



Music Literature, Music, and Sound Recordings

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THE BIBLIOGRAPHY OF music must seem to the outsider to offer a bewildering wealth of materials. Actually, this prospect of richness is somewhat deceptive. The resources are there, to be sure, but they are unevenly distributed and much needs to be done before a satisfactory measure of control is achieved throughout the field as a whole. Music is one of the most vigorous of all the arts, not only with respect to its contemporary developments but in the study of its past as well. It generates so much literature that bibliographers are hard put to keep up with it. The tools once created are in constant need of sharpening. But at least they converge on a readily definable area of knowledge. Music shares with some other subject specialties the advantage that comes from having fairly clear boundaries as far as its documentation is concerned.

As a humanistic discipline it gives rise to documents of two principal kinds: (1) the accumulated records of man's thought about the art preserved in dictionaries, encyclopedias, histories, biographies, periodical literature, and monographs of various kinds; and (2) the proliferation of music itself as it exists either in the medium of notation (printed or manuscript) or, more recently in the form of sound recordings (discs, tape or film). The first of these general areas of documentation can be termed *the bibliography of music literature*, the second, *the bibliography of music*. There is a third type of bibliographical activity that reflects the growing interest of specialists in the process of musical documentation itself, in information related to the history of music printing and publishing, in studies of the chronology of music publisher's plate numbers, in water marks and in the

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handwriting of musical scribes. The application of advanced techniques of descriptive bibliography to the study of musical source materials is a comparatively new development in music bibliography although it has a long history of use in the field of literature and in the general area of rare books.

The discussion to follow will center around the three above-mentioned focal points of bibliographical concern: music literature, music (including recordings), and recent trends in descriptive bibliography as applied to music. It goes without saying that these interests often overlap. They are widely shared among music bibliographers and not as distinct in practice as they are in theory.

One can hardly discuss the bibliography of music literature without some consideration of music lexicography, the compiling of highly abstracted information aids. In a practical library situation the need for information cannot be satisfied by a mere listing of documents; we require dictionaries and encyclopedias to clarify the terms, to organize the facts and make them accessible by means of the twenty-six useful categories provided by our Western alphabet. The approach to this area has been vastly simplified by the work of James B. Coover, music librarian at Vassar College, whose *Music Lexicography* (1958) provides the most comprehensive listing of music dictionaries and encyclopedias compiled to date, some 1,335 items, together with a stimulating discussion of lacunae and of the general state of the field.¹

In spite of the impressive number of titles in Coover's list, dictionary-making in music is a comparatively recent activity, a product of the rationalistic spirit of the eighteenth century. Isolated examples can be cited from earlier periods, but the reference tool as we know it is a response to the development of a new kind of musical individual in society, the man of the Enlightenment who combined wide knowledge with a fresh, supra-professional interest in the art. In French writing of the period he is described as the "dilettante", without, however, the connotations of aimlessness and superficiality that the word suggests today. He is the individual for whom Charles Burney and Sir John Hawkins wrote their urbane general histories of music in the closing decades of the century, and for whom the Encyclopedists constructed their monumental survey of human knowledge.

This is not the place to review the history of music lexicography in detail. Suffice it to say that our present music dictionaries and encyclopedias are all direct descendents of eighteenth-century prototypes. Prominent among these early works are the dictionaries of Sébastien

de Brossard (1701)² adapted for English readers by James Grassineau in 1740,³ and Johann Gottfried Walther's *Musikalisches Lexicon* (1732)⁴ which established the pattern for general dictionaries covering both terms and biography. The strictly biographical offshoots of Walther's work lead through Ernst Ludwig Gerber's *Historisch-biographisches Lexicon der Tonkünstler* (in two editions from 1790 to 1814)⁵ to the French *Dictionnaire Historique des Musiciens* (1810-11)⁶ to Sainsbury's *Dictionary of Musicians* (1824)⁷ until Fétis' *Biographie Universelle* (1835-44)⁸ brings us to the threshold of modern critical scholarship. At the same time, an emphasis on terms and topics, likewise stemming from Walther, gave rise to Rousseau's provocative *Dictionnaire de Musique* (1768),⁹ Koch's *Musikalisches Lexikon* (1802)¹⁰ and a host of successors of varying degrees of specialization and value. Mention of these eighteenth and early nineteenth-century titles is not as irrelevant to a discussion of music bibliography in 1967 as one might assume. The fact that nearly all of the volumes mentioned here have been restored to availability in modern reprint editions within recent years is a witness to their continuing vitality. The musicologists prize them as significant historical documents, but for the lexicographer they reflect patterns and problems that are still pertinent and offer a unique opportunity for him to trace the growth of his discipline from its beginning to the present day.

The dream of every reference librarian is a truly comprehensive tool which, if it does not provide the answer to every question, will furnish an effective starting point for further investigation. The French, following their encyclopedist tradition, attempted to fulfill that ideal in their great *Encyclopédie de la Musique et Dictionnaire du Conservatoire*, edited by Albert Lavignac and Lionel de La Laurencie from 1913 to 1931.¹¹ The promise of this work, although it reached eleven densely-packed folio volumes, was never fully realized. It is made up of a series of unwieldy monographs treating various aspects of music history and techniques, some of which are of permanent value, others less so, but since the work lacks an index it is practically useless as a ready source of information.

In the years following World War II, German scholarship, under the leadership of Friedrich Blume, made its bid to recover lost ground in a mighty work of musical reference, *Die Musik in Geschichte und Gegenwart*.¹² Begun in 1949 and still incomplete, although approaching the end of its alphabet in Volume 13 in 1965, *MGG* is the nearest thing to a comprehensive music reference tool yet achieved. Historians

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of the future will be able to find in it a clear map of the scope of musical knowledge of the mid-twentieth century. Its range is universal, its authority international, since it has solicited contributions from scholars from all parts of the world. It is particularly effective in its bibliographical coverage. Apart from an unnecessary clumsiness and over-crowding in format, the chief disadvantages of *MGG* as a reference tool are those that confront the user who does not read German. For the English reader, Grove's venerable *Dictionary of Music and Musicians*¹³ still retains the preeminent spot. First edited from 1878 to 1889, *Grove* appeared in its long-awaited fifth edition in 1954 under the editorship of Eric Blom. Although largely revised and expanded from five to nine volumes, and further updated by a supplementary volume in 1961, the new *Grove* falls somewhat short of the standard set by its German counterpart, yet in its own sphere it remains the indispensable tool.

In the wake of the renaissance in music lexicography, stimulated by *MGG* and the fifth edition of *Grove*, other countries have produced ambitious, multi-volume music reference works. It is inevitable that much duplication of information is to be found in these efforts, but every national compilation on a large scale can be expected to contain unique material of interest to the specialist. Among the leading works in this category is the *Enciclopedia della Musica* edited by Claudio Sartori and published by Ricordi in four volumes in 1963-64.¹⁴ There is also a four-volume Swedish encyclopedia published under the title, *Sohlmans Musiklexikon* (1948-52)¹⁵ and similar sets published in Belgium,¹⁶ Yugoslavia,¹⁷ and in Hungary.¹⁸ France has two new encyclopedias of substantial proportions, one published by Larousse in 1957 under the title, *Larousse de la Musique*, in two volumes,¹⁹ and the other by Fasquelle, 1958-61, *Encyclopédie de la Musique*, in three.²⁰ None of these works has the scope of *MGG* but many of them excel it in book design and in richness of illustrative materials.

Breadth of scope and thoroughness of treatment are not the only criteria that count in a music dictionary. There will always be a place for the compact, well-designed volume intended for quick reference. When Walther compiled his famous *Lexicon* in 1732, he could compress most of the essential facts about music within the covers of a fairly modest volume. Today we are confronted with a situation in which the sheer quantity of data makes a pocket general dictionary of music almost absurd. The first student's dictionary in the modern sense was the *Musik-Lexikon* compiled by Hugo Riemann in 1881.²¹

It has since led a vigorous life having gone through eleven editions while progressively adding to its dimensions. Now in the twelfth edition, its editors have found it necessary to plan the work as a three-volume set separating terms from biographies. Thus far only the two biographical volumes have appeared. H. J. Moser's *Lexikon*, the only work to challenge Riemann as a student's reference tool, has doubled in size from its first appearance in 1932 to its fourth edition in 1955.²²

English readers can avail themselves of two bulky but distinguished one-volume dictionaries each of which has demonstrated its utility in nine successive editions. Thompson's *International Cyclopaedia of Music and Musicians* first appeared in 1939;²³ *The Oxford Companion to Music* dates from a year earlier.²⁴ Apart from their parallel life histories, these works have little in common in their approaches. They are excellent for different reasons. Thompson's *Cyclopaedia* derives its authority from a strong list of contributors. *The Oxford Companion*, on the other hand, is unique in reflecting the personality of its compiler, the late Percy Scholes, an engaging, well-informed man whose interest often led him, and his readers, into fascinating byways of music history and sociology. Both of these works approach the limit in the amount of data that can be contained comfortably within the covers of a single book, and do so at the expense of important bibliographical information. For this reason the needs of the serious music student in this country are best served by the combined resources of two volumes that complement each other: *Baker's Biographical Dictionary of Musicians* for names of persons, and Willi Apel's *Harvard Dictionary of Music* for terms. Since it was first issued in 1900, *Baker* has increased in scope and authority until now in its fifth edition, edited by Nicolas Slonimsky, it is one of the outstanding works of its kind.²⁵ *The Harvard Dictionary*, although a fairly recent compilation (1944), has had a wide influence and has contributed much to the growing strength of musical scholarship in America.²⁶

The market for general dictionaries and encyclopedias of music is a fairly stable one, and it is safe to say that the works mentioned above will continue to meet the need as long as they are revised periodically and kept up to date. In the realm of special dictionaries, however, there is unlimited scope for innovation. Some excellent work has been done, but some surprising lacunae remain. Where, for example, is the authoritative dictionary of American music? It does not exist, although the time has long since passed when scholars in this field need be embarrassed by the meagerness of the information offered,

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or have any doubts as to the intrinsic importance of the facts. There is also a growing need for a substantial reference tool in the field of ethnomusicology. Intensive study of the music of primitive cultures, and of the non-Western peoples, has created a vocabulary and a body of data that lies outside the scope of the standard music reference works. It is time to develop some special tools in this area.

Pure lexicography, the study of word origins, changing usages and meanings, has not received the attention it requires from musicians. An analysis of our current dictionaries of musical terms will reveal that few of them achieve a very high degree of precision or historical accuracy. Their definitions too often perpetuate meanings derived uncritically from a mixture of periods and usages. The etymological approach is seldom applied with consistency, although *The Harvard Dictionary* is an outstanding exception in this respect. But there is reason to believe that a new trend is developing, one that will give attention to the structure of musical terminology and to its historical context. Specifically, the third volume, or "Sachteil," of the latest edition of the Riemann *Lexikon*, when it appears, should mark a new departure in the treatment of musical terms. The late Wilibald Gurlitt, Riemann's assistant for many years and his successor as editor of the *Lexikon*, stimulated basic research in these problems by his students and colleagues at the University of Freiburg.²⁷ Until the results of this work appear in print, one must be grateful for the few examples of dictionaries that stand out above the general level. Apel's *Harvard Dictionary* has been mentioned. So also should be Henry H. Carter's *A Dictionary of Middle English Musical Terms* (1961), a rich resource for the student of medieval music,²⁸ and Rowland Wright's *Dictionnaire des Instruments de Musique* (1941).²⁹ Wright traces the names for musical instruments employed in French literature from the earliest times to the end of the nineteenth century. Although published more than twenty-five years ago, it remains one of the few music dictionaries based on a careful study of word origins.

Mention of the Wright work recalls the fact that the historical study of musical instruments is one of the leading musical interests of our time. Information resources have developed at a rapid rate in this area. Not only has Curt Sachs' monumental *Real-Lexikon der Musikinstrumente*, first published in 1913, become available again in two recent reprint editions,³⁰ but we also have a splendid new work in English covering much the same territory: *Musical Instruments: a Comprehensive Dictionary* (1964) by Sibyl Marcuse, curator of the

instrument collections at Yale University.³¹ Information about violin makers and making is well covered in such works as René Vannes' *Dictionnaire Universel des Luthiers*, 1951-59,³² William Henley's *Universal Dictionary of Violin and Bow Makers*, 1959-60,³³ and Karel Jalovec's new *Enzyklopädie des Geigenbaues*, 1965.³⁴

A wide variety of special music dictionaries have been compiled in recent years, and there would be no point in attempting to list them here.³⁵ Many are devoted to biographical entries for musicians in specific localities: Switzerland, Steirmark, Rhode Island, the Rhineland, etc.³⁶ Jazz music has begun to attract the attention of the dictionary makers in both its biographical and terminological aspects.³⁷ Opera and theater music is another field of activity, and some highly specialized areas of interest have been treated in such works as Linnell Gentry's *A History and Encyclopedia of Country, Western, and Gospel Music* (1961)³⁸ or Stevens Irwin's *Dictionary of Pipe Organ Stops* (1962).³⁹ It is also gratifying to note that some of the most valuable works in the special category have been reissued in new editions. This is true of Alfred Loewenberg's *Annals of Opera, 1597-1940*,⁴⁰ first published in 1943 and revised in 1955, and Cobbett's *Cyclopedic Survey of Chamber Music*,⁴¹ which dates from 1929-30 and which was reissued with a supplementary volume in 1963.

Music is sometimes regarded as an art that projects its meanings without benefit of words. If this observation is true in the most narrow aesthetic sense, it certainly is not true of the art as a cultural phenomenon. Music as the librarian or bibliographer apprehends it is an intricate texture of information made up of strands drawn from a wide range of humanistic knowledge, historical, biographical, sociological as well as technical. Everything that any individual might want to know about music is reflected in the bibliography of music literature and becomes the province of the reference librarian. The bibliography of music literature, like lexicography, springs from the eighteenth-century intellectual tradition. The patriarch of this field was Johann Nikolaus Forkel (1749-1818), one of the most influential minds in the shaping of the discipline we now call musicology. Earlier writers such as Brossard or Padre Martini had given systematically organized lists of authorities in connection with other writings, but Forkel's *Allgemeine Literatur der Musik* (1792), citing some 3,000 works, was the first critical bibliography of music literature, an attempt to cover all of the significant writings on music from the Greeks to the author's own day.⁴² Of even more enduring importance than the

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contents of Forkel's bibliography was its classification scheme. It was cast in a pattern that has since shaped the thinking of generations of scholars and bibliographers long after its listings ceased to be the last word in coverage. Pietro Lichtenthal in 1826,⁴³ and Carl Ferdinand Becker, 1836-39,⁴⁴ extended Forkel's scope in some degree, and Robert Eitner carried it through 1846.⁴⁵ Since then no music bibliographer has had the courage to attempt a comprehensive bibliography of music literature, although several partial efforts of recent years are worth citing. In 1953 two German bibliographers, Willi Kahl and Wilhelm-Martin Luther, compiled a union list of basic music literature to be found in libraries and music research institutes in Germany. Their *Repertorium der Musikwissenschaft* was a thoroughly practical undertaking intended as an aid to the location of materials in collections depleted by World War II.⁴⁶ The resulting list of nearly 3,000 items can be recommended highly as a guide to a modern international library of music literature. A similar service is provided by a union list compiled in the same year (1953) by Helen Wentworth Azhderian based on the holdings of five large libraries in the Los Angeles area.⁴⁷ One of the few recent attempts to list music books in print is *Schirmer's Guide to Books on Music*, compiled by R. D. Darrell in 1951.⁴⁸ It suffers, as all such compilations are prone to do, from the limitations enforced by its time span, plus the fact that few foreign-language titles are cited.

Librarians in search of a basic list of books on music for selection purposes will naturally turn to the standard manuals of music library practice. There are two that come to mind, the McColvin and Reeves *Music Libraries, Their Organization and Contents* (revised but unfortunately not improved by Jack Dove in 1965)⁴⁹ and E. T. Bryant's *Music Librarianship, a Practical Guide* (1959).⁵⁰ Apart from the fact that these works reflect British rather than American practice, they suffer from the difficulties habitually present in works that attempt general coverage for a rather vaguely defined clientele. Their listings were out of date before they left the press. The Bryant work, which emphasizes scores, is much more serviceable than the McColvin and Reeves which treats music literature extensively. They are useful to a degree, but serve to point out the fact that there is no good basic listing of music books available to aid librarians in collection building.

The situation with respect to the control of periodical literature is not much brighter. It is true that the *Music Index*, founded in 1949, has grown in strength and authority well beyond the expectations of

many of its subscribers.⁵¹ It now indexes more than 200 periodicals, including many outside the music field. But the problem of keeping abreast of current publication is a serious one. The *Index's* cumulative volume is about four years in arrears. Wolfgang Schmieder's *Bibliographie des Musikschritfttums*, which began its indexing in 1936, is even further behind schedule. Its last volume, published in 1964, has completed its coverage through 1959.⁵² Clearly these tools, useful as they are, cannot keep pace with the flood of literature issuing from the contemporary press. Retrospective periodical indexing is another problem; it ranks among the major *desiderata* of the field. The only published work that makes a significant contribution to this area of bibliographical need is Ernst C. Krohn's *The History of Music: an Index to the Literature Available in a Selected Group of Musicological Publications* (1952).⁵³ Although Krohn confined his coverage to a selection of thirty-nine major German and English-language journals, the great usefulness of his work is a convincing object lesson for future bibliographers who might be encouraged to expand it.

There is clearly a crisis in the documentation of music literature that is growing more acute with the mounting activity of scholars, teachers and writers on music. It is not surprising that the promise of computerized control has attracted some of the forward-looking bibliographers in the music field. Some concrete proposals have been made. One of the most stimulating has been advanced by Barry S. Brook, Professor of Music at Queens College, who has outlined a plan for an *International Repertory of Music Literature* patterned after the existing *International Inventory of Musical Sources* (to be discussed below). His plan calls for an abstracted, computer-indexed bibliography of music literature projected in two series: one devoted to current publications, the other to retrospective coverage. The work would be coordinated in a music bibliographic center established in this country which, according to Professor Brook, would:

. . . publish current abstracts and indexes every three months and ultimately publish a series of volumes devoted to retroactive bibliographical work. Automatic indexing by computer will make possible very extensive cross indexing and effective retrieval of information. Cumulative indexes, automatically produced and printed, will be published regularly. Specialized bibliographies of all kinds with and without abstracts will be published individually. Scholars working on specific research projects will eventually be able to request a bibliographic search by the computer

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of its stored information and to receive an automatically printed out reply.⁵⁴

A project of such magnitude calls for cooperation on the widest scale. It will not be realized overnight, but one can take encouragement from the fact that it has passed well beyond the visionary stage. The International Musicological Society and the International Association of Music Libraries are both giving serious thought to its implementation.

In the meantime it is possible to point to certain areas in the bibliography of music literature where a degree of control has been attained. One of these is the area of dissertations. We now have an outstanding bibliography of American doctoral studies in musicology, edited by Helen Hewitt, in its fourth edition (1965).⁵⁵ Graduate studies in music education are also well covered from 1932 through 1963 in a series of publications sponsored by the Music Educators National Conference.⁵⁶ Similar studies in ethnomusicology have received the attention of Frank J. Gillis and Alan P. Merriam in their international bibliography of dissertations and theses in this field.⁵⁷ German doctoral studies, a major segment of the products of foreign musical scholarship, are covered in Richard Schaal's *Verzeichnis deutschsprachiger musikwissenschaftlicher Dissertationen, 1861-1960*, published in 1963.⁵⁸

Festschriften, always a perplexing field of documentation, have been listed and indexed by Walter Gerboth in an "Index of Festschriften and some Similar Publications," printed in the recent birthday offering to Gustave Reese (1966). One can only regret that such a valuable piece of bibliographical work was not issued for circulation in its own right.⁵⁹ The equally elusive contributions on music printed in the reports of various international conferences have been indexed from 1835 through 1939 by Marie Briquet in *La Musique dans les Congrès Internationaux* (1961).⁶⁰ A fully comprehensive, computerized system of documentary control will never displace the work of the individual bibliographer who probes deeply in the literature of some special problem, or cuts across inter-disciplinary lines. For example, Carl Gregor in his *Bibliographie einiger Grenzgebiete der Musikwissenschaft* (1962) cites more than 3,500 titles of studies directed toward the peripheral areas where music merges with other arts and sciences.⁶¹ Similarly, Ann Basart's intelligent survey of the literature of *Serial Music, a Classified Bibliography of Writings on*

Twelve-tone and Electronic Music (1961) opens the door to a new and provocative world of musical thought.⁶² As an example of the kind of bibliography particularly useful to music librarians, one can cite Fred Blum's *Music Monographs in Series; a Bibliography of Numbered Monograph Series in the Field of Music Current Since 1945* (1964).⁶³ Specialists in folklore are in an enviable position in being able to refer to Charles Haywood's exhaustive *Bibliography of North American Folklore and Folksong* (first published in 1951, with a second edition in 1961), a completely integrated survey of all the bibliographic resources needed for work in the fields of native American song and legend.⁶⁴ Further examples of this kind could be cited at length. In fact, few musicians are aware of the extent of the resources in the bibliography of music literature. In the course of preparing the second edition of *Music Reference and Research Materials, an Annotated Bibliography*, I have assembled nearly 200 titles which fall within that category, an indication that one need not be unduly pessimistic about the state of the field.⁶⁵

When we turn to the bibliography of music itself, we enter a realm of documentation that is central to the art. Scores did not attract bibliographical activity on a large scale until the early nineteenth century. In 1817 C. F. Whistling with the encouragement of a Leipzig publisher, A. Meysel, issued the first volume of a *Handbuch der musikalischen Literatur und der bis zum Ende des Jahres 1815 gedruckten Musikalien*. It was taken up a few years later by another Leipzig firm, Friedrich Hofmeister, and developed as a series of yearbooks with cumulative *Handbücher* that has continued with few interruptions to the present day, providing a remarkable record of nearly 150 years of music publication in the German-speaking countries.⁶⁶ Even broader in scope, although covering a much shorter period, was the *Universal Handbuch der Musikliteratur aller Zeiten und Volker*, published in fourteen volumes by Pazdirek and Co. between 1904 and 1910.⁶⁷ These sets are essentially trade catalogs of music in print. Each is valuable in its own way, but their utility is severely limited by their size and lack of selectivity. They present the same kind of undifferentiated profusion of information that is to be found in the music sections of the *U.S. Catalog of Copyright Entries*. The most effective bibliographical works are those that are based on the structure of human inquiry, works which meet the investigator half way in assisting him along his chosen path of investigation.

There are two principal incentives which prompt individuals to

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compile or to consult bibliographies of music. The first is essentially a scholarly interest, the second a practical one. The scholar is engaged in a quest for primary sources to further his study of early music. The practical musician, the singer, instrumentalist, conductor, or teacher has performance in view. Of course these interests overlap frequently, as they do at the present time when performers are delving energetically into the musical past to extend the range of their repertoire, but on the whole the distinction between the two approaches is a valid one. The Golden Age of music bibliography of the kind devoted to the control of primary sources was centered in the last decades of the nineteenth century. It coincided with the emergence of the historical study of music as an academic, "scientific" discipline.⁶⁸ The leading figure in this movement was Robert Eitner, one of the most productive bibliographers that any subject field has been blessed with. In 1869 he founded a periodical, the *Monatshefte für Musik-Geschichte*, which was designed to publish bibliographical work such as the catalogs of public and private libraries and lists and inventories of sources. In 1877 was published his *Bibliographie der Musik-Sammelwerke des XVI. und XVII.*, containing a chronological listing and an index of the contents of sixteenth and seventeenth-century printed collections of music.⁶⁹ But the crowning achievement of his career was his *Biographisch-bibliographisches Quellen-Lexikon*, in ten volumes (1900-1904) which provided a key to the location of musical sources from the Christian era to the middle of the nineteenth century.⁷⁰ The urgency that prompted Eitner's investigations also led to the publication, in 1892, of Emil Vogel's *Bibliothek der gedruckten weltlichen Vocalmusik Italiens. Aus den Jahren 1500-1700*.⁷¹ This was the age that witnessed the publication of the catalogs of some of the major music collections of the world, the British Museum, the Brussels Conservatoire, the Bibliothèque Nationale, the Liceo Musicale at Bologna, the Biblioteca Central at Barcelona, and in this country the Allen A. Brown collection of the Boston Public Library, and some of the special collections of the Music Division of the Library of Congress.⁷²

Now, after a long period of comparative inactivity which we owe in part to the disruptive effect of two world wars, music bibliographers are returning to the tasks that Eitner and his colleagues initiated. Much of their work needs to be redone. Not only have collections been dispersed, sources destroyed, and the earlier information rendered obsolete, but the center of gravity in musical research has

moved westward due to the rapid development of musical scholarship in America. Source bibliographies can no longer ignore the treasures in the Music Division of the Library of Congress, the New York Public Library, or the holdings of such university libraries as Harvard, Yale, Michigan, Stanford, Berkeley, the Sibley Music Library at Rochester, not to mention special research collections such as the Folger, Newberry, and Huntington libraries.

The bibliography of musical source materials must be an international enterprise, as scholarship itself is international. Recognition of this fact has been embodied in a long-range project now being carried on under the auspices of the International Musicological Society and the International Association of Music Libraries. This is *The International Inventory of Musical Sources*, usually identified by the letters of its French title, RISM (*Répertoire International des Sources Musicales*).⁷³ It is intended to accomplish on a cooperative basis what Eitner attempted single handed in his *Quellen-Lexikon* and *Bibliographie der Sammelwerke*. Two major series are projected: one devoted to a systematic-chronological coverage of certain categories of sources (e.g. printed collections of the sixteenth, seventeenth and eighteenth centuries; manuscripts of tropes and sequences, of medieval and Renaissance polyphony, or early theoretical works, etc.) and the other a multi-volume set of works arranged alphabetically under individual composers. Five volumes of the systematic series have been published since 1960,⁷³ and work has been progressing on the composer series in spite of the fact that the various countries have not been uniformly efficient in supplying information to the central editorial offices in Paris and Kassel. At least one country, England, is far ahead of the program, however. In 1957 was published *The British Union-Catalogue of Early Music Printed Before 1801*, two folio volumes edited by Edith Schnapper, which record the holdings of more than 100 libraries in the British Isles.⁷⁴ The richness of the British collections with respect to primary source materials makes this catalog one of the major reference tools for students of early music.

Other source bibliographies, outside the *International Inventory* pattern, have been produced since the last war. The work of Emil Vogel on Italian secular vocal music has been extended to the instrumental field by Claudio Sartori in his *Bibliografia della Musica Strumentale Italiana Stampata in Italia fino al 1700* (1952).⁷⁵ An even more intensive coverage of early instrumental music has been achieved by Howard Brown whose *Instrumental Music Printed Before 1600*

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treats the first century of published music for instruments with the utmost thoroughness. This work, published in 1965, is a bibliography of the first magnitude, fully indexed and rich in information of an extra-bibliographical nature.⁷⁶ A start has also been made toward comprehensive coverage of the sources of early French music. Here the most successful approach has been to focus on the output of individual publishers such as the Ballard press, Du Chemin, and Attaignant.⁷⁷

Bibliographers of early American music have likewise participated in the current renaissance in source investigation. Most important is Richard J. Wolfe's *Secular Music in America, 1801-1825*, which articulates with the famous Sonneck-Upton *Bibliography of Early Secular American Music (18th Century)*.⁷⁸ These works taken together document the main streams of American music from the colonial period through the first quarter of the nineteenth century.

It is characteristic of source bibliographers to devote themselves chiefly to the earlier materials. These attract effort because they are remote in time and comparatively few in number. Thus we have a situation in which the primary sources of Italian music of the fourteenth century, for example, have been more fully described than those of the eighteenth. In fact the music of the Classic and Romantic periods could almost be regarded as a bibliographer's no-man's land. Here is an area where modern techniques of computer indexing may be expected to bring fruitful results. A promising start in this direction has been made by Jan La Rue, Professor of Music at New York University, in compiling an index, as yet unpublished, of hundreds of symphonies and concertos of the Classic period. At least one segment of this complex field has been mastered by Barry Brook in his impressive study of *La Symphonie Française dans le Seconde Moitié du XVIIIe Siècle* which gives a thematic catalog for some 1,200 symphonic works of the French school.⁷⁹

Thematic catalogs are among the most useful of all bibliographic tools for the musician. In 1954 a committee of the Music Library Association prepared a list of some 350 items in this category. Twelve years later the original check list had been increased by two-thirds as revealed in a supplement published by Queens College.⁸⁰ Not only have a great many new titles been added, but a number of the indispensable standard lists have been revised and brought up to date. We now have authoritative thematic catalogs to replace the old listings for Bach, Beethoven and Mozart. The first volume of the long-

awaited catalog of Haydn's works has appeared. New inventories have been completed for Schubert, Chopin, Dvorak, Purcell, and Richard Strauss, to name only a few.⁸¹

The publication of catalogs of early music in libraries continues although productivity has not equalled that of the pre-war years. Some important contributions can be cited, however, many of them deriving their impetus from work done in connection with the *International Inventory*. A promising series of catalogs of Italian collections is in progress under the title *Biblioteca Musicae*, published by the Istituto Editoriale Italiano in Milan. Claudio Sartori is the general editor, and catalogs of libraries at Assisi, Lucca and Rome have thus far appeared.⁸² A new catalog, edited by Llorens, of the Cappella Sistina of the Vatican Library was published in 1960,⁸³ and the riches of the Bibliothèque Royale at Brussels, over and above those in the famous Fétis collection, have been displayed in a *Catalogue des Imprimés Musicaux des XVe, XVIe, et XVIIe Siècles* by Bernard Huys.⁸⁴ Source collections in American libraries are represented by Sylvia Kenney's *Catalog of the Emilie and Karl Riemenschneider Memorial Bach Library* at Baldwin-Wallace College (1960)⁸⁵ and a thematic catalog of a remarkable collection of Italian manuscripts of the Tartini school now at the University of California, Berkeley, by Vincent Duckles and Minnie Elmer (1963).⁸⁶ In a class by itself is the immense *Dictionary Catalog of the Music Collection of the New York Public Library* in thirty-three volumes, reproduced from the card file by G. K. Hall Co.⁸⁷ Not precisely a catalog of primary sources, it is an invaluable reference tool for those libraries that can afford it, and it marks a new era in music catalog publication.

Clearly the interests of the scholar have been well served in recent bibliographical activity. Almost as much could be said for those of the practical musician or musical amateur, although their needs are obviously of a different character. Bibliographies of music for performance are among the least permanent of the form, subject to changes in taste and the fluctuations of the music press. Bibliographies in this area must be current if they are to remain useful. A case in point is the *Sears Song Index*, compiled in 1926 with a supplement in 1934, a work which helped a generation of librarians and their clients to find their ways through the widely dispersed repertory of solo song.⁸⁸ Its usefulness declined as the collections which it indexed became obsolete. Now we are fortunate enough to have a new tool, and a much more effective one, in the 1966 publication of *Songs in Collec-*

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tions by Disirée De Charms and Paul Breed.⁸⁹ In the same way, Margaret Farish's *String Music in Print* (1965) supersedes a variety of earlier guides to string performance materials.⁹⁰

The bibliographical resources for the performer are remarkably varied. A favorite approach consists in the listing of all currently-available music for a particular instrument or combination. This has resulted in useful surveys of material for the clarinet, the flute, the recorder, the double bass, the viola, and many more.⁹¹ Arthur W. Locke's *Selected List of Choruses for Women's Voices* attained its third edition in 1964, while its companion volume, *Selected List of Music for Men's Voices*, by J. Merrill Knapp (1952) merits a revision that has been long overdue.⁹²

At the apex of catalogs of music intended for the use of performers is the large set in process of publication by the Central Music Library of the British Broadcasting Corporation.⁹³ These volumes of which four have appeared as of 1966, record the holdings of a great radio library whose programs of serious music are the delight and envy of music lovers throughout the world. The BBC does not maintain a lending library but the information contained in its catalogs can go a long way toward helping musicians locate what they need.

Although there exists no international listing of music in print, the needs of most inquirers can be met by consulting the various national bibliographies. Donald Krummel and James B. Coover have provided an excellent survey of these resources in the June 1960 issue of *Notes of the Music Library Association*: "Current National Bibliographies, Their Music Coverage."⁹⁴ Few countries publish separate listings of scores, but there are some noteworthy exceptions. The merits of the long-lived *Deutsche Musikbibliographie* in its various forms have been mentioned above. Since 1957 the Council of British National Bibliography has issued *The British Catalogue of Music*, a quarterly publication cumulated annually which lists all British imprints in the music field.⁹⁵ The Russian *Letopis' Muzykal'noi Literatury* is a specialized music listing that has been in existence since 1931.⁹⁶ For the output of American music publishers, as well as a good share of the international market, one can consult the section "Published Musical Compositions" of the *U.S. Catalog of Copyright Entries*, or the *Library of Congress Catalog, Music and Phonorecords*.⁹⁷

For a little over 1,000 years musicians have been capturing sound in some form of notation, and the accumulated body of "written-down" music has reached gigantic proportions. But it is well to re-

mind ourselves that notated music is only a shadow of the real thing. Music does not become alive until it is recreated in performance, and a mere sixty years or more marks the period in which audible records of performances have been preserved. In spite of the unique opportunity offered to control the documentation of recorded sound in its infancy, librarians and bibliographers were extraordinarily slow in recognizing the importance of the field. The first impetus toward organization came from the private collectors of early cylinders and discs who valued the voice of a Caruso, Melba or Galli-Curci more than the music itself. They were followed by the collectors of jazz recordings, naturally enough, because jazz cannot exist apart from its spontaneous performance. But it is only within the past twenty-five years that appreciation of the educational value of sound recordings has brought them into libraries, archives, schools and research institutions where they might be expected to receive proper bibliographical treatment. The first substantial *Encyclopedia of Recorded Music* was not prompted by academic interests, however, but was the by-product of a commercial organization, the well-known Gramophone Shop in New York City, which supplied collectors throughout the country with fine recordings of serious music.⁹⁸ The *Encyclopedia* was first published in 1936 and maintained itself through three editions to 1948 by which time the new long-playing discs had begun to supplant the 78 rpm recordings. In 1952, two dedicated British discographers, Francis Clough and G. J. Cuming, produced an international reference work, *The World's Encyclopedia of Recorded Music*.⁹⁹ This was distinctly a private venture, initiated and maintained at great personal sacrifice on the part of the compilers. Three supplements brought the coverage through 1955. Since that time there has been nothing approaching international control of the bibliography of sound recordings. The proliferation of long-playing discs, the development of stereo, and the general confusion in the state of record manufacturing, make such control seem unlikely in the near future.

For the present it can be noted that various kinds of record collectors have developed bibliographical tools that further their own interests. The specialists in early recordings have their *New Catalogue of Historical Records, 1898-1909* by Robert Bauer,¹⁰⁰ as well as a useful manual by P. G. Hurst called *The Golden Age Recorded* (2d edition, 1963).¹⁰¹ One of the most significant aids for the connoisseur of early "vocals" is a work by Victor Girard and Harold M. Barnes published by The British Institute of Recorded Sound: *Vertical-Cut*

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*Cylinders and Discs; a Catalogue of all "Hill-and-Dale" Recordings of Serious Worth Made and Issued Between 1897-1932 circa.*¹⁰² It may strike the American jazz enthusiast as something of a surprise to find that the best bibliographical work in this area has been done abroad. The Frenchmen, Hughes Panassié and Charles Delaunay, began work in the 1930's, and an Englishman, Brian Rust, has just completed the second volume of his comprehensive discography of *Jazz Records: A-Z* (1965).¹⁰³ There are a great many collector's guides to classical, or serious, music. Most of these are not true bibliographies but rather accumulations of program notes combined with commentary on the technical quality of the recordings under consideration. One notable exception is James Coover and Richard Colvig's *Medieval and Renaissance Music on Long-Playing Records* (1964) a model subject discography of a kind particularly useful to educational institutions.¹⁰⁴

One area in which the research value of the sound recording has been fully appreciated is in the study of folk and ethnic music. As early as 1903, Erich von Hornbostel and his colleagues established a "Phonogramm-Archiv" in Berlin and began the systematic collecting of recordings of non-western music. Since then a number of important collections of ethnic and folk music have been developed in Europe and in the Western Hemisphere. A beginning in the effort to display the resources of these various archives has been made in a series of publications sponsored by UNESCO under the general heading, *Archives of Recorded Music*.¹⁰⁵ These are useful guides as far as they go, but do no more than scratch the surface of the resources available for research. It is encouraging to note that efforts are being made by the International Folk Music Council and the International Association of Music Libraries to establish some kind of comprehensive listing for these scattered materials.

Collections of phonorecords now form part of the holdings of music libraries throughout the country. Their purpose is ordinarily to provide for recreational listening or to support music instruction. Beyond this point the sound recording is regarded as an expendable unit to be discarded or replaced if useful. Fortunately there are a few institutions in the world that are prepared to take a larger responsibility for preserving our recorded heritage. They are mindful of the tremendous value an archive of recorded music will have for the music historian and sociologist of the future.¹⁰⁶ Such institutions need not be wide spread. They function most effectively at the national level,

as represented by the Library of Congress, the British Institute of Recorded Sound, or under the patronage of a few large public or university libraries: The New York Public Library, the Detroit Public Library, Stanford University, etc. The need for concerted action on the problems of record archive administration has grown to such an extent in this country that a group met at Syracuse University in February 1966 to establish a new organization called The Association For Recorded Sound Collections. Its first president is Philip L. Miller, former Chief of the Music Division of the New York Public Library, and one of the world's leading experts in field of recorded sound. The objectives of the Association are centered in the collecting and dissemination of information in the area of sound recordings. This is the foundation on which future bibliographical activity can be built, and it is to be hoped that the new organization will direct its energies to some of the large scale problems of the control of phonorecord information.

It has already been suggested that the strict disciplines of descriptive bibliography have only recently been applied to music. It is difficult to account for this lack of interest on the part of scholars and bibliographers, except to suggest that the accumulation and study of early musical documents have served as means to other ends; namely, the study of music history, musical styles, biography, etc. At the same time the collecting of music manuscripts and early editions has attracted "hobbyists" for generations. Alexander Hyatt King in his account of *Some British Collectors of Music* traces the activity in England as far back as the sixteenth century.¹⁰⁷ But the fact that King's book, published in 1963, is the first important study of music collectors and collecting suggests that the preoccupation with music bibliography as a field in its own right is a very recent thing. We know comparatively little about the technical and commercial aspects of early music publishing. The detailed and precise analysis to which literary typography has been subjected has rarely been applied to music. Even questions as to basic terminology remain to be answered. For example, what is the significance of "first edition" in music? As Mr. Cecil Hopkinson has pointed out in a stimulating paper on "The Fundamentals of Music Bibliography," the term can have different, and equally valid, meanings for the collector, the musician, and the historian.¹⁰⁸

But while one can deplore the delay in adapting rigorous descriptive techniques to music, one can also note encouraging evidence of

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a change in direction. Scholar-bibliographers are becoming increasingly interested in the history of music printing and publishing. Within recent years we have acquired reliable source books of information on early music printing in England, Italy, and in the Scandinavian countries.¹⁰⁹ The activities of a number of early music publishers have been well documented in bibliographies of the publications of the Petrucci, Ballard, Du Chemin, Playford and Plantin presses.¹¹⁰ The special problem of establishing the dates for late eighteenth century French music has been investigated by Cecil Hopkinson and by Cari Johansson, using different techniques, and the work of the Viennese music publishers of the same period has been covered thoroughly by Alexander Weinmann in a series of monographs under the title, *Beiträge zur Geschichte des Alt-Wiener Musikverlages*.¹¹¹ A most convincing demonstration of the contribution that descriptive bibliography can make to music history has been given by Alan Tyson in his study of *The Authentic English Editions of Beethoven* (1963).¹¹² In works of this kind, and in those of the American bibliographer, Donald W. Krummel, who has made intensive studies of early American music printing techniques,¹¹³ the potential of this new and promising field may one day be realized.

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