); On ma journey (arr. Boatner). C. Brice, con; J. Brice, pf. C-17524D. \$1.00.

- AR 8-48 p. 388
- LJ 9-1-48 p. 1201
- MC 8-48 p. 17
- NR 8-48 p. 10

Songs of the Auvergne (arr. Canteloube). Grey, sop; orch: Cohen. C-MM758. \$4.75. (First issued 1931-33)

- AR 9-48 p. 23
- CR 10-48 p. 31
- GS 9-48 p. 10
- +JR 10-48 p. 13
- MA 9-48 p. 40
- +MC 10-1-48 p. 21
- +Na 8-21-48 p. 213
- NR 8-48 p. 8;
- 7-33 p. 4
- +RP 9-48 p. 4
- +SR 8-28-48 p. 48 (Kolodin)

FOSTER, STEPHEN

(17) Songs. Eddy, bar; cho & orch: Armbruster. C-MM745. \$6.00.

- AR 8-48 p. 387
- CU 9-48 p. 31
- GS 7-48 p. 5
- +MC 8-48 p. 17
- NR 7-48 p. 9
- RP 8-48 p. 13

GERSHWIN, GEORGE

An American in Paris. RCA Victor Orch: Bernstein. V-DM1237. \$3.50.

- +AR 9-48 p. 12
- GS 10-48 p. 2
- JR 10-47 p. 6
- +MC 10-1-48 p. 15
- NR 9-48 p. 3
- +RP 9-48 p. 5
- +SR 9-25-48 p. 50 (Kolodin)

GLAZOUNOV, ALEXANDER

From the Middle Ages—suite, op. 79.
ISO: Sevitzky. V-DM 1222. \$4.75.

- AR 8-48 p. 375
- JR 9-48 p. 6
- NR 8-48 p. 4
- RP 9-48 p. 13
- SR 8-28-48 p. 50 (Kolodin);
- 9-4-48 p. 32 (Canby)

GREEN, RAY

Holiday for 4. Furman, pf; Abraham Weiss, vla; Peterson, cl; Adolf Weiss, bassoon. Alco AR-102. \$3.78.

- GS 7-48 p. 5

HALÉVY, JACQUES FRANÇOIS: cf. C-72577D.

HANDEL, GEORG FRIEDRICH

The faithful shepherd—suite (arr. Kindler). NatSO: Kindler. V-DM1224. \$3.50.

- AR 8-48 p. 378
- JR 9-48 p. 6
- Na 8-14-48 p. 193
- NR 8-48 p. 3
- RP 9-48 p. 14
- SR 8-28-48 p. 50 (Kolodin)
- 9-18-48 p. 36 (Canby)

Sonata, oboe and figured bass, C minor, op. 1, no. 8. Gomberg, ob; Pessl, hrpschd. Woodwinds 502. \$1.58.

- +GS 8-48 p. 4
- NR 9-48 p. 6

HAYDN, FRANZ JOSEPH

Sonata, G major. LeRoy, fl; Loyonnet, pf. Concert Hall B8. Subscription set.

- AR 7-48 p. 348.

HEUBERGER, RICHARD: cf. London 11.

HOLST, GUSTAVE: cf. ED-A31.

HUBAY, JENŐ: cf. Vox 196

IVES, CHARLES

Sonata, piano, no. 2: "Concord, Mass., 1840-1860". Kirkpatrick, pf. (10th side: Sonata, piano, no. 1. In the inn, *only*). C-MM749. \$7.25.

- AR 7-48 p. 352 (Hall) ‡
- CR 9-48 p. 428
- Gr 8-48 p. 57 (Schonberg)
- GS 8-48 p. 5
- +LJ 9-15-48 p. 1289
- Na 7-24-48 p. 109
- +NR 8-48 p. 10

• RP 8-48 p. 9

—SR 8-14-48 p. 39 (Canby) ‡

+ 8-28-48 p. 45 (Slonimsky) ‡

Sonata, violin, no. 2. 2nd movement (In the barn) and 3rd movement (The revival), *only*. Babitz, vln; Dahl, pf. Alco AR-101. \$1.58.

- CU 5-48 p. 237
- LJ 5-1-48 p. 726

JANACEK, LEOS

Concertino, piano, strings and wind instruments (1925). Firkusny, pf; string and wind ensemble. Concert Hall B10. Subscription set.

- SR 7-24-48 p. 26 (Canby)

KHACHATURIAN, ARAM

Concerto, piano. Lympany, pf; LSO: Fistoulari. ED-A3. \$9.45.

- AR 1-47 p. 150
- +Gr 11-45 p. 65
- +GS 1-47 p. 6
- +NS 12-29-45 p. 445
- MR 2-46 p. 62

Concerto, violin. Oistrakh, vln; Russian State Symph Orch: Gauk. Mercury DM10. \$7.50.

- +AR 8-48 p. 382
- +Gr 9-48 p. 57 (Schonberg)
- 3-43 p. 142
- +Na 8-21-48 p. 213
- +NR 8-48 p. 6

CF. ALSO: V-12-0343.

KODALY, ZOLTAN

Dances of Marosszék; Il pleut dans la ville & Transylvania lament, from (7) Piano pieces, op. 11. Foldes, pf. Vox 609. \$3.50.

- +JR 9-48 p. 7
- MC 10-1-48 p. 15
- NR 9-48 p. 11
- +SR 8-21-48 p. 32 (Canby)

KREISLER, FRITZ: cf. V-12-0287.

LEHAR, FRANZ

Overtures: Die lustige Witwe; Zigeunerliebe; Wiener Frauen. Zurich Tonhalle Orch: Lehar. London 15. \$7.35.

- CU 9-48 p. 31
- Gr 7-48 p. 28
- GS 7-48 p. 7
- MR 8-48 p. 222

Waltzes: Waltz, from Eva; Waltz and intermezzo, from Count of Luxemburg; Gold and silver waltz. Zurich Tonhalle Orch: Lehar. London 10. \$7.35.

- +CU 8-48 p. 25
- Gr 5-48 p. 186
- GS 7-48 p. 7
- MR 8-48 p. 222
- +NR 6-48 p. 4
- +SR 5-29-48 p. 41 (Kolodin)

Cf. ALSO: London 11.

LISZT, FRANZ

Les préludes. OS CCP: Jorda. ED-A54. \$5.25.

- +Gr 7-48 p. 29
- MR 8-48 p. 221
- +NR 8-48 p. 5
- NS 7-3-48 p. 16
- SR 9-25-48 p. 50 (Kolodin)

Sonetto del Petrarca no. 104. Kapell, pf. V-12-0342. \$1.25.

- +AR 8-48 p. 384
- +JR 9-48 p. 7
- LJ 10-1-48 p. 1395
- Na 8-14-48 p. 193
- +NR 8-48 p. 12
- +RP 8-48 p. 13
- SR 9-11-48 p. 47 (Canby)
- 8-28-48 p. 50 (Kolodin)

MASCAGNI, PIETRO

L'Amico Fritz—Complete recording. Tas-sinari, sop; Tagliavini, ten; EJAR Cho & Orch: Mascagni. Cetra 106. \$25.92.

- +AR 8-48 p. 387
- GS 8-48 p. 7;
- + 8-47 p. 4
- NR 9-48 p. 8

MENDELSSOHN, FELIX

Capriccio brilliant, op. 22. Lympany, pf; NSO: Neel. ED-K1191. \$2.10.

- Gr 4-48 p. 169
- +GS 4-47 p. 5
- MR 8-48 p. 223

MILHAUD, DARIUS

Symphonies for small orchestra—nos. 1, 2, 3, 5 (1917-1922). Concert Hall Soc Ch Orch: Milhaud. Concert Hall B11. Sub-scription set.

- AR 7-48 p. 349
- SR 6-19-48 p. 37 (Canby)

MILAN, LUIS: cf. Mercury DM7.

MOZART, WOLFGANG AMADEUS

Concerto, piano, no. 23, A major, K.488. Curzon, pf; NSO: Neel. ED-A53. \$7.35.

- +AR 7-48 p. 347
- Gr 6-48 p. 10
- Na 8-7-48 p. 166
- NS 5-29-48 p. 444
- +RP 8-48 p. 7

Idomeneo, K. 366: Overture; Der Schau-spieldirektor. K.486. Overture. NSO: Neel. ED-K1410. \$2.10.

- +Gr 4-48 p. 169
- +GS 8-48 p. 7
- MR 8-48 p. 222
- +Na 9-18-48 p. 325
- +NS 4-17-48 p. 321
- SR 9-25-48 p. 50 (Kolodin)

Quartet, strings, no. 11, E flat, K.171. Loewenguth Str Qu. Vox 183. \$4.05.

- +GS 5-47 p. 4
- +NR 7-48 p. 6

OFFENBACH, JACQUES

La Périchole: O, mon cher amant, je te jure; Mon Dieu, que les hommes sont bêtes; Ah, quel diner; Je t'adore. Tourel, m-sop; orch: Abravanel. (4th side: Tourel sings both voices in Barcarolle, from Les contes d'Hoffman). C-MX299. \$2.90.

- +AR 9-48 p. 24
- +CR 10-48 p. 31
- +GS 9-48 p. 6
- +JR 9-48 p. 10
- +NR 9-48 p. 8
- RP 9-48 p. 8
- +SR 8-28-48 p. 50 (Kolodin)
- 10-9-48 p. 59 (Canby)

Cf. ALSO: C-72540D.

PERGOLESİ, GIOVANNI

Stabat mater. Taylor, sop; Ferrier, con; Nottingham Oriana Choir; BNO: Hen-derson. ED-A13. \$11.55.

- AR 9-47 p. 24
- Gr 7-47 p. 24
- +GS 3-47 p. 8
- MR 8-47 p. 238
- Na 1-31-48 p. 138
- NS 6-14-47 p. 441

POULENC, FRANCIS

Concerto, two pianos and orchestra, D minor. Whittemore & Lowe, 2 pf; RCA Victor Orch: Mitropoulos. V-DM1235. \$4.75.

- +AR 9-48 p. 14
- GS 10-48 p. 3
- +NR 9-48 p. 4
- RP 9-48 p. 6
- +SR 9-25-48 p. 48 (Kolodin)

PUCCINI, GIACOMO cf. C-72528D.

PURCELL, HENRY

(4) Songs: Sylvia, now your scorn give over; I see she flies from me; An ode to Cynthia walking on Richmond Hill; Retired from any mortal's sight, from King Richard II. Desmond, con; Craxton, pf. ED-K1397. \$2.10.

- +CR 9-48 p. 428
- +GS 8-48 p. 8
- +LJ 9-15-48 p. 1290
- +Na 9-18-48 p. 325
- +SR 9-25-48 p. 50 (Kolodin)

Sonata, violin and figured bass, G minor (arr. Goldsborough). Grinke, vln; Goldsborough, pf. ED-K1404. \$2.10.

- GS 8-48 p. 8
- +Na 9-18-48 p. 325
- +SR 9-25-48 p. 50 (Kolodin)

RAMEAU, JEAN-PHILIPPE: cf. Musicraft 50.

RAVEL, MAURICE

Bolero. BSO: Koussevitzky. V-DM1220. \$3.50.

- +GS 9-48 p. 7
- NR 8-48 p. 5
- RP 8-48 p. 5

Chansons madécasses; (3) Chants hébraïques. Grey, sop; fl, vlc, pf: Ravel (in the former); Grey, sop; Ravel, pf (in the latter). Vox 186, \$3.93, (First released 1933)

- AR 7-47 p. 352
- +GS 5-47 p. 5
- +NR 3-33 p. 4 (former); • 8-33 p. 3 (latter)

Piano music: Pavane pour une infante défunte; Le tombeau de Couperin—Prelude, *only*; Oiseaux triste (Miroirs no. 2); Jeux d'eau. G. Casadesus, pf. Vox 610. \$3.50.

- GS 7-48 p. 8
- LJ 10-1-48 p. 1396
- MC 10-1-48 p. 15
- SR 8-21-48 p. 32 (Canby)

Sonata, violin and violincello (1922). Shumsky, vln; Greenhouse, vlc. Concert Hall B4. Subscription set.

- +AR 7-48 p. 348
- SR 6-19-48 p. 37 (Canby)

RESPIGHI, OTTORINO

Sonata, violin, B minor. Shumsky, vln; Balsam, pf. Concert Hall B15. Subscription set.

- AR 7-48 p. 349.

ROSSINI, GIOACCHINO: cf. C-72528D.

SAINT-SAENS, CAMILLE

Symphony no. 3, C minor, op. 78. Niesberger, org; NYPSO: Münch. C-MM747. \$6.00.

- +AR 7-48 p. 343
- +CU 9-48 p. 31
- +Gr 8-48 p. 40 (Schonberg)
- GS 8-48 p. 9
- +LJ 9-1-48 p. 1202
- +NR 8-48 p. 1
- +RP 8-48 p. 7
- +SR 9-18-48 p. 36 (Canby)

SATIE, ERIC

Trois morceaus en forme de poire. R. & G. Casadesus, 2 pf. C-MM763. \$3.90.

- +AR 9-48 p. 20 (Schonberg)
- +GS 10-48 p. 5
- +JR 9-48 p. 11
- MC 10-1-48 p. 15
- Na 10-2-48 p. 382
- NR 9-48 p. 10
- +SR 9-25-48 p. 49 (Kolodin)

SCARLATTI, DOMENICO

(9) Sonatas: L.10, 126, 127, 215, 279, 321, 415, 457, 466. Kirkpatrick, hrpschd. Concert Hall B5. Subscription set.

- AR 7-48 p. 349
- SR 7-10-48 p. 31

SCHUBERT, FRANZ PETER

Trio, piano & strings, no. 2, E flat major, op. 100. Alma Trio. Allegro AR-1. \$7.25.

- CR 8-48 p. 380
- +GS 7-48 p. 9
- LJ 9-15-48 p. 1290
- +NR 8-48 p. 6

SCHUMAN, WILLIAM

Quartet, strings, no. 3. Gordon Str Qu.
Concert Hall AB. Subscription set.

- +AR 5-48 p. 280 ‡
- +GS 4-48 p. 7

SCHUMANN, ROBERT

Liederkreis, op. 39. Traubel, sop; Bos,
pf. C-MM752. \$5.90.

- AR 9-48 p. 25
- JR 9-48 p. 11
- MA 9-48 p. 27
- MC 10-1-48 p. 21
- Na 8-21-48 p. 213
- +NR 8-48 p. 8
- RP 9-48 p. 8
- SR 8-28-48 p. 50 (Kolodin)
- 10-9-48 p. 59 (Canby)

SCRIABIN, ALEXANDER

Sonata, piano, no. 5, F sharp minor, op.
53; Etude in 9ths, op. 65, no. 1. Krehm,
pf. Paraclete 28-30.

- GS 5-48 p. 6

SIBELIUS, JEAN

Symphony no. 2, D major, op. 43. PO:
Ormandy. C-MM759. \$7.25.

- AR 7-48 p. 346
- +CR 9-48 p. 428
- Gr 8-48 p. 40 (Schonberg)
- GS 8-48 p. 9
- LJ 9-15-48 p. 1290
- Na 7-17-48 p. 81
- +NR 7-48 p. 4
- RP 8-48 p. 13
- SR 9-18-48 p. 36 (Canby)

SMETANA, BEDRICH

The bartered bride: Overture. Sadler's
Wells Orch: Collingwood. C-72588D.
\$1.25.

- AR 8-48 p. 378
- Gr 5-48 p. 185
- MC 10-1-48 p. 15
- Na 8-21-48 p. 213
- NR 8-48 p. 5
- RP 9-48 p. 7

Wallenstein's camp, op. 14. CPO: Kube-
lik. Mercury DM11. \$3.94.

- AR 8-48 p. 378
- +Na 8-21-48 p. 213
- +RP 9-48 p. 7
- SR 8-28-48 p. 50 (Kolodin)

STRAUSS, JOHANN II

Kaiserwalzer, op. 437. New Symph Orch:
Krips. London T5019. \$2.10.

- +Gr 8-48 p. 43
- +CS 8-48 p. 9
- +NS 7-31-48 p. 100

Waltzes: Künstlerleben, op. 316; Rosen
aus dem Süden, op. 388; Wiener Blut,
op. 354; Schatzwalzer, from *Der Zigeuner-
baron*, op. 418. (arr. Dorati). Korjus,
sop; RCA Victor Orch: Dorati. V-MO-
1221. \$3.50.

- AR 8-48 p. 389
- CR 10-48 p. 31
- LJ 10-1-48 p. 1397
- NR 8-48 p. 9
- RP 8-48 p. 8
- SR 8-28-48 p. 50 (Kolodin)

Cf. ALSO: London 11.

STRAUSS, JOSEF: cf. London 11.

STRAUSS, RICHARD

Don Juan, op. 20. NSO: Beer. ED-A15.
\$5.25.

- AR 7-47 p. 354
- Gr 1-47 p. 120
- CS 4-47 p. 7
- MR 2-47 p. 79
- +NS 1-25-47 p. 82

Salome: Dance of the seven veils. RPO:
Beecham. V-12-0344. \$1.25.

- +AR 8-48 p. 379
- +JR 9-48 p. 11
- LJ 10-1-48 p. 1397
- +Na 8-14-48 p. 193
- NR 8-48 p. 5
- RP 8-48 p. 4
- +SR 8-28-48 p. 50 (Kolodin)

STRAVINSKY, IGOR

Concertino (1920); Three pieces for
string quartet (1914). Gordon Str Qu.
Concert Hall B6. Subscription set.

- +AR 7-48 p. 349 ,
- +SR 7-24-48 p. 26 (Canby)

Dances concertantes; Scherzo à la russe.
RCA Victor Ch Orch: Stravinsky. V-
DM1234. \$4.75.

- AR 9-48 p. 12
- +CS 10-48 p. 5
- +JR 10-48 p. 10
- +NR 9-48 p. 3
- +RP 9-48 p. 6
- +SR 9-25-48 p. 49 (Berger)

L'Oiseau de feu—suite. LPO: Ansermet. ED-A30. \$7.35.

- AR 8-47 p. 374
- +Gr 3-47 p. 149
- + 4-47 p. 163
- +CS 10-47 p. 7
- +MMR 5-47 p. 103
- +MR 5-47 p. 159
- +NS 3-22-47 p. 200

Petrouchka—suite. LPO: Ansermet. ED-A2. \$11.55.

- +AR 1-47 p. 149
- +Gr 6-46 p. 4
- +CS 1-47 p. 9
- +MR 11-46 p. 274
- +NS 8-24-46 p. 141

Symphonie des psaumes. LPO & Choir: Ansermet. ED-A52. \$7.35.

- +AR 9-48 p. 12
- +CR 10-48 p. 31
- +GS 9-48 p. 7
- LJ 10-1-48 p. 1397
- +Na 8-7-48 p. 166
- +NR 9-48 p. 6
- +RP 8-48 p. 6
- SR 9-25-48 p. 49 (Berger)

SUPPÉ, FRANZ VON

Overtures: Dichter und Bauer; Leichte Cavallerie; Ein Morgen, ein Mittag, ein Abend in Wien. NSO: conducted respectively by Sargent, Neel and Olof. London 24. \$7.35.

- Gr 6-48 p. 10 & 11
- MR 8-48 p. 219 & 233
- +NR 9-48 p. 4

TARTINI, GIUSEPPE: cf. Vox 196.

TCHAIKOVSKY, P. I.

Marche slav, op. 31. NSO: Fistoulari. ED-K1282. \$2.10.

- +AR 8-47 p. 378
- +Gr 6-47 p. 5
- +GS 8-47 p. 6

Sherzo à la russe, op. 1. Smit, pf. Concert Hall Society AP. \$2.63.

- +NR 5-48 p. 14

Waltzes: Swan lake, op. 20, Act I, no. 2, Waltz; Eugen Onegin, op. 24—no. 13, Waltz; Serenade, strings, C major, op. 48—no. 2, Waltz; Valse sentimentale, op. 51, no. 6; Nutcracker suite, op. 71a—

no. 3, Waltz of the flowers (arr. Babin). Vronsky & Babin, 2 pf. C-MM760. \$6.00.

- AR 9-48 p. 22
- GS 10-48 p. 5
- +NR 9-48 p. 11
- SR 9-18-48 p. 36 (Canby)
- + 9-25-48 p. 50 (Kolodin)

Cf. ALSO: ED-K1291; V-12-0287.

TELEMANN, GEORG PHILIPP

(4) Fantasias: no. 2, D minor; no. 3, E major; no. 4, E minor; no. 8, G minor. Weiss-Mann, hrpschd. Allegro AR-2. \$3.50.

- GS 7-48 p. 11
- LJ 10-1-48 p. 1398
- NR 6-48 p. 11

VAUGHAN WILLIAMS, RALPH

Fantasia on a theme by Tallis. MSO: Mitropoulos. C-MX300. \$3.50.

- +AR 9-48 p. 13
- CR 10-48 p. 31
- +GS 9-48 p. 8
- +JR 9-48 p. 11
- MA 9-48 p. 27
- Na 9-11-48 p. 298
- +NR 9-48 p. 2
- SR 9-25-48 p. 48 (Kolodin)
- 10-9-48 p. 59 (Canby)

Mass, G minor. Fleet Street Choir: Lawrence. ED-A57. \$7.35.

- +AR 8-48 p. 389
- +GS 8-48 p. 10
- LJ 10-1-48 p. 1398
- +NR 8-48 p. 7
- SR 9-25-48 p. 48 (Kolodin)
- 10-9-48 p. 59 (Canby)

Cf. ALSO: ED-M583; Mercury DM7.

VERACINI, FRANCISCO MARIA: cf. Vox 196

VECSEY, FRANZ VON: cf. Vox 196

VERDI, GIUSEPPE

La traviata: Libiamo, libiamo & Parigi, o cara. Guerrini, sop; Infantino, ten; vocal ensemble (in the former) and orch of Opera House, Rome: Bellezza. C-72529D. \$1.25.

- LJ 9-15-48 p. 1290
- NR 6-48 p. 8
- RP 7-48 p. 13

VIEUXTEMPS, HENRI

Concerto, violin, no. 5, A minor, op. 37.
Heifetz, vln; LSO: Sargent. V-DM1240.
\$3.50.

- +AR 9-48 p. 18
- +Gr 1-48 p. 117
- +GS 5-48 p. 7
- + 10-48 p. 6
- +JR 10-48 p. 11
- +MR 8-48 p. 218
- +NR 9-48 p. 5
- +NS 2-7-48 p. 121
- RP 9-48 p. 13
- +SR 9-25-48 p. 50

VIVALDI, ANTONIO

La quattro stagiona (arr. Molinari). Vln
& org; Orch of Accademia di Santa
Cecilia: Molinari, Cetra 107. \$12.04.

- AR 9-48 p. 14
- GS 9-48 p. 8
- LJ 10-1-48 p. 1398
- +NR 9-48 p. 2
- +SR 8-28-48 p. 49 (Gelatt)

WAGNER, RICHARD

(5) Wesendonck Lieder. Farrell, sop;
Stokowski and his orch. V-DM1233. \$4.75.

- +AR 9-48 p. 26
- +GS 10-48 p. 7

- +MC 10-1-48 p. 21
- +NR 9-48 p. 9
- +RP 9-48 p. 8
- +SR 9-25-48 p. 50 (Kolodin)

Cf. Also: ED-A31.

WEBER, CARL MARIA VON

Der Freischütz: Overture. LPO: Leins-
dorf. ED-K1589. \$2.10.

- AR 8-47 p. 380
- MMR 7&8-47 p. 162
- +MR 8-47 p. 232
- NS 6-14-47 p. 441

WEILL, KURT

Four Walt Whitman songs. Horne, ten;
Garner, pf. Concert Hall B7. Subscrip-
tion set.

- AR 5-48 p. 292

YOUNG, VICTOR

Arizona sketches; Travelin' light; In a
November garden; Manhattan concerto.
Sukman, pf. (in concerto only); Artist
Recording Orch: Young. Artist JY-11.
\$7.35.

- AR 8-48 p. 380
- CU 9-48 p. 31
- NR 8-48 p. 5

WIENIAWSKI, HENRI: cf. Vox 196

COMPOSITE RELEASES**ALCO**

AC-205: BAX: Elegiac trio, & DEBUSSY:
Syrinx. Ruderman, fl (with Thomas,
vla and Craft, hp in the Bax). \$3.78.

- +GS 8-48 p. 2
- +NR 9-48 p. 5

COLUMBIA

72528D: PUCCINI: La bohème: Vecchia
zimarra, & ROSSINI: Il barbiere di Sivig-
lia: La calunnia e un venticello. Pinza,
bs; MOHO: Cleva. \$1.25.

- +AR 8-48 p. 388
- +MC 8-48 p. 17
- +NR 7-48 p. 8
- RP 8-48 p. 13

72540D: CHARPENTIER: Louise: Depuis
le jour, & OFFENBACH: Les contes d'Hoff-
mann: Elle a fui, la tourterelle. Connor,
sop; MOHO: Rudolf. \$1.25.

- AR 8-48 p. 386

- LJ 9-15-48 p. 1289
- NR 8-48 p. 7
- RP 8-48 p. 13

72577D: BIZET: Les pêcheurs de perles:
Je crois entendre encore, & HALEVY: La
juive: Rachel! Quand du Seigneur.
Tucker, ten; MOHO: Cooper. \$1.25.

- AR 8-48 p. 387
- JR 9-48 p. 13
- MC 10-1-48 p. 21
- +NR 8-48 p. 7
- RP 9-48 p. 13

ENGLISH DECCA

A31: HOLST: The perfect fool, &
WAGNER: Die Walküre: Walkürenritt.
LPO: Sargent (in Holst) & LSO: de
Sabata (in Wagner). \$5.25.

- +Gr 2-47 p. 134
- +GS 9-47 p. 6
- MR 5-47 p. 159
- +NS 1-25-47 p. 82

K1291: BELLINI: Norma: Overture, & TCHAIKOVSKY: Opritschnik: Overture. NSO: Fistoulari. \$2.10.

• AR 5-47 p. 270

□Gr 4-48 p. 168

+GS 4-47 p. 2

M583: BOYCE: Song of Momus to Mars, & VAUGHAN WILLIAMS: Orpheus with his lute. Henderson, bar; Gritton, pf. \$1.57.

+CR 9-48 p. 428

+GS 8-48 p. 3

+LJ 9-1-48 p. 1201

+SR 9-25-48 p. 50 (Kolodin)

LONDON

A11: Songs of Old Vienna. BENEDICT (!): Il Carnevale di Venezia; HEUBERGER: Der Opernball: Im chambre séparée; LEHAR: Der Zarewitsch: Hab' nur dich allein; JOHANN STRAUSS II: G'schichten aus dem Wienerwald & Wienerblut; JOSEF STRAUSS: Dorfschwalben aus Oesterreich. Sack, sop (with Lichtegg, ten, in Heuberger and Lehar); orch: Reinshagen. \$7.35.

—CU 8-48 p. 26

+Gr 5-48 p. 189

• GS 7-48 p. 11

• MR 8-48 p. 222

+NR 6-48 p. 10

MERCURY

DM7: VAUGHAN WILLIAMS: Concerto, oboe and strings, & MILAN (arr. Johnson): Pavana & Giga. Miller, ob (in Vaughan Williams) and Engl hn (in Milan); Saidenberg Little Symph; Saidenberg. \$5.25.

+AR 8-48 p. 382

+Gr 9-48 p. 57 (Schonberg)

+GS 8-48 p. 10

+Na 8-21-48 p. 213

+RP 9-48 p. 12

+SR 8-28-48 p. 48 (Kolodin)

+ 10-9-48 p. 59 (Canby)

MUSICRAFT

50: BACH: Concerto, 3 claviers & orchestra, C major, & RAMEAU: Les cylopes. Manuel and Williamson Harpsi-

chord Ensemble (in the Bach); Lane, hrpschd (in the Rameau). \$4.05. (First released 1941)

—GS 8-48 p. 1; —4-41 p. 1

—Na 7-24-48 p. 110

—RP 8-48 p. 14

VICTOR

10-1418: BOCCHERINI: Quintet, strings, E, op. 13, no. 5: Minuet, *only*, & BOLZONI: Minuet. BPO: Fiedler. \$1.00.

• AR 8-48 p. 372

• NR 8-48 p. 5

• RP 7-48 p. 13

12-0287: KREISLER: Liebesleid, & TCHAIKOVSKY (arr. Kreisler): Quartet, strings, no. 1, D major, op. 11: Andante cantabile, *only*. Primrose, vla; Stimer, pf. \$1.25.

+AR 8-48 p. 385

• GS 8-48 p. 6

• NR 7-48 p. 12

• RP 7-48 p. 13

12-0343: BARTOK: Bulgarian dance no. 1 & Rondo no. 1 on a folk tune (both from Mikrokosmos), & KHACHATURIAN: Chant poème. A. Ajemian, vln (in Khachaturian only), M. Ajemian, pf.

+AR 9-48 p. 22

• JR 9-48 p. 13

• LJ 9-15-48 p. 1289

• Na 8-14-48 p. 193

• NR 9-48 p. 12

□RP 8-48 p. 13

+SR 8-28-48 p. 50 (Kolodin)

VOX

196: Encores. BEETHOVEN (arr. Auer): Ruins of Athens: Chorus of dervishes; CHOPIN (arr. Ricci): Etude no. 10, A flat major; HUBAY: Zephyr; TARTINI arr. Kreisler): Variations on a Theme of Corelli; VECSEY: Caprice no. 1—Le vent; VERACINI: Menuetto & Gavotta; WIENIAWSKI: Staccato study. Ricci, vln; Persinger, pf.

• AR 9-47 p. 21

• LJ 3-15-48 p. 496

+NR 8-48 p. 12

BOOK REVIEWS

Compiled and edited by WILLIAM LICHTENWANGER

The Mirror of Music. 1844-1944. A Century of Musical Life in Britain as reflected in the pages of the *Musical Times*. By Percy A. Scholes. London: Novello & Co. and Oxford University Press, 1947. [2 vols.; xix, 964 p., illus.; \$25.00]

The first of Dr. Scholes' imposing brace of recently published two-volume works (see the following review) has many of the engaging qualities of the *Oxford Companion to Music*. In fact, the two works complement each other rather well, and Scholes frequently refers the reader to a fuller account in the earlier book. The most interesting illustrations in the *Companion* were sketches and caricatures rather than photographs. In the *Mirror* there is the same agreeable variety among the illustrations, which are splendidly reproduced on 118 plates.

Although the text is rather evenly divided between original matter and quotations from the *Musical Times*, Scholes has not limited himself to boiling down the 64,000 pages of this magazine for 1844-1944. He has freely used contemporary journals, such as the weekly *Musical News*, and many of the illustrations come from the *Illustrated London News* and *Vanity Fair*.

As a reference work, the *Mirror* is extremely valuable for the light it throws on British composers, performers, and institutions during the past century. A comprehensive analytical index makes it quite easy to find desired items. No index, however, is foolproof. Although there is a detailed listing of the contents of the plates at the beginning of each volume, the names on the plates do not appear in the general index. (One suspects that the plates were not printed until after the letterpress was finished.) When a person honored by a picture is not discussed in the text, it is only by chance that the reference would be discovered.

On the whole, however, the index is remarkably complete; for the city of Leeds, by way of example, in addition to many references to festivals, etc., there are no less than three mentions of Queen Victoria's opening of the Town Hall.

But the *Mirror* is far more than an account of Britishers and British institutions. Any foreigner who has been welcomed by the British public as a performer—Melba, Chaliapin, Paderewski, Joachim, and a host of others—is discussed at length. And foreign composers, from Bach to Shostakovich, are similarly honored, the sole criterion being the performance of their music in England during the century.

To us "on the other side of the Atlantic," disproportionate space seems to have been allotted to provincial music festivals, prolific but dull oratorio composers, the sad state of church music, and similar topics, at the expense, for example, of such a world-famous institution as the London Philharmonic Orchestra, which gets only two pages. But the space which the puckish genius of Mr. Scholes devotes to the lighter side of music is well used. The *Mirror*, like the *Companion*, is a work for the browser as well as for the student. Many of the tidbits are grouped under such headings as "Some Interesting Items" and "Concert Odds and Ends," where they are easily accessible. These sections at their best are of the calibre of the Americana column in the heyday of the *American Mercury*.

For example, the *Musical News* in 1893 quotes from an American source: "Mr.

Bronson has the honor and regret to inform his patrons and friends that he has just published a new waltz, 'The Breeze of Ontario,' and lost his daughter, Mary Anne Deborah, aged 15 years. The waltz is on sale at all musicsellers, and the funeral will take place tomorrow morning at 11 o'clock."

Other choice bits are wherever one finds them, as the advertisement quoted in *The Lower Ranks of the Profession*: "Wanted: a steady respectable man to look after a garden and milk a cow who has a good voice and is accustomed to sing in the choir." In *The Country Gentleman as Impresario*, a note informs us that when Canon Hudson conducted

Bach's cantata "God's Time is the Best" at the Hevingham festival, a suffering music lover remarked that he "wished God had conducted instead of the Canon."

We have neglected to mention chapters on sight-singing, school music, musical theory, prodigies, antiquarianism, and many others, all of which contain much that is new and interesting to the modern reader. (No glaring errors were evident in a rapid reading except the extension of Henry Cowell's life by a full decade.) But, surely, enough has been recorded to make it evident that Percy Scholes has done his difficult task both conscientiously and well.

J. MURRAY BARBOUR

The Great Dr. Burney; His Life, His Travels, His Works, His Family, and His Friends. By Percy A. Scholes. London & New York: Oxford University Press, 1948. [2 vols.: xxxix, 379 & xiv, 438 pp., illus.; \$19.00]

At the beginning of his career, Charles Burney worked alongside Dr. Arne and Handel. As a mature musician, Burney knew Johann Christian Bach and Carl Philipp Emanuel Bach, and later Haydn and Mozart. As a patriarch of 88, still working productively up until his death in 1814, Burney bought and studied the latest published works of Beethoven.

As a lever with which to manipulate this immense cultural complex a modern biographer might be tempted to use Freud or Marx or his own pet *Kunst- und Lebenstheorie*; Dr. Scholes has preferred to model his work (as even its title suggests) on the leisurely, semi-picaresque 18th century novel. We accompany the author on a journey through the life of the hero and through whatever is conceivably pertinent in the lives of nearly thirty members of his family and of over one hundred friends and acquaintances. In place of the moralizing discursiveness of the novelist, however, Dr. Scholes supplies the meticulous detective work of the scholar.

It is a rich cast of characters that passes before us. Among Burney's children there were James, twice an important member of Captain Cook's staff in the circumnavigation of the globe,

writer of a still authoritative work on South Seas exploration and of another on whist, and friend of Charles Lamb (James's wife is the Mrs. Battle of the *Essays of Elia*); Charles, Jr., expelled from Cambridge for book stealing yet later an eminent scholar, schoolmaster, and divine (at his death his classical library was more comprehensive than the British Museum in classical literature and in over 900 volumes of material for the history of the English stage); and, above all, Fanny—favorite of Dr. Johnson and Queen Charlotte, and a novelist of prime importance in the progress of English fiction (it is not unlikely that evidence of Fanny's continuing power to fascinate may be found in the pattern of Dr. Scholes' book). Viewing the Burneys a generation or so later, Hazlitt said: "There are whole families who are born classical . . . Literature, like nobility, runs in the blood. There is the Burney family. There is no end of it or its pretensions. It produces wits, scholars, novelists, musicians, artists, in numbers numberless. The name alone is a passport to the Temple of Fame."

To list Burney's acquaintances would be to name most of the significant figures in politics, the arts, and high society of

the time in England and on the Continent as well. His close friends—Handel, Johann Christian Bach, Haydn, Salomon, Edmund Burke, Fulke Greville, the Earl of Sandwich, Mrs. Thrale, Garrick, Sheridan, Reynolds, Sir William Herschel, Dr. Johnson, Boswell, Goldsmith, Thomas Gray—these friends appear here in an unusually warm light; even the old bear Sam Johnson burst out with “I love Burney; my heart goes out to meet him.”

Nor does Dr. Scholes leave it to others to track down any obscure name or custom; the book is an inexhaustible mine of curious facts and provocative anecdotes. Was Burney’s shabby treatment of Sebastian Bach in the *History* due not only to the pitifully small amount of the composer’s music generally available but possibly even more to treachery within the Bach family, as manifested in Burney’s highly prized copy of the *Well-Tempered Clavier*? Consider Samuel Wesley’s shocked reaction upon examining “this imperfect and incorrect volume, this *valuable* and inestimable Gift of Sebastian’s dutiful Son . . . only the 24 *first* Preludes and Fugues . . . the Preludes so miserably mangled and mutilated that had I not met them in such a collection as that of the learned and highly illuminated Dr. Burney, I verily believe that I should have exclaimed, ‘An Enemy hath done this.’”

After experiencing the profit and delight of Dr. Scholes’ book it is perhaps graceless to ask whether the reconstruction of “musical and social life” promised

in the Preface has been accomplished. Some twenty of the sixty-seven chapters deal with musical life, and of these only the three or four treating Burney’s later years and writings contain much that is not accessible elsewhere. Of the remaining chapters, typical titles are: *In Aristocratic Circles*, *Fanny’s First Suitor*, *The Sailor Son*, *Burney and the Streatham Coterie*, and *Burney and Herschel, Astronomers*. What these chapters provide is not so much social as society history. So important a social phenomenon as the American Revolution, for instance, is mentioned only in two casual, parenthetical remarks. That the French Revolution receives more attention than this seems to be merely the result of Fanny’s marriage to an *emigré* general. Burney himself remains shadowy for most of the book, perhaps because Dr. Scholes takes it for granted that Burney speaks up for himself with adequate loudness and clarity in his own works.

A similar assumption may perhaps explain Dr. Scholes’ silence on the most vital question among those suggested but not answered by his book: what was it in European society between 1750 and 1810 that permitted or encouraged or produced the great cultural shifts from Handel and Italian opera to Haydn and Mozart and thence to Beethoven? Apparently Dr. Burney, great as he was, yet was not great enough to answer through his life and works such a question as this.

BERNARD STAMBLER

Music in Wales. Edited by Peter Crossley-Holland. London: Hinrichsen Edition [dist. C. F. Peters, Carnegie Hall, N. Y.], 1948. [v, 145 pp.; paper, \$2.00]

At once a symposium and a handbook, this little volume contains essays by twelve leading Welsh musicians and writers in addition to the editor’s introductory essay and numerous reference lists. The latter are appended to the several essays and cover such topics as *Music Libraries, Choirs and Choral Societies, Music Festivals, University Music Departments, Bands and Orchestras*, and *Living Welsh Composers*. So far as the

factual material is concerned, the book supplies a valuable and hitherto unavailable conspectus of Welsh musical activity. The critical essays vary considerably in quality, and as a whole suffer from the congenital complacency of Welshmen with regard to their national musicianliness.

Not that adverse views and constructive criticism are lacking; the articles by Barbara Saunders Davies (*Music and*

the Community), Hubert Davies (*Instrumental Music*), and Sydney Northcote (*Plan for the Organization of Music*) are sufficient evidence to the contrary. But one feels that the general sentiment is summed up in this sentence on the Welsh choral tradition in Idris Lewis's article on *Music Broadcasting*: "Our choral standard, I am afraid, is not as high as it might be, but any shortcoming in that respect is more than made up for by our enthusiasm." Anyone who has lived and worked in Wales, as the present writer has, knows that this senti-

ment is the damnation of all true musical progress there. Everyone agrees that the Welsh are a *vocal* nation; what needs to be driven home to them is that they are by no means a *musical* nation. It may be that this book, which at least attempts to assess the relative strengths of the musical forces in Wales, will help in the re-educative process. For the English and American reader, its value—apart from the statistical—lies chiefly in its comprehensiveness within the limits imposed by its length.

GOMER LL. JONES

A History of Music in Scotland. By Henry George Farmer. London: Hinrichsen Edition [dist. C. F. Peters Corp., Carnegie Hall, N. Y. [1947?]] [557 pp.; \$5.00]

"Name some Scottish musicians—composers, instrumentalists, singers, conductors, writers on music." The lists submitted by 31 students, mostly Juniors, at the Eastman School of Music are not impressive—or rather are *very* impressive. One of the students was able to name one musician of Scotland—John Gunn. The other 30 handed in blank papers. Many readers of NOTES will, of course, be able to do considerably better; but I have the impression that the index of about 2,000 names in Farmer's book will appear almost as strange to most Americans as an 1873 directory of Calcutta. Farmer has devoted the larger part of his professional life to his studies of Arabian music—a subject about which, curiously enough, many musical historians can talk more fluently than they can about Scottish music. The situation is indeed very, very strange; and the strangeness of the situation is obviously a justification for this present book, in which Farmer has attempted "to tell the complete story of music in Scotland for the first time."

The book is very hard to read, but the fault is not Farmer's in the least. No complaints can be made about his literary style, his knowledge (which is encyclopedic), nor the organization of the book. The fault is entirely mine own ignorance, which I should like to trace (with some fear of rationalization) to the status of musical historiography itself. Most

readers outside of Scotland will probably undergo the same experience. They will find themselves in a remote world, peopled with musicians whose names are almost entirely unfamiliar. They will find that many historical landmarks which are so useful in following the course of musical events in France, Germany, or England often fail here. The book, let me repeat, is very hard to read; but in saying so I feel like an undergraduate "taking" a new course.

Farmer has arranged his material in seven parts, beginning with the Celtic Period and ending with the Nineteenth Century. Each of these parts is divided, in turn, into a number of chapters, dealing with such special matters as popular music, church music, instruments, publishers, concerts, musical education, performers, and (last and least) composers. The scope of the book is tremendously wide; Farmer is most concerned, throughout the book, by the place of music in the life of the Scots and has consequently produced a history remarkably different from those innumerable musical histories which deal with nothing more than composition. Farmer, of course, has not neglected composition; the trouble is that Scotland has bred relatively few masters of composition and of these no one is entitled to first rank. Frequently he shows chauvinistic fervor, but admits frankly "that from the last quarter of the 16th

century to the beginning of the 18th century, Scotland did not produce a solitary known composer, and this in a land which, from the late 12th century to the mid-16th century, had held a fairly reputable position in music." On the other hand, Farmer rejects firmly Davey's statement that "probably music was little cultivated in Scotland [in the seventeenth century]; it is mentioned in 1669 that there was not one musician in Glasgow." Farmer's rejoinder is as follows:

"This foolish statement was not made by a foreigner who might have been excused for such a passage, but by an Englishman who wrote a much quoted *History of English Music* (1895). Had he probed a little deeper before he penned those lines he might have written differently . . . Perhaps one ought to treat Davey's affirmation in the pawky Scots way as a 'blithesome frolic,' as James Thomson would say, and repel it by pointing out that the English historian was quite in error about the lack of *musicians* in Glasgow at this time since

the burgh records show that there were two *drummers*."

From one point of view, Farmer's book might be regarded as a preparatory volume for all future writings about Scottish musical history. Much of the material is bibliographical in the form of a running account, and Farmer makes no attempts to present searching analyses of musical style. A captious reviewer might point out that there are no footnotes and no bibliography, but might answer himself quickly by noting that such addenda would simply have repeated much of the information provided in the text. The lack of musical examples, too, is not a serious defect in a work of this character and intention. Fifteen illustrations (portraits, pictures of instruments, facsimiles of manuscripts, etc.) are included.

Every music library should own this book. If it becomes more "interesting" reading matter in future years, that will be due largely to the book itself and to its influence.

CHARLES WARREN FOX

A History of Popular Music in America. By Sigmund Spaeth. New York: Random House, 1948. [xvi, 729 p.; \$5.00]

Mr. Spaeth has been providing us for so long with collections of popular songs that unusual interest naturally attaches to a book from him with such a formidable title as the present one. Readers may relax. This new book is essentially just another collection, not of words and melodies this time, but of names of song-writers and the titles of their songs—a veritable tapestry of titles which sometimes has all the aroma of Van Vechten's chapter in *Peter Wiffle* made up of the names of perfumes. For much of its extent, it suggests an animated bibliography (and I *do* mean animated, not annotated, since we get whole paragraphs, not to mention pages, with *nothing* but names and titles strung together in Mr. Spaeth's lumbering prose). Unless the New York Telephone Book is a history of the citizens of that city, however, this book is no history. There is very little pertinent interpretation of trends, no documentation whatsoever, "publishers

are included only as individuals, usually with regard to their creative significance" (p. 663) and not as an essential step in the purveying of popular music, organizations such as the Song Writers' and the Music Publishers' Protective Associations are scarcely mentioned, and the one really significant fact about the whole affair—that the production of popular music has shifted from the "populace" to a highly organized, for the most part mechanized, mass-production industry dominated by the radio, the phonograph, and the movie—can be imperfectly deduced from the evidence, but is nowhere clearly developed. Instead of analyzing and arranging his facts, Mr. Spaeth apparently finds it amusing to jumble them up, and in a typical paragraph (p. 243) we are told the little we are to be told about such disparate creations as Nevin's *Oh, That We Two Were Maying*, Paderewski's *Minuet*, and Pierre de Ceyter's *L'Internationale*. In short, what Mr.

Spaeth has to offer is a huge and varied collection of trees, but no view at all of the forest.

Perhaps this is what a sensible person would have expected. And to tell the truth, to judge by his few attempts to handle the more general aspects of his subject, it is probably just as well that he did not undertake to give us a general sociological interpretation of our popular music. For that, we would need someone who could sing a more complicated number than a simple hymn of praise to ASCAP (pp. 394-5, 526), who saw something besides wilful "rhythmic distortion" in ragtime, jazz, and swing (pp. 415-16, 503, 530-31), and who did not simply become querulous when mentioning Mr. Petrillo (p. 540). It is perhaps just as well therefore that Mr. Spaeth stuck to his old, well-tested last, and continued simply to assemble disconnected facts about individual songs and their composers, particularly since on his own level, there is no one who could say that he has not done a lot of assembling. His book has 585 pages of text, and this is followed by a chronologically arranged list of "Additional Popular Music" not mentioned in the text (pp. 587-657), a brief bibliography (pp. 658-62), and a truly amazing index (pp. 663-729). At the price of \$5.00, no opening is left for a charge of short changing the customers.

Of the eleven main chapters, the first two carry the story, albeit in a distinctly limping fashion, from the beginnings of the country down to 1859. From here on, Mr. Spaeth knows more about the subject from personal experience, and each decade is treated separately in its own chapter. Within the decade, Mr. Spaeth presents his songs strictly as they were written, year by year, interrupting the stately progression only occasionally with the account of a composer's career. Sometimes the biographies are introduced when a composer first appears on the scene, but "the amazing career of Irving Berlin" is given at its "half-way mark" in 1927, and the biography of Jerome Kern is delayed until 1945, the year of his death. The general

plan, however, is followed with ridiculous fidelity in spite of the fact that no composer's career falls into a single decade, and no significant social change begins or ends at a decade terminal. Furthermore, the presentation of many titles both by year and as a part of a composer's biography results in many double entries which Mr. Spaeth conscientiously refers to backwards and forwards in a manner that approaches sheer pedantry of the worst sort.

This indication of pedantry is particularly surprising in that Mr. Spaeth carefully avoids any reference whatsoever to his sources, even where he knows them. This reviewer was naturally pleased to find that his article on Westendorf's *I'll Take You Home Again*, Kathleen had been abstracted on page 198-99, but surprised when only his name was given and not the fact that the complete article could be found in the June issue of NOTES. The practice of suppressing such evidence is followed consistently throughout the book, and we constantly get such phrases as "recent researches indicate," and "it is now definitely established," without the slightest documentation. (For examples, see pp. 72, 154, 226, and 513.) Of course, when he says the title *Army Duff* (which recently won the jack-pot on *Stop the Music*) was used "by British soldiers in the Crimean War," that the tune of *Ta-ra-ra-boom-der-é* can be found in an "old German song-book" (p. 258), or that Kern's *The Last Time I Saw Paris* is "reminiscent of an old German folk-song," one can be reasonably certain that he has no source to give, but at some time he must have had in his hand a copy of the "school song-book" which he mentions so often as guarantee that some Broadway tune has achieved respectability, if not immortality. On page 551, in connection with *Swinging on a Star*, he does finally let slip—no doubt, inadvertently—the fact that the book was published by C. C. Birchard in Boston, but if he gives the book's title anywhere, I missed it. This, I maintain, is carrying a principle too far.

If Mr. Spaeth had the reputation of recording facts a little more meticulously,

I should be inclined to forgive him this lack of documentation, but unfortunately he does not even seem to be able to copy a printed source accurately. For example, he probably used John Tasker Howard's *Our American Music* for his sentence on *The World Turned Upside Down* (p. 25), but he manages to change Mr. Howard's reference (3rd ed., p. 117) to the *Gentleman's Magazine* into the *Gentlemen's Magazine*, to drop Howard's volume and page numbers, and to say that the magazine was published "here" when anyone working in the field should certainly know it was issued in London. There are far too many other errors to hope to correct them in anything short of a book, and a partial listing could only be misleading. This is not to say, of course, that there are not correct statements also (although actually there is little in the first two chapters that is not inadequate, misleading, or flatly false). On his own territory—that is,

after about 1875, when dealing with the type of popular song that barber-shop quartets like to sing or that Tin Pan Alley manufactures on the production line—he has assembled a great deal of material not otherwise easily available. There are still errors and misleading presentations. As a sample of the first: Tosti's *Goodbye* was first published in this country by G. Schirmer, Inc., in 1881 as on page 224, not in 1885 as on page 237; and as an illustration of the second, see the account of Jerome Kern's first decade on page 563. Used with due care, however, there is much useful material in these later chapters, and public libraries that get many calls for this type of information will be thoroughly justified in acquiring the book. It will be most useful in determining what songs were popular in any particular year, and indeed seems to have been designed more for this purpose than as a real history.

American Sea Songs and Chanteys from the days of Iron Men and Wooden Ships. By Frank Shay. Illustrated by Edward A. Wilson. Musical Arrangements by Christopher Thomas. New York: W. W. Norton & Co., 1948. [217 pp., illus.; \$5.00]

In 1924, Doubleday, Page & Company issued a very handsome publication, 12 x 8¾ inches in size, with the same compiler and artist as in this volume. It was called *Iron Men & Wooden Ships, Deep Sea Chanties*. Since the edition was limited to 200 copies, the demand could not be supplied, and hence the following year a somewhat less elegant edition, called *Deep Sea Chanties, Old Sea Songs*, was printed in this country but sold with the imprint of William Heinemann, Ltd., of London. The text, including the introduction by William McFee, was identical in the two editions, but instead of the numerous colored ship pennants used for end-papers in the original edition, the London edition substituted a more conventional design, and of the eighteen multi-colored woodcuts, only three were reproduced identically. In six other instances, minor shifts in the colors were introduced, usually with the effect of making them

less striking, and in seven instances the former rich array of colors used was reduced to black plus one color for background contrast.

Now Norton has brought out what might be called a "popular" edition of the work. The size has been reduced to 9¼ x 6 inches, which has necessitated the dropping of a double-page lithograph, a large woodcut, and a curious line design repeated in both of the early editions on 16 full pages. The pennants are back on the end papers, but two of the smaller colored woodcuts appear (on pages 65 and 66) simply in black and white. The remaining 16 full-page colored woodcuts follow the generally simpler style of the London edition. The book was dotted with smaller black and white woodcuts of varying sizes, some of which have been dropped, although 64 have been retained and 28 new ones added. Because the pages are so much smaller, the pictures do not show up to the

same advantage as in the earlier editions, but the volume is still very thoroughly decorated, and should bring pleasure to anyone who prefers his sea chanties with pictures.

With regard to the words and music, this edition is a radical improvement over the earlier ones. Formerly, no music was given at all, whereas now Mr. Thomas has supplied 54 melodies picked up from various sources. Of the 47 songs in the earlier editions, 8 have been dropped, but 38 new ones have been added. Furthermore, the text of those that remain has been extensively edited and a number of fresh stanzas fill out the story of some of the ballads. For instance, *The Ballad of Captain Kidd* was represented by only 3 stanzas; one of these has been pruned away, but thirteen additional stanzas build the poem up to within speaking distance of the complete version of the ballad.

Even with all of these textual improvements, the chief attraction of the volume remains Mr. Wilson's pictures. There are plenty of larger and better collections of sea songs, and some of them have been edited with greater perspicacity and discrimination. If a book no longer available was desired for reissue, it is unfortunate that it was not Robert W. Neeser's *American Naval Songs and Ballads* (New Haven, Yale University Press, . . . 1938).

Mr. Shay has always preferred to catch his songs on the wing, and although this has netted him some very useful collections of slightly off-color ditties sung by his pious friends, the field of the sea chanty has been so thoroughly studied and is so completely documented that he has turned up remarkably little material that is not available in more authoritative versions elsewhere. Naturally, no one objects to people going about picking up folk song variants, but when they do, they most certainly should give the names of their informants and the date and place where the song was taken down. This Mr. Shaw almost never does, and by failing to do so, he almost completely vitiates the value of his collection for anything but convivial purposes. For instance, it

would be most interesting to know the antecedents of *The Banks of the Sacramento*. It is a variant of Foster's *Camp-town Races* (although neither Mr. Shay nor Mr. Thomas say anything about this). I would also be most interested to know why Mr. Shay thinks the redoubtable *Bell-Bottom Trousers* evolved from *Home, Dearie, Home* and hence should be sung to the tune otherwise known as "The Rambling Wreck" or "The Son of a Gambolier." The tune currently associated with *Bell-Bottom Trousers* is quite different, starting off on the notes of the tonic chord. The startling thing about Mr. Shay's attribution is that in a volume of *Popular College Songs* (Cincinnati, John Church Co., 1891, p. 46-7), the editor, Lockwood Honore, gives an unusual version of the "Gambolier" with the following third verse:

And if it is a girl, sir,
I'll dress her up in blue,
And send her out to Saltonstall,
To coach the freshman crew.
And if it is a boy, sir,
I'll put him on the crew,
And he shall wax the Harvards,
As his daddy used to do.

This could be the mere borrowing of a college parodist, but on the other hand if collectors were not so secretive with their sources, someone might be able to trace two hardy and virile songs to the same source.

The reverse is equally true: sources, when given, should be reasonably accurate. Of the three songs credited to Dibden, however, probably only *Tom Bowling* is his.

Mr. Shay, however, thinks songs are just for singing, and if it's a good song, its source is completely irrelevant. No one could agree with him more heartily than I so far as the ultimate purpose of a song goes, but a few discreet notes of origin ought to be of interest as well. And they would also give the volume some additional value as a reference source. As it is, the new edition will make a good Christmas present for a seafaring friend, but is nothing you will have to add to the reference shelf of your library.

RICHARD S. HILL.

The World's Great Operas. By John Tasker Howard. New York: Random House, [1948]. [xxvii, 488 p.; \$2.95]

This collection of plot synopses of "the 200 most popular operas" is not essentially different from most collections of its kind except for the four indexes. These list composers (with thumbnail biographical sketches), librettists, "sources and derivations of the plots," and characters in the operas. Each opera is summarized in about 550 words, including a little about the librettist, the date and place of first performance, and a list of the principal characters. As everyone knows, there is a certain literary style peculiar to opera synopses which never varies and which always succeeds in making the persons and happenings of the story even more

improbable than the librettist originally imagined them. According to the jacket blurb, these 200 operas constitute "the entire repertory of musical drama, from the 16th century to the present day." Since the oldest opera in the book is Pergolesi's *Serva padrona*, someone should perhaps tell the publishers that most authorities now believe this work was not written in the sixteenth century, but somewhat later. By way of preface to the plots there is a short history of opera, from the Greeks to Gershwin in thirteen pages, which manages to convey as much information as one could reasonably expect under the circumstances.

Annales de la musique et des musiciens en Russie au XVIII^eme siècle. Tome I. Des origines à la mort de Pierre III (1762). By R. Aloys Mooser. [Geneva:] Mont-Blanc, [1948]. [456 pp., illus., facsim., no price indicated.]

This handsome volume chronicles the infiltration of Western music into Russia from the first contacts (1462) to the period of flourishing of the opera and kindred forms that began in 1731 under the Empress Anne. The influence of the West continued with increasing impetus throughout the eighteenth century and was not seriously challenged until the time of Glinka. The history of this pre-nationalist era of music in Russia has hitherto been obscure; previous writers have had little information to impart, and much of that erroneous. M. Mooser has gone to the sources, and the result is this impressive, scholarly, and fascinating book, which not only corrects many errors (especially in Findeisen)¹ but also adds a wealth of new information, serving forth the whole in a most attractive and readable form. Two earlier publications by

the same author² have dealt with this period, but the present work is more comprehensive in plan, and when completed will doubtless be definitive on the subject, within its self-imposed limits.

These limits are defined by the word "Annales" in the title. No description, analysis, or criticism of the musical compositions mentioned is undertaken. Instead we have a factual account, in strict chronological order and with copious biographical notes, of musical events and personalities in Russia (exclusive of Russian church and popular music) to 1762. Emphasis is naturally on those types that were most popular in the period: opera, ballet, intermezzo, and the like; cantatas and instrumental music, however, are not neglected, and frequent reference is made to the drama as well, this being virtually inseparable from music. A few "firsts" may be mentioned: the first intermezzo in Russia, 1731; the first opera theatre, first opera seria, and first ballet,

¹ Findeisen, Nikolai Fedorovich. *Ocherki po istorii muzyki v Rossii s drevneishikh vremen do kontsa xviii veka*. Moskva, Leningrad: Gosudarstvennoe Izdatelstvo, Muzaektor, 1928-29. 2 vols. [English translation by S. W. Pring scheduled for publication during 1949 by the Macmillan Co., New York, under the auspices of the Russian Translation Project of the A. C. L. S.]

² *L'Opera-comique francais en Russie au XVIII^eme siècle*, Geneva, "L'Auteur," 1932; *Operas, intermezzos, [etc.] joues en Russie durant le XVIII^eme siècle*, Geneva, A. Kundig, 1945.

all 1736; first article on opera written in Russia, 1738; first mention of sonatas and symphonies, 1739; first conservatory, 1740; first opera composed in Russia on a Russian text, 1755; theatres first opened to the public, about 1756; first opera buffa, 1757.

In 1731 the Empress Anne asked the Elector Frederick August I of Saxony to lend her a troupe of actors and singers. The correspondence covering these negotiations, as preserved in the Saxon archives at Dresden, forms part of M. Mooser's "pièces annexes"; it is full of delightful details, such as the remark of the Marquis de Fleury in a letter from Dresden to the Baron Le Fort, Saxon ambassador at Moscow, under the date of 28 December 1730: "Si uous aies este en Italie uous scaures comme moy que l'on y a de grands menagements pouir

les musiciens et qu' ils faut en user avec eus comme avec des enfans gastes si l'on ueut en tirer du plaisir."

In addition to the "pièces annexes" the Appendix of the book includes the following: a list of Italian works performed and printed at St. Petersburg from 1733 to 1735 (43 titles); a title list of all musical works mentioned in this volume; and a good bibliography of about 300 items. The footnotes also contain much bibliographical material; Russian titles, both here and in the bibliography, are given only in French translation. The biographical information in the book is made more valuable by a carefully compiled index of names. Finally, there are 69 full- or half-page illustrations, mostly title-pages or portraits.

DONALD JAY GROUT

New Hot Discography. By Charles Delaunay. Edited by Walter E. Schaap and George Avakian. New York: Criterion Music Corporation, 1948. [xviii, (4), 608 pp.; \$6.00]

Discography is—or was until very recently—a term peculiar to the collecting of rare jazz records. It signifies the orderly assembling and verification of phonograph record titles, label names, and issue numbers, and goes beyond the cataloging usual in other fields by further research into recording places and dates, artist personnel, and all the various labels and numbers under which a given recorded performance may have been issued and reissued at various times throughout the world.

Charles Delaunay and discography are virtually synonymous. One of the French vanguard group, headed by the critic Hugues Panassié, that in the middle of the 1930's awoke to the unique artistic importance of the pure forms of American jazz music, Delaunay's particular interest became that of unearthing and collating all of the types of data indicated above. In those pioneer days of jazz appreciation such work was of indispensable value as a springboard for criticism. Early recordings never list the artist personnel, and yet in the highly personal and creative improvisation of

jazz the identity and calibre of those participating is of crucial importance.

The first *Hot Discography* appeared in France in 1938 and, somewhat expanded from Delaunay's text, was published in America the following year. The next complete edition was one prepared and printed almost miraculously underground in the submerged France of 1943. From 1943 to 1948, with the jazz renaissance steadily burgeoning, recording of great importance took place and large numbers of records were issued. The present edition aims to include and collate all of these new additions to the store of recorded hot jazz. In a very large degree the aim is successfully realized. Faults of omission and organization of earlier editions are for the most part corrected, and recent phenomena, such as controversial be-bop, are all included.

To those unacquainted with hot jazz, this large, handsome volume, packed with data, will be challenging in its intimation of the ramifications and scope of this American music and, by further inference, of the degree, attested by the sheer volume of recorded literature, to which

the very core of our culture is shot through with this music. For jazz fans, scholars and musicologists, and those undertaking to build a representative collection of jazz discs (a most rewarding undertaking), the *New Hot Discography* is an essential tool. It is a tool, too (but no more), in the acquiring of a sound jazz taste, which must always begin with a musical ear and memory and evolve from the interaction of sensitivity and knowledge.

New Hot Discography, finally, like

similar compilations of historic and out-of-print classical records, points to the crying need for a national archive to preserve all of the phonograph records we so lavishly produce and carelessly destroy. Many are the obscure records of yesterday, pressed in small quantities and now exceedingly rare, which today we recognize as masterpieces. Tomorrow will make similar discoveries from among the flood of discs that currently pours from our presses.

RUDI BLESCH

The Literature of the Piano. A Guide for Amateur and Student. By Ernest Hutcheson. New York: Alfred A. Knopf, 1948. [viii, 374, xxxv pp.; \$5.00]

Ernest Hutcheson has back of him an enviable lifetime of notable piano playing. At the height of his powers he was deservedly celebrated as an aristocratic interpreter and a master technician. Far less known is the fact that he has composed, not prolifically but well. (This reviewer, to his loss never a pupil of Mr. Hutcheson, studied and played several of his piano pieces, and remembers them pleasantly to this day.) Most important of all, perhaps, have been Mr. Hutcheson's activities as a teacher, for they made him one of the most sought after instructors of the past forty years. During his long experience as an enlightened pedagogue he necessarily accumulated a vast store of wisdom concerned with the counselling of young pianists. He now imparts it to those who want it, and it is difficult to imagine an amateur or student who, on absorbing these sage remarks, cannot find comfort, profit, and encouragement. Indeed, there is some reason to fear they may find too much, since some of the pieces recommended to the amateur are far from easy if they are to receive an artistic performance. This is probably pardonable, however, if Mr. Hutcheson's strictures on quality playing are conscientiously observed.

The book has historical errors aplenty. It contains many judgments on music that will raise eyebrows. There is a lack of organization of material which is often disconcerting. These faults, nevertheless,

are recompensed by valid remarks on pianistic writing, by communicable enthusiasm for music of widely differing idioms, and by the hope the author holds out to students for conquering problems that too often discourage and repel. It is good to hear such a pianist confess that some keyboard music is better on the harpsichord than on the piano. It is heartwarming to feel the joy of cooperating in great chamber music. It is satisfying to know that the amateur, with difficult pieces, "can put himself in the pleasant and easier position of criticizing the performance of great artists when they fail to agree with his conception" of the works. And it is high time that some one, speaking with authority, decries the "very poor arrangement" of Falla's *Ritual Fire Dance* so frequently imposed on naive audiences.

Best of all, and perhaps rather surprising, is the open-minded attitude maintained by Mr. Hutcheson in discussing the piano writings of the moderns and revolutionaries. Every serious reader must be struck by his approach to Schoenberg, Hindemith, and others who have caused dispute and wrangling. His concluding paragraph is mellow and should be taken to heart. "... my attitude toward piano music is one of appreciation and enthusiasm rather than of criticism. It is true that I have a few more or less rooted dislikes. I object to pieces written solely to be taught; I have no use for old music

of historical but not of aesthetic interest; and I am quite indifferent to modern music of no merit save its newness. Yet I like good pieces written for children; I realize that research is constantly disclosing neglected values of the past; and I know that great care is needed in sifting contemporary production, lest conservatism or prejudice blind us to strange and novel aspects of strength, beauty, and expression. We need not lament the fact that nine tenths of the music composed in any period is mediocre or worthless;

it is the other tenth that endures to our delight. Be as selective as we will, the piano literature remains incredibly rich, noble, and varied. May it long engage your mind and content your soul."

More than anything else this book is a series of personal reflections, of a master pianist and teacher, on piano music worthy of hearing and how it should be played. Accepted from this viewpoint it will afford much pleasure, some amusement, and considerable edification.

EDWARD N. WATERS

The Shaping Forces in Music; an inquiry into harmony, melody, counterpoint, and form. By Ernst Toch. New York: Criterion Music Corporation, 1948. [iv, 245 pp.; \$5.00]

The Foundations of Harmony and Composition. By Leslie Orrey. New York: Pitman Publishing Corporation, 1948. [x, 137 pp.; \$3.00]

Ernst Toch's essays on harmony, melody, counterpoint, and form, assembled under the heading *The Shaping Forces in Music*, afford him ample and obviously pleasurable opportunity to lash out in all directions against his arch foe, traditional theory. Well-informed readers will find much of interest and stimulation in his varied assaults; others, however, might best be warned away lest they believe everything they see. Toch frankly admits at the end, "Sometimes we may have made a statement the opposite of which may be equally true," and his readers will readily agree. This, of course, in no way diminishes the value of his observations. Traditional concepts of theory are by general agreement sorely in need of broad revision, and any sincere effort by a recognized composer to provoke changes must command attention.

Adopting the Heraclitean principle "Everything is in flux" as his motto and interpreting it in the narrow sense of motion, Toch develops the argument that harmony, melody, counterpoint, and form are properly understood and manipulated only in terms of movement. The common practice of classifying chords, inharmonic tones, contrapuntal devices, and forms as entities apart from their context suffers repeated and often telling attacks. Unfortunately, too few constructive suggestions are offered save in the

most general terms, and these of a sort hardly novel.

The essay on form is clearly the best and serves well to sum up the arguments in the preceding three. Here Toch's prevailing idea of motion as the *sine qua non* is most convincingly developed, and his impatience with the limitations of the traditional formal concepts most effectively expressed. The chapters on melody, based on his earlier study *Melodielehre* (1923) and richly illustrated, are concerned chiefly with analyses of melodic wave-lines. The important problems arising from melody-harmony relationships are neatly sidestepped, since Toch will not admit the tonal significance of the single chord. His approach to harmony, therefore, is simple: no static tonal group has any specific function except as it relates to another in progression. "Harmonic streams," loosely controlled by linear leadings, are the desiderata. The exposition of this theory is too incomplete to be of much practical value to the student. Counterpoint is given short shrift in a few paragraphs devoted largely to semantic musings over the word itself, and to the startling proposition that Wagner is Bach's peer as a contrapuntalist. This deduction follows from Toch's interpretation of the word *counterpoint* as *counter-idea*.

All of this is expressed in non-idiomatic

English of often baffling complexity, but the reader is compensated by the wealth of excellent musical examples, carefully selected and well-printed. A short *vita* of the author and an index of composers mentioned or illustrated are appended. As a record of an important contemporary composer's thoughts on the problems of his craft, the book is recommended.

Contrasting sharply in every particular with the Toch volume is Leslie Orrey's *Foundations of Harmony and Composition*. Completely reactionary, poorly illustrated but well written, it offers little of value that is not already available. As Lecturer in Music at the University of London Goldsmith's Training College, Mr. Orrey, like his colleagues everywhere, felt the need of an adequate text and succeeded in having published his own compilation of the standard academic

materials. There is no evidence of the author's awareness of any of the advances in theory research made during the last 30 years. The bibliography is indicative—Stanford, Prout, Kitson, and similar English stalwarts are listed exclusively as the higher authorities to be consulted. There is no mention of a single work not written or published in England by an Englishman of proper academic standing. It would perhaps serve well its intended purpose as an elementary text, provided the instructor were willing to share Mr. Orrey's unrestrained admiration for all the cherished precepts of school harmony and were content with no musical examples later than Chopin save for the author's own. There seems to be no valid reason for adding it to library shelves already overstocked with similar volumes.

LUTHER NOSS

Music and Literature: A Comparison of the Arts. By Calvin S. Brown. Athens, Georgia: University of Georgia Press, 1948. [xi, 287 pp.; \$4.50]

This book is an attempt at a systematic survey of the many problems involved in the comparison of the arts of music and literature. The entire field is treated in four general sections. Of these the first deals with similarities and differences in the arts under such headings as *Rhythm and Pitch* and *Timbre, Harmony, and Counterpoint*. The second is a study of vocal music in which special emphasis is placed upon the distinction between "literal" and "dramatic" settings of texts. The third, after a comparative consideration of the use of the constructive principles of repetition and variation and of balance and contrast in each of the arts, takes up the influence of music on literature and the attempts of writers to employ various musical forms and techniques. The fourth treats of the influence of literature on music, with particular reference to program music.

A hasty reading of the book leaves one with the impression that the author, through his extensive studies in the field, is in a position to write with considerable authority. It is evident, as would be expected of a professor of English, that he

is more at home in the literary aspects of the problem than in the musical, and yet his musical knowledge seems for the most part quite adequate. (It is interesting to speculate on what changes in emphasis would occur if the same study were to be made by a musician with a corresponding knowledge of literature.) A case in point may be cited in the discussion of the admittedly difficult problem of rhythm. Here, after pointing out the similarity of plain-song to prose and of measured music to poetry, the author gives the familiar horn passage from the opening of Strauss's *Till Eulenspiegel* as an example of a modern composer's protest against the "tyranny of the bar line." The attendant discussion reveals an utter failure to grasp one of the fundamental aspects of musical rhythm when the statement is made that ". . . the rhythm of the phrase is the same each time, and the only real purpose which the bar-lines serve in this passage is to enable the conductor to beat time and keep the orchestra together." The fact that the essential rhythmical effect of the phrase arises here, as it does in music generally,

precisely from the interplay of the phrase and the metrical accents is completely overlooked.

But fortunately such errors are rare and, although one might question the interpretation of a detail here and there, the essential theses seem to be well chosen and adequately supported. The chapters devoted to literary attempts to exploit musical forms and techniques will doubtless prove most interesting to musicians, since the other topics are generally better known. It is good to have brought together under one cover a review of the many points that music and literature have in common as arts "presented through the sense of hearing, having their development in time, and hence requiring a good memory for their comprehension," as well as of the many ways in which they differ as arts depending, one on the use of the "sound *qua* sound," and the other on the employment of "sounds to which external significance has been arbitrarily attached."

The book is written in a flowing, readable style, with an occasional touch of

humor and a constant feeling for accuracy of expression and soundness of judgment. Numerous musical and literary examples, the latter often fairly extensive, are effectively used to illustrate the text. An interesting device employed is the separation of bibliographical references from notes that contribute to the thought by placing the former at the back of the book immediately before the index, and the latter at the foot of the page. There is no formal bibliography.

Since the work assumes general intelligence rather than technical information in the reader, it should appeal to those whose primary interest is in either art. It should, incidentally, prove exceptionally useful in college courses in the humanities that touch upon the interrelation of the arts. The very fact that in certain instances the discussion of the problem at hand gives rise to nearly as many questions as it answers is all to the good, inasmuch as interesting discussion topics and problems for further investigation are thereby provided.

GLEN HAYDON

Un nuovo Codice dell' "Ars Nova"; il Codice Lucchese. By Alfredo Bonaccorsi. Rome: Dott. Giovanni Bardi, 1948 [Offprint from the *Atti della Accademia Nazionale dei Lincei*, CCCXLV (1948), *Memorie, Classe di Scienze Morali, Storiche, e Filologiche*, Serie VIII, Vol. I, Fasc. 12, pp. 513-659. Apply]

The past decade has seen the discovery of several notable manuscripts from the fourteenth and early fifteenth centuries, the first sizeable additions to our repertory of the Italian *ars nova* since the survey in Johannes Wolf's *Geschichte der Mensural-Notation von 1250-1460*, 1904.

In 1938, Wolf's article, "Die Rossi-Handschrift 215 der Vaticana und das Trecento-Madrigal" in the *Jahrbuch der Musikbibliothek Peters*, XLV (1938), 53-69, gave a detailed discussion of the music in the Rossi codex with a full transcription of five works. Discovery of this manuscript had been first announced by Gino Borghezio of the Vatican Library at the Archeological Congress in Brussels, 1925. Little more than half the original manuscript survives, but its 24 complete compositions give us 20 early madrigals

using the *ars nova* notation in a formative stage.

Since the war, several articles have described the contents of a Lucca codex. The discovery of this manuscript was first announced by Augusto Mancini in the *Relazioni della XXXVIII Riunione della S.I.P.S.*, Pisa, 1939. The transcription of its contents has been entrusted to Roberto Lupi, from whom nothing has been heard as yet. There appears to be a tight academic censorship over the use of the manuscript, notwithstanding which Federico Ghisi has been able to identify two fragments as belonging to this codex.

Prof. Ghisi had earlier described the Pistoia fragment in the *Rivista Musicale Italiana*, XLII (1938) 162-68. During the war, he published an account of the Perugia fragment in *La Rinascita*, V

(1942), 72-103. The content and relationship of these fragments to the Lucca codex was described in detail by Ghisi in his article on "Italian *ars-nova* music" in the *Journal of Renaissance and Baroque Music*, I (Dec. 1946), 173-191. As a 24-page music supplement to the subsequent issue of the *Journal*, I (June 1947), Ghisi published transcriptions of these two fragments, with music of three other but independent fragments from Siena, Domodossola, and Parma.

Finally there has appeared Alfredo Bonaccorsi's long article, which reviews, unfortunately without adequate perspective, all the speculation on the music of the Italian *ars nova* which has been published during the past hundred years. The article then concludes with notices of each of the composers represented in the Lucca codex, and finally, on the last two pages, gives the incipits of the 82 texts to be found in the codex. The composers are: Andrea Stefani (3 works), Antonello Marot (7), Antonio da Cividale (3), Antonia Zaccaria (9), Bartolino da Padova (11), Gilles Binchois (3), Bonaiuto Cosini (1), Francesco Landini (5), Johannes Ciconia (12), Giovanni da Foligno (1), Nicolò del Preposto, *i.e.*, Ser Nicolò da Perugia (2), Paolo Zacharia, *i.e.*, Nicolò Zaccaria (2), and 23 anonymous works some of which are in French. Andrea Stefani and Giovanni da Foligno are new names, and a composition attributed to Francesco Landini beginning "Io

ti so stato" is a *unicum*. The principal contribution of this new source is in the enlarged view it affords of the works of Johannes Ciconia, and the differentiation between the papal singer, Niccolò Zaccaria, and the other Zaccaria, Antonio Zaccaria from Teramo. It is to be hoped that the main body of this Lucca codex may soon be made available to lovers of medieval music.

A third important manuscript recently discovered is the codex of sacred music from the second quarter of the fifteenth century, found in the Aosta Seminary Library. Like the Rossi codex and the Ivrea manuscript discovered in 1921, this was found by the late Gino Borghezio, in the diocesan seminary at Aosta. The manuscript is fully described by Guillaume de Van in *Musica Disciplina*, II (1948), 5-74. The manuscript is replete with works by Dunstable, Binchois, Dufay, and their less prolific contemporaries, with a few works from the last group of *ars nova* composers. De Van gives a detailed table of the contents, listing incipits and composers, with a concordance of their occurrence in the Trent codices and other well-known sources, together with the location of modern, published transcriptions. There are four facsimiles, three transcriptions, and a thematic list of the *unica* found in this Aosta codex. The latter include six works attributed to Dunstable and four to Binchois.

LEONARD ELLINWOOD

Orchesography; a Treatise in the Form of a Dialog . . . By Thoinot Arbeau. Translated by Mary Stewart Evans. New York: Kamin Dance Publishers, 1948. [212 pp., illus., bibl.; \$10.00]

Jehan Tabourot, the Canon of Langres who, by forming an anagram from the letters of his name, called himself *Thoinot Arbeau*, was the author of the most important book on dancing of the 16th century. (It may seem remarkable that a theologian should have written on the dance, and at the age of 69, but in Arbeau's day that was not so extraordinary; Ménesrier, one of the first writers on the ballet, was also a cleric.) Arbeau's book, first published at Langres in 1588 or 1589, describes in the most vivid and graphic way the dances of his time: basses danses,

branles, galliades, pavaues, allemandes, canaries, morescas, gavottes, courantes, and a number of other forms. In addition, he provides the curious reader and the ambitious student of dancing with the "tablature" of each dance—that is, a tune and a description of the corresponding steps. Thus the book (written in the form of a dialog) is an important source in the history of dance music as well as in the field of the dance itself, and its dual significance has been recognized down through the centuries.

Following the rare first edition, which

survives only in three known copies, there was a reprinting at Langres in 1596. The next complete reprinting did not come until 1888, when it was reissued by Laure Fonta in Paris. An English translation by C. W. Beaumont appeared in 1925. The present edition should be welcomed equally by dancers and musicians, therefore, as reducing still more the rarity of one of the outstanding source-books in their common field.

Besides the translation of Arbeau's text, this edition contains (p. 197 ff.) a number of explanatory comments, notes, and an index. The comments, unfor-

tunately, are hardly adequate. Many of Arbeau's tunes resemble others in contemporary publications and call for research leading to clearer identification; a comparison of Arbeau with other treatises of the time would have been useful, as would a more thorough explanation of certain dance forms, such as the *Trihory* and *Lavolta*. Arbeau did not, as a young man, see the *Morris* but rather the *Morisque*, a term covering more territory than the English word and not adequately translated by it. Such minor flaws do not, however, impair the over-all usefulness of the volume. PAUL NETTL

A Treatise on the Fundamental Principles of Violin Playing. By Leopold Mozart. Translated by Editha Knocker with a Preface by Dr. Alfred Einstein. London, New York, Toronto: Oxford University Press, 1948. [xxxv, 231 pp.; \$9.00]

Editha Knocker, the translator of Leopold Mozart's *Gründliche Violinschule*, persistently and diligently labored to reconstruct type-matter and proofs destroyed by aerial warfare in 1940. She has not only the satisfaction of the fructification of an endeavor of thirty years, but the gratitude of all serious violin students and teachers as well as musicologists.

To many, the work is a familiar one, a facsimile of the first edition (1756) having been published in 1922 in Vienna by Carl Stephenson under the editorship of Bernhard Paumgartner, the Director of the Mozarteum at Salzburg. It is divided into an Introduction (which contains a brief and completely naive History of Music) and twelve chapters. Although Leopold Mozart represented a violin school which, in 1782, was to be mortally wounded by an arrow from the facile bow of G. B. Viotti, the technical instruction is for the most part still valid. His chapters on embellishments and those on bowing give to the contemporary musician a touchstone for the performance of German music of that period.

Unfortunately, Leopold Mozart chose ill-designed engravings (Figs. III, IV, V), which help to further the myth that the violin bow was, just prior to the innovations of François Tourte, a clumsy, convex implement. A much truer picture of the type of bow probably used by Leo-

pold is to be found in the frontispiece of *L'Art du Violon* by Geminiani. The stick of the bow was straight, the convex shape having been discarded by the time of Tartini. Technically, this bow was not the equal of the modern bow. The *sautillé* produced did not have much "bite", and *spiccato* and similar forms of bowings did not carry well. Yet the *martillé* at the point of the bow was especially good and its substitution for the *spiccato* was logical. Above all, the fact that this bow could produce all the modern bowings cannot be stressed too strongly. With the foregoing in mind, Mozart's work takes on even more importance and value for the contemporary violinist.

Alfred Einstein's Preface to this edition is an excellent account of Leopold's life and the circumstances attending the publication of his treatise. The translation by Editha Knocker seems to have caught Leopold's personality with remarkable fidelity.

The format, if memory serves, is the same as in the first edition. The printing, the paper, the music engraving are all excellent. One is tempted, however, to agree with Leopold when he wrote, "Not much is gained by a book being a little more costly to the buyer, for indeed who has greater necessity to acquire such guidance than the needy . . .?"

PAUL G. GELRUD

... And There I Stood with my Piccolo. By Meredith Willson. Garden City, N. Y.: Doubleday & Co., 1948. [255 pp.; \$2.75]

Had these frothy reminiscences of a happy-go-lucky musician been published three months earlier, they surely would have made the summer lists of "What to Read on Your Vacation." Though too late for that, the book should still appeal to anyone ready to surrender to utter relaxation or nostalgia. Anecdotes of

people known and unknown, fondly sentimental recollections of a barely bygone day, easy-going fun-poking at matters musical and otherwise—regardless of which you prefer, you should have a good time reading this catchily-contrived concoction, though what you read will hardly strike you as being of great consequence.

CHARLOTTE VILLANYI

American Folk Songs for Children in Home, School and Nursery School; a book for children, parents and teachers. By Ruth Crawford Seeger. Illustrated by Barbara Cooney. Garden City, N. Y.: Doubleday & Co., 1948. [190 pp.; \$4.00. REVIEWED FROM PROOF]

You will love this book from the minute you open it. When you read its first words, "These songs were sung around home," you sense its special quality and realize that here is something you have been waiting for. As a parent or teacher, or perhaps as both, you have recognized the urge in children to sing and dance. You have wanted them to learn songs and singing games from their own culture, in their own idiom, but the music has been difficult to come by. *American Folk Songs For Children* will fill the need beautifully.

Mrs. Seeger has been building this collection for seven years. Because she is a fine musician, a loving mother, and a thoughtful teacher, she has done a splendid job. All of the songs come from those sections of North America where the English language is predominant. They are representative of the wide range of a child's interests and activities, and in many cases will lead him into new areas. The collection is dependable, since the songs have already been tested with children and found enjoyable. Each song is provided with a simple accompaniment and chord indications, and a majority also

have suggestions for improvisation and rhythmic play.

There are thirty-four pages of material about the history and use of the songs. Mrs. Seeger indicates the particular values of the songs ("This music belongs to our children"); suggests how they should be sung ("Sing the songs simply") and accompanied, how new words can be improvised ("Carry the song around with you"). Her advice on using the songs at school is especially valuable because it is the result of her own wide experience. Her reminder about that "sturdy element," nonsense, is good for those of us who might forget that the most important thing is to find pleasure in the song.

Two special features should be mentioned. The illustrations, in black and white, are the most engaging I have ever seen. The indices are extensive; there is a subject index, a rhythmic index, and a classified index, as well as an index of song titles and first lines.

This review was written from a dummy copy. We can hardly wait for the bound copy to come so that all of us can begin to really live with the songs.

Claude of France: the Story of Debussy. By Harry B. Harvey. Illustrated by Salcia Bahnc. New York: Allen, Towne & Heath, 1948. [190 pp.; \$2.75]

Slavonic Rhapsody: The Life of Antonin Dvorak. By Jan van Straaten. Illustrated by Marion Kohs. New York: Allen, Towne & Heath, 1948. [231 pp.; \$2.75]

The books listed above add two more to a growing list in the field of musical biography for "young people." As representatives of the genre they stack up well.

The young people for whom the books are intended are in the 11-15 age group. The organization follows a familiar pattern: the life history, including the stories of important works; a list of works arranged chronologically within categories; a list of recordings; a general index; and an index of works mentioned in the text. Catalogers may be interested

in knowing that Jan van Straaten is a pseudonym for Bernard Fles.

Claude of France is particularly interesting because Mr. Harvey has talked with people who knew Debussy personally and has included their observations. I still object to the attitude that results in "his little black sateen shirt," but on the whole these books indulge in a minimum of writing down. The factual information on which they are based seems to be accurate, and the authors have successfully painted the picture of the man in his environment.

Little Golden Records. New York: Simon and Schuster, 1948. [\$0.29 each]

Encouraged by the great success of their Little Golden Books, Simon & Schuster have now undertaken a parallel series of phonograph records for children. The three that I have seen are based on stories in the Little Golden Books, with colorful illustrations from the same source. They are performed by Irene Wicker, "the Singing Lady," with orchestra conducted by Mitchell Miller.

Some have original music by Alec Wilder. The six-inch records are unbreakable, and come in book-like covers.

Among the titles already issued are *The Shy Little Kitten* backed with Tchaikovsky's *Humoresque*; *The Funny Little Mouse* and *The Tall Giraffe*; *The Lively Little Rabbit* and the *Fandole* from Bizet's music to *L'Arlésienne*.

VIRGINIA CUNNINGHAM

OTHER PUBLICATIONS

Entries include titles of reprints, of volumes which arrived too late for review in the current issue, of publications not important enough from a musical standpoint to warrant reviewing, and of works announced but not yet issued. Volumes whose imprints include the year of publication are known to be already on the market; other dates indicate tentative publication dates.

A. New Listings:

Abraham, Gerald. Mussorgsky: Boris Godunov (Rimsky-Korsakov Version). (Covent Garden Operas) London, New York: Boosey & Hawkes, [1948]. [31 pp., illus., port., music, bibl.]

Acker, Helen. Four Sons of Norway. Illus. by Nils Hogner. New York: Thomas Nelson & Sons, c1948. [255 p., bibl.; \$3.00]

Biographies "for ages 11-15" of Ole Bull, Edvard Grieg, Ibsen, and the explorer Nansen.

Adams, Agatha Boyd. Contemporary Negro Arts. (Univ. of North Carolina Library Extension Publication, Vol. 13,

No. 5) [Chapel Hill, N. C.]: Univ. of North Carolina Press, c1948. [44 pp., bibls.; paper \$0.50]

Ahrens, Alvin William. A Vocal Approach to the Fundamentals of Rhythm. Galesburg, Ill.: Student Supply Store, Univ. of Illinois, c1948. [11 l.]

Aldanov, Mark [pseud. for Mark Aleksandrovich Landau]. The Tenth Symphony. Translated by Gregory Golubeff. New York: C. Scribner's Sons, 1948. [viii, 149 pp.; \$2.75]

Reminiscences, largely of Beethoven, out of the pasts of two fictional characters.

Andersen, Helen S. & Helen Knoop. Baby is One Year Old. Illus. by Bob

- Lindquist. Tucson, Ariz.: Arizona Music Shop, c1948. [37 pp.; paper, apply]
 "Songs for the 1-year-old"!
- Beethoven, Ludwig van. Beethoven's Own Words; Compiled and Annotated by Philip Kruseman. Translated by Herbert Antcliffe. London: Hinrichsen [dist. C. F. Peters Corp., Carnegie Hall, N. Y.], c1947. [59 pp., port.; \$2.40]
 "... a choice of Beethoven's thoughts and expressions . . ." through which "the reader probably comes nearer to Beethoven than through any . . . more extensive work about the Master . . ."
- Bentley, Berenice Benson & Sophie B. Mathewson. Music in Playtime; Rhythms, Singing Games and Play Materials for Nursery Schools, Kindergartens and the Home. Chicago: Clayton F. Summy Co., c1948. [116 pp., illus.; paper \$3.25]
- Berlioz, Hector. Treatise on Instrumentation, Enlarged and Revised by Richard Strauss, Including Berlioz' essay on Conducting. Translated by Theodore Front. New York: E. F. Kalmus, c1948. [iii, 424 pp., music; \$7.50]
- Biancolli, Louis & Robert Bagar. The Victor Book of Operas. New York: Simon & Schuster [\$2.95] (Nov.)
 A new edition of the old Victor Book of the Opera.
- Blom, Eric (compiler). Everyman's Dictionary of Music. Philadelphia: David McKay Co. [first pub. by J. M. Dent & Sons, London, 1947] [\$3.50] (Oct.)
- Bloom, Sol. The Autobiography of Sol Bloom. New York: G. P. Putnam's Sons, c1948. [345 pp., port.; \$3.50]
 In his younger days, Congressman Bloom ("Sol Bloom, the Music Man") was one of the country's leading popular music publishers.
- Boyden, David D. The History and Literature of Music, 1750 to the Present, with special emphasis on analysis of style and form for use in Music XB 30B. Berkeley, Calif.: Univ. Extension, Univ. of Calif., [1948]. [187 pp.; apply]
- Einstein, Alfred. The Italian Madrigal. Princeton, N. J.: Princeton Univ. Press [\$30.00] (Dec.)
- Eisenberg, Philip & Hecky Krasno. A Guide to Children's Records; a Complete Guide to Recorded Stories, Songs and Music for Children. New York: Crown Publishers, c1948. [195 pp.; \$2.00]
- Finkelstein, Sidney. Jazz: a People's Music. Illus. by Jules Halfant. New York: Citadel Press, c1948. [ix, 278 pp.; \$3.00]
- Fisher, Trevor. Verdi: La Traviata. (Covent Garden Operas) London, New York: Boosey & Hawkes, [1948]. [31 pp., illus., music]
- Freeman, Roslyn W. Music for the Maladjusted (applied music). [Brooklyn: Freeman Pub. Co., 1948.] [16 pp.; paper \$1.00]
- Geralton, James. The Story of Sound. Illus. by Joe Krush. New York: Harcourt, Brace & Co., c1948. [74 pp.; \$2.00]
 "Acoustics for ages 10-14."
- Gomez, Winnifred. It's Fun to Sing. Illus. by Eunice Smith. Chicago: Wilcox & Follett Co. [96 pp.; \$2.00] (Nov. 15)
 A children's collection of ". . . 50 songs with original tunes, 27 traditional."
- Goodman, Louis S. & Yvonne Jones. Selected References on Audio-visual Methods; an Annotated Bibliography Correlated with Edgar Dale's Audio-visual Methods in Teaching. Dryden Press, 1946. New York: Film Research Associates, c1948. [30 pp.]
- Hannikainen, Ilmari. Sibelius and the Development of Finnish Music. With a Preface by Toivo Haapanen. Translated by Aulis Nopsanen. London: Hinrichsen Edition [dist. C. F. Peters Corp., Carnegie Hall, N. Y.], [1948?] [47 pp., illus., facs.; \$2.50]
- Haward, Lawrence. Music in Painting. (Pitman Gallery) New York: Pitman Pub. Corp., 1948. [24 pp., illus.; paper \$1.95]
 "With ten reproductions in color of paintings Renaissance to modern, portraying the role of music in daily life."
- Haydon, Glen. On the Meaning of Music; a Lecture Delivered in the Coolidge Auditorium of the Library of Congress, November 28, 1947. Washington, D. C.: Louis Charles Elson Memorial Fund, Library of Congress, 1948. [26 pp.; apply]
- Hayes, Roland. My Songs; Aframerican Religious Folk Songs, arranged and interpreted . . . Boston: Little, Brown & Co., 1948. [x, 128 pp.; \$3.00]
- Helmholtz, Hermann L. F. On the Sensations of Tone as a Physiological Basis for the Theory of Music. New

York: Peter Smith, 1948. [xix, 576 pp., illus.; buckram \$12.50]

Apparently a reprinting of the 2nd or 3rd (1895) edition of Alexander J. Ellis's translation, first published by Longmans, Green & Co., London and New York, 1875.

Henle, Fritz (photographer). *Hawaii*. Text by Norman Wright. New York: Hastings House, c1948. [no pag.; \$5.00]

"Photographs of the native Hawaiians, their religious ceremonies, musical instruments . . . dances . . ."

Humphreys, Dena. *Verdi: Force of Destiny*. illus. by Hans Alexander Mueller. New York: Henry Holt & Co., c1948. [viii, 341 pp., disc.; \$3.50]

"For ages 12 and over."

Irving, Alexander [pseud. of Ruth Fox & Anne Fahrenkopf]. *Symphony in Two Time*. (A Red Badge Detective Story) New York: Dodd, Mead & Co., c1948. [238 pp.; \$2.50]

"Murder in a musical setting calls for a certain amount of technical knowledge . . ."

Ives, Burt. *Wayfaring Stranger; an Autobiography*. New York: Whittlesey House [\$3.50] (Nov. 12)

Johnstone, Arthur E. *Instruments of the Modern Symphony Orchestra and Band; a Pictorial and Explanatory Guide for Music Lovers*. 2nd rev. and augmented ed. New York: Carl Fischer, [1948]. [102 pp., illus.; \$1.00]

Kemp, Annie E. *George Frederick Handel, a Biographical Story of this Famous Musical Composer of the Eighteenth Century*. Reading, Pa.: Reading Eagle Press, 1948. [50 pp., port.; \$2.00]

Kettring, Donald D. *Steps Toward a Singing Church*. Philadelphia: Westminster Press, 1948. [342 pp.; \$4.50]

"A comprehensive manual for musical programs in a small or large church. A real encyclopedia for music leaders and committees covering everything from choir vestments to finances."

Kinscella, Hazel Gertrude. *History Sings; Backgrounds of American Music*. Lincoln, Neb.: University Pub. Co., [1948]. [xv, 560 pp., illus., map; \$1.50]

Knapp, Ida C. *The Child's Unfoldment Through Music, a Collection of Teaching Methods and Materials to be Used with Pre-School Children*. Cincinnati: Willis Music Co., [1947]. [57 pp., illus.; \$1.00]

Knight, George Morgan, Jr. *How to Write and Publish that Song in your Heart*. [Rev. ed.] Leonardtown, Md.:

Knight Pub. Co., [1948]. [43 pp., illus., mimeographed; paper \$2.50]

Kouwenhoven, John A. *Made in America; the Arts in Modern Civilization*. Intro. by Mark Van Doren. Garden City, N. Y.: Doubleday & Co., 1948. [xv, 303 pp., illus.; \$5.00]

Chapter 10, pp. 238-269: "Stone, Steel, and Jazz."

Langwill, Lyndesay G. *The Bassoon and Double Bassoon; a Short Illustrated History of their Origin, Development, and Makers*. London: Hinrichsen Edition [dist. C. F. Peters Corp., Carnegie Hall, N. Y.], n.d. [40 pp., illus., music, bibl.; \$1.00]

An admirable condensation by the foremost authority on bassoon history of his articles in the *Proceedings of the Musical Association: The Bassoon*, Vol. 66, 1939/40, pp. 1-21; and *The Contrabassoon*, Vol. 69, 1942/43, pp. 1-33.

Lapierre, Eugène. *Calixa Lavallée, musicien national du Canada*. (Bibliothèque de la jeunesse canadienne) Ed. rev. et augm. Montréal: Granger Frères, [1945]. [221 pp., illus., ports., bibl.; \$0.75]

Littlehales, Lillian. *Pablo Casals*. Rev. and enlarged ed. New York: W. W. Norton & Co., c1948 [first ed. 1929]. [232 pp., illus., ports.; \$3.75]

Magriel, Paul (ed.). *Chronicles of the American Dance*. New York: Henry Holt & Co., 1948. [xii, 268 pp., illus., ports., facs.; \$5.00]

"13 articles which trace the pattern of dance in America from the 18th century to the present."

Manners, Zeke. *American Square Dances, with Calls and Music*. New York: Robbins Music Corp., c1948. [36 pp., illus.]

Manuel, Roland. *Maurice Ravel*. London: D. Dobson [dist. Macmillan Co., N. Y.], 1947. [152 pp., bibl.; \$2.50]

Marie-Jeanne [Marie-Jeanne Pelus]. *Opera Ballerina*. With photographs of the author and of outstanding ballets. (Career Books) New York: Dodd, Mead & Co., 1948. [233 pp., illus., ports.; \$2.50]

A story for older girls of a young American dancer at the Met.

Mayo, Margot. *The American Square Dance*. Illus. by Selma Gorlin. [Rev. & enlarged ed.] New York: Sentinel Books, 1948 [1st ed. 1943]. [119 pp., bibl.; \$1.25, paper \$0.60]

- Muzak Corporation, Research Dept.** Work Music by Muzak, 1945-1947; a Research Study of its Effectiveness and Acceptance. (Muzak Study No. 548) [New York: Muzak Corp.,] c1948. [23 l., diags., mimeographed; apply]
- Nelson, Margaret A.** Home on the Range. Boston: Chapman & Grimes, [1948, c1947]. [285 pp., illus., ports., map; \$2.75]
- An account of the Smith County, Kansas (Brewster M. Higley), version of the origin of the song.
- Newman, Ernest.** Stories of the Great Operas and their Composers. Garden City, N. Y.: Garden City Pub. Co., 1948 [first pub. 1928-1930]. [889 pp.; \$2.49]
- Payne, Jack.** Signature Tune. London, New York: S. Paul, [1947]. [143 pp., illus., ports.]
- Reminiscences of a British musician.
- Peery, Paul D.** Chimes and Electronic Carillons; Modern Tower Bells. New York: John Day Co., c1948. [xi, 146 pp., illus., music; \$3.75]
- Perry, Adelaide Trowbridge.** Compendium of Piano Material, a Book of Reference . . . 3rd ed., rev. and augmented. Los Angeles: Trowbridge-Perry Publications, [1948; 1st ed. c1929]. [187 pp.]
- Peysner, Herbert F.** Robert Schumann, Tone-poet, Prophet and Critic. [New York: Philharmonic-Symphony Society of New York, 1948.] [48 pp., illus., ports., music]
- Riker, Charles.** The Eastman School of Music; Its First Quarter Century, 1921-1946. Rochester, N. Y.: Univ. of Rochester, 1948. [xii, 99 pp., illus., ports.; apply]
- Royal, John F.** (ed.). Television Production Problems. (NBC-Columbia Univ. Broadcasting Series) New York: McGraw-Hill Book Co., 1948. [xi, 179 pp., illus.]
- Pp. 105-112: "Opera in Television," by Herbert Graf.
- Sommers, Hobart H.** The Role of Music in General Education. Univ. of Texas Pub. No. 4801: Jan. 1, 1948) Austin, Texas: Bureau of Public School Service, Division of Extension, Univ. of Texas, [1948, c1947]. [19 pp.; apply]
- Suderman, David H.** The Music Program of Church-controlled Liberal Arts Colleges in Kansas. (George Peabody College . . . Contribution to Education, No. 399) Nashville; George Peabody College for Teachers, 1948. [ix, 124 pp.; \$2.00]
- Thomas, Henry & Dana Lee Thomas** [pseud. for **Henry Thomas Schnittkind & Dana Arnold Schnittkind**]. Forty Famous Composers. Illus. by Gordon Ross and Campbell Ross. Garden City, N. Y.: Halcyon House, [1948]. [viii, 437 pp., ports.; \$2.98]
- Ville, Mara.** Music Made Easy, a Work Book. Philadelphia: Theodore Presser Co., c1948. [50 pp., illus.; \$0.50]
- Wheeler, Opal.** Frederic Chopin, Son of Poland; Early Years. Illus. by Christine Price. New York: E. P. Dutton Co., [1948]. [156 pp., illus., music; \$2.75]
- "A fictional life of Chopin for children [ages 8-11]', with excerpts from his music arr. for the piano."
- Withers, Carl** (compiler). A Rocket in My Pocket; the Rhymes and Chants of Young Americans. Illus. by Susanne Suba. [New York]: Henry Holt & Co., [1948]. [vi, 214 pp.; \$3.50]

B. Corrections and amplifications of old listings:

- Bauer, Harold.** Harold Bauer; His Book. New York: W. W. Norton & Co., c1948. [306 pp., illus., port., music; \$3.75]
- Newmarch, Rosa.** The Concert-Goer's Library of Descriptive Notes. Vol. 6: Choral Works. London, New York: Geoffrey Cumberlege, Oxford Univ. Press, 1948. [4 l., 124 pp.; \$2.25]

MUSIC REVIEWS

Compiled and edited by LEE FAIRLEY

Aram Khachaturian: Concerto for Violin and Orchestra. Reduction for Violin and Piano by the Composer. New York: Leeds Music Corp., 1948. [31, 80 p., \$3.00]

With the advent of each new violin concerto from the pen of an important composer of the twentieth century, the musical public and, more particularly, the concert violinist is predisposed to say, "This is it." It is very likely that no one, at least outside of Russia, will greet the Khachaturian *Violin Concerto* with such an accolade. Aram Khachaturian's virtues and faults, most of them exhibited to some degrees in the violin work, are too well known to warrant more than a mere listing here: his intense lyricism and rhythmic vitality, his often banal themes and weak transitions, his over-exploitation of theme transformation, his use of monothematicism in his rather undernourished development sections.

The *Violin Concerto*, written in 1940 and first performed in America in 1944, is in the traditional three movements. The first movement is in the usual sonata

form, though the short development section is more thematic embroidery than development. Khachaturian's choice of a first theme for this movement is not a particularly happy one, since it is a little too gauche and restricted in range to permit of much development. The second theme is intensely lyrical and suggestive of the Armenian folk song style. This theme appears again in the second movement and is unusually effective when combined with the main theme of the third movement in a polyrhythmic passage.

The harmony of the slow movement takes early Stravinsky as its point of departure. From a purely rhythmic standpoint, the last movement is most typically Khachaturian and is the most successful. Its lively tempo and intricacies of bowing and fingering make the concerto a definite tour-de-force for the performer.

ROBERT HULL

Felix Mendelssohn-Bartholdy: Overture for Band, Adapted for Contemporary Band by Felix Greissle. New York: G. Schirmer, Inc., 1948. [Full band, \$4.00; Symphonic band, \$7.00; Full score, \$3.00; Condensed score, \$1.25]

This Mendelssohn overture was written for the band at a seaside resort when the composer was fifteen years of age. The work consists of a lyric introduction, *Andante con moto*, sixty-seven bars in length, followed by an energetic *Allegro vivace* of greater extent. The entire work is fresh and melodic, resembling Mendelssohn's orchestral overtures in its clarity and deftness.

The present edition makes available another original work for band by a distinguished composer. The number of such

works is distressingly small. In consequence, the many fine bands in America (and elsewhere) must subsist on such poor fodder as transcriptions and on an original repertoire made up chiefly of marches and the sort of descriptive pieces beloved at the park concerts of the Silver Cornet Band of Scratchankle, Arkansas, or the equivalent.

The instrumentation is that standardized by several American publishers for school band music. The arranger indicates that he has followed the original

voice leading, but has substituted modern instruments for those no longer current. Examination of the 'condensed score' (still provided for conductors who have not learned to read) suggests that this

procedure, while admirably reverent, may have caused a certain thickness of sound. This can be corrected by a careful ear and a blue pencil.

WENDELL MARGRAVE

Stefan Wolpe: Two Songs for Alto and Piano from *The Song of Songs*. New York: Hargail Music Press, 1948. [16 p., \$1.50]

In the welter of musical activity in America the publication of two more songs would seem to make little difference one way or another. But these songs are exceptional. They draw attention to the work of Stefan Wolpe, one of the most remarkable of living composers. And they draw attention also to the venture-some Hargail Music Press, to whom we are indebted for more than one unlikely publication.

America doesn't seem to know what to do with strong talents like Wolpe. If his music were less grimly serious, less stark, less uncompromising it would undoubtedly fare better in the musical market place. Although Wolpe has been composing and teaching among us for the past decade (he arrived here from Germany via Palestine about 1939), only a small group of professionals and pupils have come to know his value. To me Wolpe's music is strikingly original, with a kind of fiery inner logic that makes for fascinated listening. Some pounding natural force brings it forth and gives it reality. It is a

sad commentary on the state of our musical house that this man must create in comparative isolation. Wolpe is definitely someone to be discovered.

These two compositions for alto and piano, with text from the *Song of Songs*, are part of a larger series of Palestinian songs. Wolpe has put the essence of himself in these songs in something of the same way that *Das Marienleben* contains in microcosm the essence of Hindemith. They are intensely alive, deeply Jewish, and very personal. The first of the two alto songs is especially characteristic: the curiously restless rhythmic structure, the bareness and severity of the two-part piano accompaniment, the fresh flavor-some quality of the folk-like melodic line. By comparison, the second song is less arresting, though it is by ordinary standards nobly expressive. Both songs demand superior interpreters. They make one keenly anticipate the publication of the remainder of Wolpe's Palestinian songs.

AARON COPLAND

John N. Work, comp. and arr.: American Negro Songs for Mixed Voices. Philadelphia: Theodore Presser Co., 1948. [259 p., \$1.50]

This collection is obviously a re-publication from the same plates as the 1940 edition published under the same title by Howell, Soskin and Company, and it is therefore already a well-known contribution. Since, however, it has not been reviewed in these pages, and since its republication by a music publisher gives this outstanding collection now to a new and undoubtedly wider, singing public, an evaluation eight years later is not out of order.

The initial five chapters preceding the 230 songs are of distinct value, with the first two of special significance: *Origins*,

The Spiritual, The Blues, Work Songs, and Social and Miscellaneous Songs. The songs themselves are for the most part spiritual songs, with a few fine work songs at the end, a few social songs, and a scattering of three-phrase songs suggesting blues relationship. In full appreciation of the fact that many spiritual songs and work songs have common roots, I venture to suggest that a more accurate title, indicating the preponderance of the spiritual songs, might have been found.

Mr. Work ably enters the discussion carried on these past fifteen years concerning the Negro versus white origins in

Negro spiritual song. The points he makes are well taken. It has seemed to me for some time that claims for preponderance of white origin in Negro spiritual music have laid too great weight on the importance of tonal skeleton and the written source, and too little on the rhythmic and tonal flesh in which the skeleton is clothed by the rich and varied singing style of this oral tradition. Also given too little consideration is the fact that in any creative process, either in fine art or folk music, the utilization of materials already current in the tradition is to be taken for granted; that any live tradition, fine art or folk, lives by means of a process such as Mr. Work terms "re-assembling" (I prefer "re-composing"); and that as Mr. Work points out there is a big difference between this process and "imitation." Certainly, the Negro seized upon elements that were vital in the European-American tradition with which he found himself surrounded. Certainly, too, he contributed elements that were vital and had survived in his own tradition. Essential to the evaluation of the product of a folk singer as well as of a Beethoven, however, is the question of what elements in the inherited tradition were considered by him vital enough to be chosen as the warp into which to weave his own unique contribution.

Mr. Work occasionally weakens his own argument by apology for characteristics in Negro song which might be said to comprise strength rather than weakness. He tends to explain away some "incongruous materials" and differences in manner of singing as the result of inaccurate remembering or of individual idiosyncrasy not yet ironed out by group use, whereas it is a question whether such "inaccurate reproduction" might not better be constructively valued and praised, in most cases, as partaking of the nature of re-composition. The ruggedness of "imperfect," unsmoothed-out versions, of "unnatural intervals," or "words that do not quite fit the meter" are things greatly to be valued in any folk music.

Further inconsistency is frequently shown in the harmonizations of the songs, which belong much more to typical vertical four-part written hymnal tradition of the late nineteenth century than to the free, barer, more linear manner of group singing of which such settings as *Sittin' down by the Side of the Lamb*, *My Soul's been Anchored in the Lord*, and *Hammering* are fine examples. Credit should be given Mr. Work, however, for including so many of these sparer settings. Also, attention should be called in one breath to admirable omission of fancy secondary triads and sevenths, but on the other hand to over-use of the typically fine art tonic 6/4 chord, and to the still greater over-use of the final cadence V⁷ - I, which occurs in a good three-quarters of the 175 four-part settings.

There is a wealth of fine, down-swooping melodic line in the book in songs like *Hammering*, *Calvary*, *The Angels Done Bowed Down*, *I Never Felt Such Love in my Soul befo'*, and *Come here Lord*. There are numerous songs which exhibit the lowered 3rd and 7th degrees of the scale, and a few showing less customary tonal departures, such as the raised 4th in *I am the True Vine*. There are haunting melodies like that of *Shepherd, Shepherd*, whose "unusual" interval sequence almost obscures, at first, its relationship with *Sometimes I feel like a Motherless Child*. Special praise also goes to the goodly number of melodic transcriptions like *Jesus goin' to Make up my Dying Bed*, with tonal slides helping the reader to a sense of singing style. In fact, Mr. Work has achieved a balance not easy to attain in presenting so much of singing style, tonally and rhythmically, without making the songs too difficult for the average reader to use and enjoy.

Everything considered, this is a book which should be in the hands not only of those whose special field lies in traditional American music but of group music teachers of children large and small, and of leaders of group singing.

RUTH CRAWFORD SEEGER

A NEW HISTORICAL SERIES FROM ROME¹

Among the post-war musicological projects, the monumental undertaking of the Societas Universalis Sanctae Ceciliae is the most ambitious. Under the editorship of Dr. Laurence Feininger, Chief of the Music Division in the Vatican Library, it aims at publishing the disintegrating musical manuscripts of the Vatican and of other European libraries, especially of the 15th century, in two parallel editions. The first, called *MONUMENTA POLYPHONIAE LITURGICAE*, appeals to the scholar; the other, called *DOCUMENTA POLYPHONIAE LITURGICAE*, is intended for practical use. According to the liturgical character of the material, both editions will consist of four series. The first of these comprises the *Ordinary*, the second the *Proprium* of the Mass. The third is dedicated to works belonging to the *Office*, while the fourth contains non-liturgical works under the general heading *Motectae*. Available at present are three fascicles of Vol. I of Series I and Vol. I of Series II of the *MONUMENTA*, and two fascicles of Series I of the *DOCUMENTA*. Series I, Vol. I of the *MONUMENTA* will eventually contain ten Masses over the cantus firmus *L'homme armé*, of which those by Dufay, Busnois, and Caron are now accessible. Volume I of Series II contains 16 anonymous *Proprium*-cycles from Ms. Trient 88, easily the most complete and one of the most important series of works of this nature—a series the significance of which is further enhanced by the Editor's ingenious attribution of 11 of them to Guillaume Dufay. The works published in the *DOCUMENTA* are two compositions of rare beauty: an incomplete (and not "fragmentary" as the title says) Mass *Sine nomine* by Dufay, and a similarly incomplete Mass *Alma Redemptoris Mater* by Lionel Power, which, like many of the early *Ordinary*-cycles, lacks the "Kyrie." This Mass, preserved anonymously in the Trient manuscripts, turned up with the composer's name in the recently dis-

covered Aosta Codex. The provenance of Dufay's *Missa sine nomine* is unfortunately not indicated.

The mere list of compositions already published characterizes these editions as highly desirable and important additions to any music library. Their value to the scholar cannot be overestimated. A certain amount of wasteful duplication, however, is regrettable. The available financial support of musicological publications being rather limited, better co-operation among fellow-scholars could make possible more economical planning. Two Masses and a number of other compositions by Dufay have already been issued here, and these will be duplicated in the *Works* of Dufay, in process of publication by the American Institute of Musicology in Rome¹. Possibly, duplications of this sort cannot be avoided, but duplications within one undertaking seem altogether too wasteful. The Editor is convinced that a scholarly edition cannot be reconciled with the requirements of an edition for practical use, and vice versa, and proposes therefore to publish every work in two editions. Ultimately, the *MONUMENTA* and *DOCUMENTA* will present the same works in these two styles.

It seems to me that such an artificial division of the potential public is harmful in many respects, and constitutes a step backward. I cannot help regretting it. The preparation and publication of a "diplomatic transcript" for scholarly use is, in my opinion, highly over-rated by the Editor. The resulting score, as offered in the *MONUMENTA*, uses certain visual qualities of the old notation for a purpose which is against its nature. While the handful of specialists will not be able to escape the obligation of learning to read this very artificial notation, other people will have to *transcribe* this anachronistic score, according to one or the other of the currently used editorial techniques, into a more immediately legible notation.

¹ The complications involved in placing the volumes which have already appeared into the framework of the projected series are such that it is hoped that the reader will pardon a reference for this information to page 13 where will be found the advertisement of the U. S. agent for this series. [R.S.H.]

¹ See the entry for the first two volumes of this series under "Dufay" in the lists that follow the music reviews.

The Editor's aim of presenting a transcript as near as possible to the original is in itself legitimate. His carefully worked out set of "procedures adopted" and "procedures avoided" contains, however, some contradictory elements. Beyond this point, the question arises whether the intended but hardly fully realized gain can make up for the loss of immediate and wide readability of the publication. To put it bluntly, I have the feeling that we are moving away from the right path without having fully explored its best possibilities. It seems to me that the eleventh hour has passed and our best efforts at unifying our editorial practices should be made now. I do not believe that the erection of brand new ivory towers is in the best interest of our struggling discipline. And finally, I do not think that it is wiser or easier to make the few "experts" learn to use a new notation, when by this same token the book is sealed with seven seals for everybody else, instead of relying on the capability and critical sense of the editor, fully expecting to *reconstruct*, if need be, all particularities of any of the sources from the published text and the appended critical apparatus. To me, our editorial practices need *modernizing* rather than anachronistic pseudo-medievalizing.

Going into details, it seems to me that the defensible, although to me unacceptable, retention of original clefs is contradicted by neglecting to change the clef in the course of a single piece even if so indicated in the sources. Either the original set of clefs has a meaning sufficiently important to outweigh the advantages offered by modern clefs and to make its retention desirable—in which case the change of clefs has the same significance—or the retention of original clefs is pure hokum. Another weak point is the introduction of new special signs for "altera" values of brevis, minima, and semi-minima on the one hand, and the omission of differentiation between perfect and imperfect values of brevis and semibrevis in ternary divisions on the other. The retention of the *punctus divisionis* further obscures the resulting score. Similarly unsatisfactory is the retention

of "color," where the indication of triplets of sextoles would do the job. A point in case is meas. 91 of the "Credo" in Dufay's *L'homme armé*. In some instances, a bolder editorial hand would have gone farther in correcting obvious errors, although at the present I am not able to say whether the omission of the brevis *g* in the lowest part of the "Qui tollis," meas. 22, is due to a printing error or to a mistake in the only source. Obviously the thorough checking of discrepancies of this kind is beyond the scope of this review.

In one point, our archaizing Editor makes a bold step forward, and I cannot help applauding. I am thinking of the indication of the *modus minor* through "division"-lines between Alto and Tenor and between Tenor and Bass. I am firmly convinced that the traditional barring after each *tempus* [brevis-value] is misleading and unmusical. It is a device to the taste of 19th century Cecilianists and there is nothing genuine or desirable about it. The time signature tells us whether the full brevis value ought to consist of two or three semibreves, and most of us are able to count two or three. It appears that in some compositions—or some styles—the *modus* is musically much more important and much more real than the *tempus*, although in most cases it is not indicated by the time signature. Let me refer to one instance, the beginning of the "Qui tollis" of Dufay's *L'homme armé* Mass, where the music moves along in broad *modus minor perfectus*—and certainly not in *modus minor imperfectus*, as Dr. Feininger indicates—while the *tempus imperfectum*, adequately taking care of the Alto, is but a mere notational device for the Discant and hardly disguises the *perfect* movement of the music. The real musical situation is the not uncommon one of contrasting binary and ternary movement in the two voices: two times three semibreves in the discant against three breves in the alto. A modern edition with reduced note values (1:4) will produce the effect well only if barred according to the *perfect modus minor* in 6/4 (3/2). The place referred to before in the "Credo," meas. 91, will

look much more satisfactory if barred according to the *modus* with 3 x 3 eighth notes with triplet-values in the discant. By the way, this place is certainly one of the most intricate rhythmic textures I can remember to have met—a text-book example of what the free, soaring polyphony of the latest Gothic period was.

While I heartily approve of the bold initiative demonstrated by introducing *modus*-barring, although I disagree with its details in many cases, I regret seeing the “practical” DOCUMENTA barred according to the *tempus*, in spite of the reduction of time values. The discrepancy is further complicated by using 1:4 reduction in *tempus perfectum* or *imperfectum*, but 1:2 in *tempus imperfectum diminutum*. At any rate, the resulting picture of 3/4 measures gives a distorted view. The very opening of Dufay’s *Missa sine nomine* should be barred according to the *modus* in 6/4, but with a 3/4 upbeat.

The editorial principles applied to the DOCUMENTA are otherwise rather radical. In a way, I envy the Editor’s self-assur-

ance. By not indicating what is original and what is editorial interpretative change or addition, he takes on a burden which is not alleviated by the promise of publishing a “scholarly” text sometime in the future in the MONUMENTA. Some better musicians have long joined some of us in wishing for editions that clearly indicate editorial additions. I am afraid that Dr. Feininger makes the mistake of over-estimating the scholar and under-estimating the πολλοί.

In concluding, I want to emphasize the importance of the publication, each volume of which should be eagerly looked forward to by the growing flock of intelligent, progressive musicians, librarians and musicologists. On the other hand, I sincerely hope that the editorial policy may be subjected to another trial of self-criticism and certain changes may be introduced to the advantage of everybody involved: editor, treasurer, scholar, and the wider—unfortunately still not wide enough—public.

OTTO GOMBOSI

CHORAL AND VOCAL MUSIC

The steady increase in excellent choral writing by younger American composers is a fact to be impressed upon both music sellers and all those who direct our country’s choruses. It is interesting to speculate about the reasons for this development. We suspect that two of the best are Fred Waring and Robert Shaw. Whatever the happy cause, recent publications make good use of the work of Peter Mennin, Ned Rorem, Ernst Bacon, Robert Sanders, William Bergsma, and Elliot Carter.

Ernst Bacon: Seven Canons for Two or Four Voices and Piano. New York: Music Press, Inc., 1948. [24 p., \$.35]

Bacon has drawn on assorted texts from Blake, the Talmud, Herrick, and one which says, “author escaped.” The two, three, and four-part canons, with free accompaniments, show the ease and wit of Bacon’s technical control. There is a nice square touch in the four-part unison canon on Blake’s poem, “Thank God! I never was sent to school to be flogged

into following the style of a fool. The errors of a wise man make your rule rather than the perfections of a fool.” But the piece comes out with no suggestion of slavish regard for rules. The famous quatrain about the pelican is also happily set. These canons would make good listening on school and concert programs alike.

William Bergsma: On the Beach at Night, for Chorus of Mixed Voices (SATB), a cappella. New York: Carl Fischer, Inc., 1947. [19 p., \$.25]

Whitman’s poem, reminiscent of his *Sea Drift*, is pensively set in a manner to confound many choruses. Harmonically it will not be easy singing, but it is highly moving. It is interesting to note Bergsma’s extended treatment of the word *Ple-i-ades*, a word denounced as difficult to sing at the time of the New York performance of Britten’s *Peter Grimes*. The brief homophonic passage at “Weep not child” is quite touching.

Elliot Carter: Musicians Wrestle Everywhere, for Mixed Chorus (SSATB), a cappella or with strings. New York: Music Press, Inc., 1948. [15 p., \$.30]

If you are curious as we were, let us add that the title is not meant unkindly. The poem, by Emily Dickinson, continues, "All day, among the crowded air, I hear the silver strife." An optional accompaniment is available for strings, but if sung a cappella, the composer does not want the opening three measures of the string accompaniment played by a piano. Composers often reduce their chances of public performance in media such as this by asking so specifically for strings.

The music is correct, but unconvincing. Pleasant imitative writing preceding the closing solidity fails to bind the work together.

Mario Castelnuovo-Tedesco: Coronach; a Scottish Song for Chorus of Mixed Voices with Piano Accompaniment. New York: Galaxy Music Corp., 1948. [11 p., \$.18]

The title of the piece, correct as shown here, but incorrectly given as 'cononach' in a foot-note on p. 1, denotes a Scottish lament. Written in California in 1943, the music is a pale imitation of the true character of a dirge. After the original sounds of Mennin, Rorem, and Bergsma, it comes as unduly romantic.

Norman Dello Joio: Three Songs: Mill Doors, New Born, There is a Lady Sweet and Kind. New York: Carl Fischer, Inc., 1948. [5 p. each, \$.50 each]

Dello Joio has a keen insight into singers' problems, coupled with a true feeling for combining words and music. These three songs, held to a modest vocal range, are as expressive and as fine songs as we have seen in years of studying new music. Completely different from Peter Warlock's setting of the text, *There is a Lady Sweet and Kind*, but equalling it in mood and simplicity is Dello Joio's conception. This song should be sung by young and mature artists alike.

Robert Elmore: Vocalise, for Chorus of Mixed Voices with Soprano Solo. New York: Galaxy Music Corp., 1948. [15 p., \$.20]

"Ooh, ah, oh, hm," in varying order,

and on thirds, fourths, and fifths generally moving contrariwise, give way to the lush melody for solo soprano over juicy descending chromatics. "Oh, ooh, hm." Interesting accompaniment for piano.

Roy Harris: Fog, for Medium Voice and Piano. New York: Carl Fischer, Inc., 1948. [5 p., \$.50]

Carl Sandburg undergoes the Harris treatment with little chance of escape. A D-flat pedalpoint undergirds the whole song, save for three brief moments. The vocal line seems arbitrarily jumpy and your accompanist had better have superb control of subtleties of touch.

Peter Mennin: Four A Cappella Choruses: A Song of the Palace, Crossing the Han River, In the Quiet Night, The Gold Threaded Robe. New York: Carl Fischer, Inc., 1948. [15, 7, 7, 11 p., \$.25, \$.20, \$.20, \$.25]

Mennin has taken four exquisite wisps of Chinese poetry in translations by Witter Bynner. The English is beautiful and Mennin observes its natural rhythms in skilled accents. His harmonic vocabulary is refreshing, his contrapuntal manner resourceful without ever intruding. For only one example, his development of the opening theme of *The Gold Threaded Robe* throughout the piece is a fine device. And to capture the spirit of the imperial ladies of jade with their gossip and parrot is rare art.

Ned Rorem: Four Madrigals, for Mixed Chorus (SATB), a cappella. New York: Music Press, Inc., 1948. [16 p., \$.30]

English texts by C. M. Brown after poems of Sappho provide Rorem with opportunities for long melodic lines in natural speech rhythms. If we stress the matter of natural rhythm it is because some composers still distort words for non-textual reasons. The melodic content in each part is unusually fine. The fifteen measures entitled *Love* are most compelling, but all four madrigals are very good.

Robert Sanders: An American Psalm, for Four Part Women's Voices with Piano or Organ. New York: Music Press, Inc., 1947. [31 p., \$.35]

Again we find the word 'Pleiades,' set in the midst of a bitter but noble text.

Sanders has also arranged the accompaniment for chamber orchestra, but he wisely permits either piano or organ to be used in the absence of an instrumental group. Difficulties of rhythm, harmony, and intervals await those who try to sing this, but properly presented it is a stunning piece. Considerably longer than the other choral compositions reviewed here, the music is wonderfully paced to keep abreast of the changing moods of the poem:

"Great and marvellous is man's progress on the earth . . .

And yet with all his knowledge, hath he learned to live?

Drunken with wealth, he driveth his soul to destruction . . .

Awake O man to thy glory . . . O come into thy joy!"

These are spacious concepts and need appropriate setting. We are particularly happy to see Sanders again on publishers' lists. His choral and instrumental work has been consistently fine, but too long absent from our sight and hearing.

PAUL HUME

FLUTE MUSIC

Compositions for flute are being turned out nowadays much as in the 18th century. The instrument is popular, and flutists cannot complain that the repertory lacks variety. Although a few of these pieces have been out some time, it is fitting to call attention to them, especially as they are all by contemporary composers active in this country.

Halsey Stevens: *Sonatina for Flute and Piano*. New York: Broude Bros., 1947. [4, 15 p., \$2.00]

Camargo Guarnieri: *Sonatina for Flute and Piano*. New York: Music Press, Inc., 1947. [7, 19 p., \$2.00]

In the sonatina division, Halsey Stevens' piece is a characteristic example of the modern neo-classic school. The author is obviously acquainted with the works of French contemporaries and writes idiomatically and easily for the flute. The first movement, *Allegretto*, is in some ways the most attractive, though the *Andante quasi siciliano* has considerable charm. To this writer the last movement is truncated and could be twice as long.

Camargo Guarnieri's *Sonatina* is a streamlined modern piece in three movements. The piano part is written throughout in two voices, with chords and luscious harmonies being eschewed. In the first movement, the author is concerned with rhythmic problems; the second section is nostalgic—full of *saudades* as the Brazilians say—while the finale has the

essential spirit of a popular dance like the samba. The ideas, however, are not treated in a folk-like manner. Although it does not take itself too seriously, Guarnieri's composition is the most important of those discussed in this review.

Gardner Read: *Threnody*, Op. 66, for Flute and Piano. New York: M. Witmark & Sons, 1948. [1, 4 p., \$.60]

The *Threnody* opens like a Paris Conservatory "Morceau de Concours." The quiet introduction is followed by elaborate passage work and at length the original mood is re-established. There is more formula than originality here.

Howard Hanson: *Serenade for Flute and Piano*. New York: Carl Fischer, Inc., 1948. [3, 10 p., \$1.25; also published for flute, harp, and string orchestra; score, \$1.25; flute and harp parts, \$.50 each; string parts, \$.35 each]

The last item to be covered in this section is an impressionistic, nostalgic affair, not unlike other pieces which have come out of Eastman in the past, notably Kent Kennan's *Night Soliloquy* and Bernard Rogers' *Soliloquy*. The flute has a beautiful time singing and running up and down the scale in metrical groupings of 5, 7, 10, 11, 12, and 14 notes. This *Serenade* is an unpretentious, lyrical outburst which again shows that the composer belongs essentially to the romantic school.

CARLETON SPRAGUE SMITH

PIANO MUSIC

Elliot Carter: Piano Sonata (1945-46). New York: Music Press, Inc., 1948 [44 p., \$3.00]

This is a disturbing work, hard to assess. It has ideas and passages of great beauty, grandiose drama, thrilling and original piano-sound. Of its two large sonata-form movements, the first, by turns *maestoso* and *scorrevole*, has no time-signatures and is mostly in asymmetrical prose rhythms. The second, *andante*, has a fast fugue for its middle section. Both are so free in structure that they might best be termed *fantasia—fantasia*. It is a true child of its decade, complex, awesome, frenetically seeking, experimenting, broodingly undecided. Except for the second theme of the *andante*, it has none of the natural lyrical joy of the *Symphony* and the *Voyage*, but may represent a deeper personal experience. Its chief disappointment is a certain intellectual dryness, sometimes in melody or harmony, sometimes due to an over-use of "fragmentational" development, all of which seems to render the expression of the experience a little less musically absorbing than its obvious intensity and sincerity lead one to expect. But it is one of the most challenging of recent piano works, and Music Press is to be congratulated on its publication.

Vincent Persichetti: Concertino for Piano and Orchestra. Edition for 2 Pianos, 4 Hands. Philadelphia: Elkan-Vogel, Inc., 1948. [24 p., \$2.00 (2 copies required for performance)]

The *Concertino* was composed in 1941. It is in a single movement, concise though very free, the principal material enclosing what corresponds to an *andante* and a *scherzo*. As always with this gifted composer, the melodies, patterns, and forms are directly expressive and arresting. If

one compares it with the superbly clear *Third Sonata* (1943), its harmony, which is typical "dissonant counterpoint," seems a bit irresponsible. But it is all so real, whether songful or witty, that it would give a rewarding experience to any efficient group wanting a lively romp.

Virgil Thomson: Portraits for Piano Solo. Album One. New York: Mercury Music Corp., 1948. [24 p., \$2.00]

Virgil Thomson: Synthetic Waltzes, for 2 Pianos, 4 Hands. Philadelphia: Elkan-Vogel Co., Inc., 1948. [18 p., set of 2 copies, \$2.50]

The *Portraits* present the tragic picture of a brilliant facetiousness so long indulged as to become its own concept of normal seriousness. Presumably there are those for whom these pieces will prove an acceptable diversion. In the chain of *Synthetic Waltzes*, however, Thomson's wit, "simpliste" tunefulness, and sense of design are at their most attractive. Originally composed in 1925 for four hands at one piano, the present version is a little fuller in scoring and should appeal to duo-teams and their audiences.

Robert Ward: Lamentation, a Piano Solo. New York: Mercury Music Corp., 1948. [5 p., \$6.00]

In spite of Robert Ward's varied experience, much of his *Lamentation* (undated) sounds like talented student-writing. The concept is not too orchestral to make good piano-sound, but the routine sequences and awkward transitions give its unfolding a timid hypothetical character utterly unworthy of the touching beauty of its best measures. This is a type of piece badly needed for teaching, but only completely first-rate ones will hold interest until learned.

JOHN KIRKPATRICK

WOODWIND ENSEMBLE MUSIC

The imposing list of compositions for small combinations of wind instruments appearing in American editions is evidence of the growing realization on the part of teachers and conductors that the practice of such works is of enormous help in developing the sensitivity and

sureness in ensemble playing necessary to any musician who has intention of attaining proficiency on the instrument of his choice. It further indicates the willingness of the publishers to provide suitable material for such use in sufficient quantity to stimulate interest. The following

publications, unless otherwise indicated, were published by the Edward B. Marks Music Corporation in 1948.

Mozart's *Contradance in Rondo Form* (\$1.25), Beethoven's *Minuet and March* (\$1.00), and Schubert *Minuet* (\$1.00), all for 2 oboes, 2 French horns, and 2 bassoons, plus 2 clarinets for the Schubert work, are not great compositions, but are musically satisfying. The usefulness of the editions is enhanced by the publication of extra parts, permitting the substitution of alto saxophones for horns, tenor saxophone for the first bassoon, and bass clarinet for the second bassoon.

The *March (Fanfare)* by K. P. E. Bach for 3 trumpets and timpani (\$.75) should be effective with or without timpani, played either by individuals or sections. The first part does not go above the 'g' in the first added space above the treble staff.

Included in this series of publications are a number of duos for various combinations of instruments, which are generally more useful than the works for larger combinations. The *Twelve Duos for Two Wind Instruments* by Mozart (\$1.25) are charming. The first part is difficult for the horn, for which it was presumably written, or for the trumpet, but it is easy for flute, oboe, clarinet, saxophone, or violin. Ivan Mueller's *Six Easy Duos for Two Clarinets* (\$.75) are excellent. The Pleyel *Duos for 2 Clarinets, op. 14, nos. 1, 2, 3* [revised by Eric Simon] (\$1.50) are less

satisfactory as music, but are splendid teaching material. Mention should also be made here of the *Two Duets for Clarinets*, edited by Josef Marx for the Mercury Music Corporation (\$1.00) which are further proof of K.P.E.'s genuine greatness as a composer. All except the Pleyel duos, can easily be adapted to almost any pair of instruments, with occasional octave transpositions required for notes out of range.

E. B. Marks has also published three duos for clarinet and bassoon by Beethoven (\$1.00 each). The first two were written for C clarinet and bassoon, the third for B flat clarinet and bassoon. They are most often played by violin and cello, but there is no reason not to use them for any combination of treble and bass instruments. Additional parts are furnished, making possible performance by B flat clarinet and bassoon, cello, or bass clarinet, or by a non-transposing treble instrument with any instrument of the lower range. It is even possible to play them with two treble instruments, but this entails some loss of musical meaning because of the inversions produced by raising the lower part one or two octaves. In form, the works are concertos. They will be of interest to the student of Beethoven's style, since they represent an early stage in his development, having been composed during the Bonn period.

WENDELL MARGRAVE

SELECTED CURRENT POPULAR MUSIC

Revivals

Cool Water. Words and music by Bob Nolan. Orchestrated by Roger Segure. ©1936 by American Music, Inc., Hollywood, Calif. [Song, \$.35; orchestration, \$.75]

Little Girl. Words and music by Madeline Hyde and Francis Henry. Orchestrated by Ralph Flanagan. ©1931 by Leeds Music Corp., ©1948 by Leeds Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

I'd Love to Live in Loveland. Words and music by W. R. Williams. Orchestrated by Johnny Warrington. ©1910 and renewed 1937 by Will Rossiter, Chicago,

Ill. Copyright assigned 1947 to Bregman, Vocco & Conn, Inc., New York, N.Y. This arrangement ©1948 by Bregman, Vocco & Conn, Inc. [Song, \$.40; orchestration, \$.75]

That Certain Party. Words by Gus Kahn, music by Walter Donaldson. Orchestrated by Johnny Warrington. ©1925 by Bourne, Inc., New York, N.Y. (Original proprietor, Irving Berlin, Inc., name now changed to Bourne, Inc.) [Song, \$.35; orchestration, \$.75]

12th Street Rag. Words by Andy Razaf, music by Euday L. Bowman. Orchestrated by Paul Weirick. ©1914 by Euday L. Bowman. Copyright renewed

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New Titles

Ain't Doin' Bad Doin' Nothin'. Words by Lee Jarvis, music by Joe Venuti. Orchestrated by Van Alexander. ©1948 by Henry Spitzer Music Publishing Co., Inc., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Bouquet of Roses. Words and music by Steve Nelson and Bob Hilliard. ©1948 by Hill and Range Songs, Inc., New York, N. Y. [Song, \$.35; no orchestration]

Buttons and Bows. Words and music by Jay Livingston and Ray Evans. Orchestrated by Jack Mason. ©1948 by Famous Music Corp., New York, N.Y. From Paramount picture, *The Paleface*. [Song, \$.40; orchestration, \$.75]

Confess. Words and music by Bennie Benjamin and George Weiss. Orchestrated by Ralph Flanagan. ©1948 by Oxford Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Everybody Loves Somebody. Words by Irving Taylor, music by Ken Lane. Orchestrated by Ralph Flanagan. ©1948 by Sinatra Songs, Inc., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Just for Now. Words and music by Dick Redmond. Orchestrated by Johnny Warrington. From Warner Brothers' picture, *Whiplash*. ©1948 by Advanced Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Hair of Gold, Eyes of Blue. Words and music by Sunny Skylar. Orchestrated by Johnny Warrington. ©1948 by Robert

Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

On a Slow Boat to China. Words and music by Frank Loesser. Orchestrated by Jack Matthias. ©1948 by Susan Publications, Inc; sole selling agents: Melrose Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Say Something Sweet to Your Sweetheart. Words and music by Sid Tepper and Roy Brodsky. Orchestrated by Johnny Warrington. ©1948 by Mills Music, Inc., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Underneath the Arches. Words and music by Bud Flanagan. Additional American lyric by Joseph McCarthy. Orchestrated by Johnny Warrington. ©1932 for all countries by Campbell, Connelly & Co., Ltd., London, England. Publication rights for United States and Canada assigned 1933 to Robbins Music Corp., New York, N.Y. [Song, \$.35; orchestration, \$.75]

Until. Words and music by Jack Fulton, Bob Crosby, and Hunter Kahler. Orchestrated by Johnny Warrington. ©1945 by Dorsey Brothers Music, Inc., New York, N.Y. [Song, \$.35; orchestration, \$.75]

You Were Only Fooling. Words and music by Billy Faber and Fred Meadows. Orchestrated by Larry Fotine. ©1946 (unpub.) and 1948 (publ.) by Shapiro, Bernstein & Co., Inc., New York, N.Y. [Song, \$.35; orchestration, \$.75]

You Came a Long Way from St. Louis. Words by Bob Russell and music by John Benson Brooks. Orchestrated by Fred Norman. ©1948 by Jewel Music Publishing Co., New York, N.Y. [Song, \$.35; orchestration, \$.75]

PUBLICATIONS RECEIVED

Compiled by CHARLOTTE VILLANYI

Historical Series

Dufay, Guglielmi: Opera Omnia. Edidit Guglielmus de Van. [*In series: Corpus Mensurabilis Musicae*] Vol. I & II, Motetti qui et cantiones vocantur [xxvi, 30 p.; xxxiv, 96 p.] Rome, American Institute of Musicology in Rome, 1948.

The set of 20 volumes costs \$145, or to subscribers of *Musica Disciplina*, \$138.

Methods

Aaron, Michael. Adult Piano Course, the adult approach to piano study. New York: Mills Music, 1947. [63 p.]

Aaron, Michael. Piano Technic, designed for the development of finger, arms and wrist and for the attainment of tone and touch control. New York: Mills Music, 148. [v.]

- Andraud, Albert J.** Practical and progressive oboe method; reed making, melodious and technical studies. Text tr. by Helen H. Andraud. Cincinnati: A. J. Andraud, 1948. [228 p.]
- Babitz, Sol.** Principles of Extensions in Violin Fingering. Los Angeles, Delkas Music Publishing Co., 1947. [32 p., \$1.50] (Delkas catalog since sold to Leeds Music Corp.)
- Elkan, Ida.** Piano Sightreading Can Be Taught. New York: Music Sightreading Publications, 1948. [63 p.]
- Fisk, Beatrice Hatton.** Keyboard Fundamentals. Boston: Boston Music Co., 1947. [82 p.]
- Flood, Leona.** Building up the Technique for Young Violinists, based on the D. C. Dounis principles. New York: Mills Music, Inc., 1948. [12 p., \$1.00]
- Frank, Philip David.** My Very First Violin Book. New York: G. Schirmer, Inc., 1948. [60 p.]
- Gaumer, Viloma.** How to Play Popular Music on the Organ, by Viloma Gaumer and Walter Freed. New York: Bregman, Vocco and Conn, Inc., 1948. [48 p.]
- Gekeler, Kenneth.** Belwin Clarinet Method, ed. by Nilo W. Hovey. Vols. 1-3. New York: Belwin, Inc., 1948.
- Gekeler, Kenneth.** First-second book of practical studies for oboe. New York: Belwin, 1948 [2 v.]
- Goodman, Saul.** Modern Method for Tympani. New York: Mills Music, Inc., 1948. [132 p., \$5.00]
- Gornston, David.** The Very First Trumpet or Cornet Method; interesting graded technique, visualized rudiments. A primer. New York: E. Schubert, 1948. [32 p.]
- Karlin, Aaron.** Harmonic Preparatory Studies. Rhythmic illustrations by Jennie Mazza. Brooklyn: Harmonic Studio of Piano Improvising, 1948. [24 p.]
- King, Stanford, arr.** Selected Studies for Piano Solo. New York: Mills Music, Inc., 1948. [2 v.]
- Risher, Anna Priscilla.** Second Year Technique, 20 studies for the pianoforte. A sequel to Finger Dexterity. Boston: A. P. Schmidt Co., 1948. [21 p.]
- Rosemond, Gertrude.** The Gertrude Rosemond Piano Course. Book 1. Cincinnati: Willis Music Co., 1948.
- Rubinstein, Beryl.** Outline of Piano Pedagogy. Rev. ed. New York: Carl Fischer, Inc., 1947. [70 p., \$1.00]
- Sweetland, Elliot.** Belwin Spanish Guitar Course. 2 v. New York: Belwin, Inc., 1948.
- Sweetland, Elliot.** Belwin Active Spanish Guitarist, containing supplementary solos in conjunction with the Belwin, or any other, guitar course. New York: Belwin, 1948 [v]
- Thorpe, Clarence Radford.** Hammond Organ Playing; principles and first steps. New York: G. Schirmer, Inc., 1948. [46 p., \$2.00]
- Tkach, Peter Daniel.** Vocal Technic, a fundamental course in voice and sight singing. Chicago: Neil A. Kjos Music Co., 1948. [Teacher's manual, 64 p.; student book, 32 p.]
- Voxman, H.** Classical Studies for Clarinet, based upon the solo sonatas, partitas and suites of Bach and Handel. Chicago: Rubank, Inc., 1948. [72 p., \$1.50]
- Voxman, H., ed.** Concert and Contest Collection for Clarinet, with piano acc. Chicago: Rubank, Inc., 1948. [Solo part (28 p.) \$.75, piano acc., \$1.50]
- Voxman, H.** Selected Duets for Clarinet. Vol. 1, Easy-Medium, Vol. 2. Advanced. Chicago: Rubank, Inc., 1948. [72 p. ea., \$1.50 ea.]

Band and Orchestra

- Bennet, David.** Broadcast from Brazil, samba. New York: Carl Fischer, Inc., 1948. [Full band, \$4.00; symphonic band, \$7.00; conductor's score (10 p.) \$1.25; extra parts, \$.50 ea.]
- Bennet, David.** Pigskin Polka. New York: Carl Fischer, Inc., 1948. [Concert band, \$1.00; piano-conductor score (6 p.) \$.35; extra parts, \$.15 ea.]
- Cowell, Henry.** Short Symphony (No. 4) for orchestra. New York: Associated Music Publishers, Inc., 1948. Miniature score (84 p.) \$2.50.
- Goldman, Edwin Franko.** On Guard, march. New York: Leeds Music Corp., 1948. [Full band, \$2.00; condensed conductor's score (11 p.) \$.40; extra parts, \$.20 ea.]

Kabalevsky, Dmitri. Comedians' Gallop, from *The Comedians*, arr. for small orchestra by Rosario Bourdon. New York: Leeds Music Corp., 1948. [Complete orchestration, \$3.00; piano-conductor score (5 p.) \$.50; extra parts, \$.30]

Kabalevsky, Dmitri. Comedians' Gallop, from *The Comedians*, scored for band by Erik Leidzen. New York: Leeds Music Corp., 1948. [Full band, \$3.50; symphonic band, \$5.00; condensed conductor's score (5 p.) \$.75; extra parts, \$.30 ea.]

Khachaturian, Aram. Lullaby, from *Gayne Ballet*, arr. for small orchestra by Rosario Bourdon. New York: Leeds Music Corp., 1948. [Complete orchestration, \$3.00; piano-conductor score (7 p.) \$.50; extra parts, \$.30]

Marcelli, Nino. Ode to a Hero; a tribute to General Pershing. New York: Carl Fischer, Inc., 1948. [Full band, \$4.00; symphonic band, \$7.00; conductor's score (8 p.) \$1.25; extra parts, \$.50 ea.]

Merle, John. Mummers; danse grotesque. New York: Carl Fischer, Inc., 1948. [Full band, \$2.00; symphonic band, \$3.50; piano-conductor score (8 p.) \$.60; extra parts, \$.25]

Sanjuan, Pedro. Canto Yoruba'. Yoruba Song. New York: Leeds Music Corp., 1948. [Full band, \$6.50; symphonic band, \$9.00; condensed conductor's score (15 p.) \$1.35; extra parts, \$.50 ea.]

Siegmeister, Elie. Western Suite, in 5 movements, for orchestra. New York: Associated Music Publishers, Inc., 1948. Miniature score (108 p.) \$2.50.

Sousa, John Philip. High School Cadets [and] Washington Post March, arr. by Forrest L. Buchtel. Full band. Chicago: Neil A. Kjos Music Co., 1948. [Piano-conductor score (4 p. ea.) and parts, \$1.00 ea.]

Suppé, F. von. Pique Dame, overture, arr. by Theo. Moses Tobani, arr. for modern bands with new parts by H. R. Kent. New York: Carl Fischer, Inc., 1948. [Full band, \$5.00; symphonic band, \$7.50; conductor's score (9 p.) \$1.25; extra parts, \$.50 ea.]

Villa-Lobos, Heitor. Bachianas Brasileiras No. 5, for soprano and orchestra or

violincelli. New York: Associated Music Publishers, Inc., 1947. Miniature score (30 p.) \$2.00.

Wellbaum, Paul. Lady of Liberty, march, arr. for band by V. Williams and G. Sherman. New York: Carl Fischer, Inc., 1948. [Concert band, \$1.00; piano-conductor score (13 p.) \$.35; extra parts, \$.15]

Ensemble Music

Beethoven, Ludwig van. Allegro con brio, from String Quartet op. 18, no. 1, for two B^b clarinets, E^b alto clarinet (or 3d B^b clarinet) and B^b bass clarinet, arr. by Keith L. Wilson. New York: Carl Fischer, Inc., 1948. [Score (12 p.) and parts, \$1.50]

Cowell, Henry. Tall Tale, for brass sextet. New York: Mercury Music Press, 1948. [Score (8 p.) and parts, \$2.25; score alone, \$.75; parts, \$.35 ea.]

Enesco, Georges. Roumanian Rhapsody, paraphrase by Rudolph Goehr. 1. Clarinet and piano. 2. Violin (or violin, 1st position) and piano. New York: Edward B. Marks Music Corp., 1948. [Score (7 p. ea.) and part (4 p. ea.) \$.75, \$1.00]

Gabrieli, Giovanni. Canzon Septimi Toni No. 1, for double quartet of brasses. New York: Mercury Music Corp., 1948. [Score (8 p.) and parts, \$2.50; score alone, \$.75; parts, \$.35 ea.]

Holst, Imogen. Six Canons for Violin Classes. London: Oxford University Press, 1947. [6 p., 1s. 6d.]

Hovhanness, Alan. Yeraz. The Dream. For solo violin, unaccompanied. New York: Mills Music, Inc., 1948. [2 p., \$.50]

Khachaturian, Aram. Sabre Dance, from *Gayne Ballet*, arr. by Elmer Schoebel. 1. Cello, trombone or bassoon and piano. 2. Trumpet (Cornet) saxophone, or clarinet and piano. 3. Saxophone or baritone (treble clef) and piano. New York: Leeds Music Corp., 1948. [Score (4 p. ea.) and part (2 p. ea.) \$.60 ea.]

Martinu, Bohuslav. Sextet for 2 violins, 2 violas, 2 cellos (Optional double bass for use with str. orch.) New York: Associated Music Publishers, Inc., 1948. Miniature score (54 p.) \$1.50, set of parts, \$2.50, extra parts, \$.50 ea.

Mozart, J. C. W. A. Flute and Harp

Concerto, C major, K. V. 299. Flute part ed. by Reba Paeff Mirsky, Reinecke cadenzas. New York: Hargail Music Press, 1948. [Score: flute, harp and piano (35 p.) flute part (6 p.) flute cadenzas (3 p.) \$3.25]

Murat, Ronald. March, violin solo with piano. New York: Carl Fischer, Inc., 1948. [Score (5 p.) and part (1 p.) \$.50]

Piket, Frederick. Legend and Jollity, two pieces for three clarinets. New York: Omega Music Edition, 1948. [Score (9 p.) \$1.00]

Piket, Frederick. Reflection and Caprice, two pieces for four clarinets. New York: Omega Music Edition, 1948. [Score (9 p.) \$1.00]

Sanders, Robert L. Scherzo and Dirge for four trombones. New York: Associated Music Publishers, Inc., 1948. Miniature score (8 p.) \$.50, set of parts, \$.50, extra parts, \$.15 ea.

Keyboard Music

Alphenaar, Gerard, comp. & ed.: Chapel Voluntaries for Organ, Harmonium or Piano: Christmas Music. Book Six. New York: Edward B. Marks Music Corp., 1948 [28 p., \$.75]

Bloch, Ernest. Prelude (Recueillement) Arr. for organ from the original version for string quartet by Charles H. Marsh. New York: Carl Fischer, Inc., 1948. [5 p., \$.60]

Byrd, William. The Bells, arr. for two pianos, four hands by Martin Penny. London: Oxford University Press, 1948. [2 scores (15 p. ea.) 5s. 6d.]

Demorest, Charles. Mélodie poétique. Philadelphia: Theodore Presser Co., 1948. [Organ] [5 p., \$.50]

Franck, César. The Organ Works of Cesar Franck, rev. by Gerard Alphenaar. v. 3: Pastorale, Prière, Final; v. 4: Fantaisie in A, Cantabile, Pièce héroïque, Andantino. New York: Edward B. Marks Music Corp., 1948. [39, 35 p., \$1.25 ea.]

Haydn, Joseph. Finale in A Flat, ed. and fingered by Keith Phillips. New York, J. Fischer & Bro., 1948. [Piano] [7 p., \$.50]

Kabalevsky, Dmitri. Comedians' Gallop, Intermezzo, Little Lyrical Scene [and] March and Waltz, from *The Comedians*, transcribed for piano by Andor

Foldes. New York: Leeds Music Corp., 1948. [5, 3, 3, 7 p., \$.60, \$.40, \$.40, \$.60]

Kabalevsky, Dmitri. Sonatas for piano, ed. by Harold Sheldon. 1. No. 2, op. 45, 2. No. 3, op. 46. New York: Leeds Music Corp., 1948. [39, 24 p., \$2.50, \$2.00]

Kaihan, Maewa. Now Is the Hour, by Maewa Kaihan, Clement Scott, and Dorothy Stewart, arr. for organ by Kenneth Walton. New York: Leeds Music Corp., 1948 [4 p., \$.60]

Khachaturian, Aram. Armen's Variation, Dance of Ayshe [and] Dance of the Young Kurds, from *Gayne Ballet*, transcribed for piano by Ludwig Flato. New York: Leeds Music Corp., 1948. [6, 6, 8 p., \$.60 ea.]

Khachaturian, Aram. Dance of the Rose Maidens, from *Gayne Ballet*, transcribed by Adolf Gotlieb. Two pianos, four hands. New York: Leeds Music Corp., 1948. [2 scores (7 p. ea.) \$1.25]

Khachaturian, Aram. Lullaby, from *Gayne Ballet*, transcribed for piano by Oscar Levant. New York: Leeds Music Corp., 1948. [7 p., \$.60]

Khachaturian, Aram. Masquerade Suite, for piano, ed. by Harold Sheldon. New York: Leeds Music Corp., 1948. [40 p., \$1.50]

Khachaturian, Aram. Sword Dance, from *Gayaneh Ballet*, simplified version for piano solo by Larry Anthony. New York: Edward B. Marks Music Corp., 1948. [5 p., \$.40]

Klein, John. The First Four Centuries of Music for the Organ from Dunstable to Bach (1370-1749). Foreword by E. Power Biggs. New York: Associated Music Publishers, Inc., 1948. [2 vols.; xxx, 477 p.; chart, 33 plates, bibl.; \$20.00]

Labunski, Wiktor. Second Impromptu. New York: Century Music Publishing Co., 1948. [Piano] [3 p.]

Mehul, Etienne Nicolas. Sonata in A. op. 1, no. 3, rev., ed. fingered and annotated by Leo Podolsky. New York: Carl Fischer, Inc., 1948. [Piano] [11 p., \$1.00]

Melvin, Bethel. Scenes from San Francisco. 1. Old Chinatown. 2. On the Ferryboat. 3. Cable Car on Powell Street. 4. Summer Night in California. New York:

Carl Fischer, Inc., 1948. [Piano] [3 p. ea., \$.30 ea.]

Mendelssohn, Felix. Allegro, op. 72, no. 1, ed. and fingered by Keith Phillips. New York: J. Fischer & Bro., 1948. [Piano] [3 p., \$.30]

Pitfield, Thomas B. Two Russian Tunes. London: Oxford University Press, 1948. [Piano] [8 p., 3s.]

Prokofieff, Serge. Four etudes, op. 2, for piano, ed. by Harold Sheldon. New York: Leeds Music Corp., 1948. [27 p., \$1.00]

Prokofieff, Serge. Four Pieces, op. 4, for piano, ed. by Andor Foldes. New York: Leeds Music Corp., 1948. [18 p., \$.75]

Prokofieff, Serge. Four pieces, op. 32, for piano, ed. by Harold Sheldon. New York: Leeds Music Corp., 1948. [15 p., \$.75]

Prokofieff, Serge. Tales of the Old Grandmother, op. 31, for piano, ed. by Andor Foldes. New York: Leeds Music Corp., 1948. [10 p., \$.75]

Prokofieff, Serge. Toccata, op. 11, for piano, ed. by György Sándor. New York: Leeds Music Corp., 1948. [12 p., \$.75]

Read, Gardner. An Ancient Dance [and] An Old Court Dance. New York: J. Fischer & Bro., 1948. [Piano] [3 p. ea., \$.35, \$.30]

Schumann, Robert. Valse Moderato, op. 124, no. 10. New York: J. Fischer & Bro., 1948. [Piano] [3 p., \$.30]

Tschaikovsky, Peter Ilyitch. Mazurka, op. 39, no. 10, ed. and fingered by Keith Phillips. New York: J. Fischer & Bro., 1948. [Piano] [3 p., \$.35]

Tschaikovsky, Peter Ilyitch. Scherzo à la Russe, op. 1, no. 1. for piano, ed. by Leo Smit. New York: Leeds Music Corp., 1948. [15 p., \$.60]

Valentini, Giuseppe. A Christmas Pastoral, from *The Christmas Concerto*, arr. by E. Power Biggs. New York: The H. W. Gray Co., Inc., 1948. [Organ] [3 p., \$.75]

Walton, William. Swiss Jodelling Song, from *Facade*, arrangement for pianoforte solo by Roy Douglas. London: Oxford University Press, 1948. [4 p., 3s.]

Piano Music For Children

Bauer, Marion. Tumbling Tommy, A

New Solfeggetto (after C. P. E. Bach). Parade [and] Spring Day. New York: Mercury Music Corp., 1948. [3, 3, 3, 5 p., \$.35, \$.35, \$.35, \$.40]

Erb, Mae-Aileen. The Frolicky Grasshopper [and] Marching On. New York: J. Fischer & Bro., 1948 [3 p. ea. \$.30 ea.]

Foldes, Andor. Taking a Walk, It's Raining, Little Boats in the Pond, The Organ Grinder [and] Let's Play Tag. New York: Century Music Publishing Co., 1947. [1 p. ea.]

Hearn, Edward F. A Rainy Day. New York: J. Fischer & Bro., 1948. [5 p., \$.35]

Ohlson, Marion. Marche. New York: J. Fischer & Bro., 1948. [5 p., \$.40]

Stevens, Everett. Gay Pierrot [and] Run, Sheep, Run. New York: J. Fischer & Bro., 1948. [3 p. ea., \$.30 ea.]

Stilwell, Leota. The Hop-Toad and Playing Lady (two piano solos) [and] Cuban Dancer. New York: Carl Fischer, Inc., 1948. [3 p. ea., \$.30 ea.]

Wurzburg, Charlet. Flying Kites. New York: Carl Fischer, Inc., 1948. [2 p., \$.30]

Sacred Choral Music

Anderson, Leroy, *arr.* Christmas Day, traditional German tune. SATB. New York: Mills Music, Inc., 1948. [7 p., \$.20]

Beckhelm, Paul. Let Not Your Heart Be Troubled. SSAA, a cappella. New York: Galaxy Music Corp., 1948. [4 p., \$.15]

Belcher, Supply. Choruses from *The Harmony of Maine*, 1794, for mixed or male voices in three or four parts, ed. by Oliver Daniel. New York: Music Press, Inc., 1948. [23 p., \$.30]

Bryan, Charles F. Give Ear and Hear My Voice. Put on the Whole Armor of God [and] Who Shall Separate Us? SATB. New York: Leeds Music Corp., 1948. [9, 7, 7 p., \$.20, \$.18, \$.18]

Coke-Jephcott, Norman. Prelude (Descant) on "Duke Street." New York: The H. W. Gray Co., Inc., 1948. [Hymn] [2 p., \$.10]

Coke-Jephcott, Norman, *arr.* Polish Carol. SATB. New York: The H. W. Gray Co., Inc., 1948. [4 p., \$.15]

Coomo, Helen Hogan. The Angels' Song, a carol for Christmastide. SATB.

- New York: J. Fischer & Bro., 1948. [7 p., \$.16]
- Crist, Bainbridge.** Christmas Carol. 1. SSA. 2. SATB. New York: Carl Fischer, Inc., 1948. [3 p. ea., \$.15 ea.]
- Davis, Katherine K.** To Shepherds Fast Asleep. SATB. New York: Galaxy Music Corp., 1948. [11 p., \$.20]
- Davis, William Robert.** Consecration. SATB. New York: The H. W. Gray Co., Inc., 1948. [3 p., \$.15]
- De Harrack, Charles.** Sabbath Eve Service for the Synagogue, for cantor (baritone) mixed choir and organ. New York: Omega Music Edition [n. d.] [24 p., \$1.50]
- Dickinson, Clarence.** The Shadows of Evening. SSA. New York: The H. W. Gray Co., Inc., 1948. [5 p., \$.16]
- Gillette, James R.** Lowly in a Manger. SATB. Chicago: J. A. Parks Co., 1948. [6 p., \$.15]
- Graham, John A.** Sing We With Mirth. SATB, a cappella. New York: The H. W. Gray Co., Inc., 1948. [8 p., \$.16]
- Handel, G. F.** Bless Thou the Lord. SATB. New York: J. Fischer & Bro., 1948. [7 p., \$.16]
- Heller, Ruth, comp.** Christmas: its Carols, Customs and Legends. Chicago: Hall & McCreary Co., 1948. [112 p., \$.60]
- Hernried, Robert.** As Wither Grass and Flowers, Crucifixion [and] Psalm 84. Saint Louis, Mo.: Concordia Publishing House,, 1948. [SATB, SATB and unison voices] [8, 8, 3 p., \$.20, \$.20, \$.10]
- Hokanson, Margrethe.** Infant Jesu. SATB. New York: J. Fischer & Bro., 1947. [7 p., \$.15]
- Holler, John.** The Little Jesus. Unison chorus. New York: The H. W. Gray Co., Inc., 1947. [4 p., \$.15]
- Howard, John Tasker.** O Master, Let Me Walk with Thee. SATB. New York: Mills Music, Inc., 1948. [7 p., \$.20]
- James, Philip.** Away in a Manger. SATB, a cappella. New York: The H. W. Gray Co., Inc., 1948. [4 p., \$.15]
- James, Philip.** The Wonder Song. SATB, with oboe and two bassoons or organ. New York: The H. W. Gray Co., Inc., 1948. [4 p., \$.15]
- Kountz, Richard.** Rise Up Early, Christmas carol. SSAATB. New York: Galaxy Music Corp., 1948. [12 p., \$.20]
- Lemmens, Jacques.** Pilgrimage, unison anthem. New York: The H. W. Gray Co., Inc., 1948. [4 p., \$.15]
- Lloyd, Henry.** Lo, a Maiden Hath Borne the Monarch, Christmas motet for four mixed voices. New York: J. Fischer & Bro., 1948. [4 p., \$.15]
- Maesch, La Vahn.** Dese Bones Gwine to Rise Again. SATB, a cappella. New York: Carl Fischer, Inc., 1948. [19 p., \$.30]
- Magney, Ruth Taylor.** Lullaby, Little Jesus. SA. New York: The H. W. Gray Co., Inc., 1947. [4 p., \$.15]
- Marryott, Ralph E.** This is Christmas Morning. SATB, a cappella. New York: The H. W. Gray Co., Inc., 1948. [8 p., \$.16]
- Mead, George.** I Saw Three Ships Christmas Day in the Morning; variations on an English carol for chorus of mixed voices. New York: Galaxy Music Corp., 1948. [12 p., \$.20]
- Means, Claude.** Come, Let Us Join Our Cheerful Songs, anthem. SATB. New York: J. Fischer & Bro., 1948. [8 p., \$.16]
- Montani, Nicola A.** Lovely Babe, Christmas carol. SA. New York: Carl Fischer, Inc., 1948. [5 p., \$.15]
- Neidlinger, William Harold.** The Birthday of a King, Christmas song, arr. by Edward S. Breck. 1. SA. 2. SSA. 3. SATB. New York: Carl Fischer, Inc., 1948. [3, 4, 4 p., \$.15 ea.]
- Neidlinger, William Harold.** The Birthday of a King, arr. by Howard D. McKinney. 1. SA. 2. SATB. New York: J. Fischer & Bro., 1948. [4 p. ea., \$.15 ea.]
- Nicolai, Philip.** Sleepers Awake, arr. by P. Wolfram, ed. by Howard D. McKinney [and] Bach, J. S. Rejoice, Ye Christians, Loudly, arr. by Howard D. McKinney. TTBB. New York: J. Fischer & Bro., 1947. [4 p., \$.15]
- Orr, Robin.** They That Put Their Trust in the Lord. SATB, a cappella. London: Oxford University Press, 1948. [5 p., 5d.]
- Palestrina, G. P.** Hodie Christus Natus Est, for double choir, ed. by O. C. C.

Chicago: Neil A. Kjos Music Co., 1948. [15 p., \$.25]

Pasquet, Jean. Wherever There Are Two. SATB, a cappella. New York: Leeds Music Corp., 1948. [5 p., \$.16]

Penick, R. Cochrane. I Heard the Bells. 1. SAB. 2. SATB. New York: The H. W. Gray Co., Inc., 1948. [7 p. ea., \$.16 ea.]

Phillips, C. Henry. Christian, Sing Redemption's Story, a carol arranged from the Reading rota "Summer is i-cumen in." SATB. London: Oxford University Press, 1948. [3 p., 4d.]

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