

Cambridge University Press

978-1-107-62223-4 - Reader's Guides: Music and Musicians: Second Series 10

Alec Robertson

Excerpt

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READING LIST

All publishers are London firms except where otherwise stated. So far as possible dates of the latest editions are given. Prices (net and subject to alteration) are those prevailing in March, 1956, and are given only where a book is known to be available new as this list goes to press.

DICTIONARIES OF MUSIC

GROVE'S DICTIONARY OF MUSIC AND MUSICIANS. ed. Eric Blom. 5th edn. 9 vols. Macmillan, 1954. £36 (cloth), £50 (leather).

This standard English work is expanded now from five to nine volumes and thoroughly—if not always sufficiently—revised and reset in new type. A particularly valuable feature of the revision is the increased number of tabulated catalogues of works. 'Grove' aims at being encyclopaedic and universal and those who are unable to afford so large a work will at least be able to consult it in any self-respecting public library.

SCHOLES, PERCY. *The Oxford Companion to Music*. 9th edn. O.U.P., 1955. 63s.

Dr. Scholes's famous book continues on its royal progress—nine editions in seventeen years—a poor man's *Grove* of great value, accurate and eminently readable and sometimes highly entertaining. The new edition has been completely revised and reset, with many additions to text and illustrations.

SCHOLES, PERCY. *The Concise Oxford Dictionary of Music*. O.U.P., 1952. 18s.

BLOM, ERIC. *Everyman's Dictionary of Music*. Rev. edn. Dent, 1954. 17s. 6d.

Two smaller books priced in everybody's reach. The Scholes volume is the larger of the two and has, in addition, some pictorial and musical illustrations and diagrams.

APEL, WILLIAM. *Harvard Dictionary of Music*. Routledge, 1951. 42s.

Long-playing records have stimulated a growing interest in music of the pre-Bach eras and this dictionary, which contains

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no biographical material, gives an exceptional amount of space to clear definitions of technical terms met with in the music of earlier times.

HISTORY

General

LANG, P. H. *Music in Western Civilisation*. Dent, 1942. 63s.

A large volume of over 1000 pages and one of the great books of our time. It has a particular value in relating music to the social and political conditions of its times and to philosophy, literature and the other arts. There is a number of illustrations but no musical examples.

EINSTEIN, A. *A Short History of Music*. Cassell, 1948. 8s. 6d.; with music examples, 14s.; illustrated edition, 1953. 30s.

The illustrated edition has over 200 pictures but no musical examples.

SACHS, C. *A Short History of World Music*. Dobson, 2nd edn., 1952. New edition in preparation.

A useful volume which will presumably have sundry previous inaccuracies remedied in its forthcoming new edition.

SCHOLES, PERCY. *The Listener's History of Music*. 3 vols. O.U.P., 1943–50. 25s. the set.

These admirable volumes, which are illustrated with pictures and musical examples and cost only a few shillings each, are designed for 'any concert-goer, gramophonist or radio listener' and provide the best popular history of music to be had.

Particular (excluding works of a highly specialised character and those to be found in series).

WALKER, E. *A History of Music in England*. 3rd edn. O.U.P., 1952. 40s.

ABRAHAM, G. *A Hundred Years of Music*. 2nd edn. Duckworth, 1949. 21s.

Professor Abraham describes this very readable volume as 'The Triumph, Decline and Fall of Musical Romanticism'. It covers the span from 1830 to 1936.

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COOPER, M. *French Music*. O.U.P., 1951. 25s.

From the death of Berlioz to the death of Fauré, a period about which little has been written in detail.

DEMUTH, N. *Musical Trends in the Twentieth Century*. Rockliff, 1952. 35s.

A useful study of 'certain composers who may justly be said to have played a part in the history of world music' since the beginning of this century. It contains portraits and musical illustrations.

OPERA

STREATFIELD, R. A. *The Opera*. 6th rev. edn. Routledge, 1948. 12s. 6d.

First published in 1905 and brought up to date by E. J. Dent in 1948, this book—a sketch of the development of opera with descriptions of all works in the modern repertory and many others—retains its value as a readable and reliable guide.

DENT, E. J. *Opera*. Rev. edn. Penguin (Pelican), 1949. 2s. 6d.

Rightly described as a stimulating guide to the nature and development of opera, and amusingly illustrated.

ORCHESTRA

CARSE, A. VON A. *The Orchestra in the Eighteenth Century*. Heffer, 1940. 10s. 6d.

An illuminating essay on the formation and development of the orchestra, its repute, personnel, status, direction, etc., in the eighteenth century. It makes one listen to the orchestral works of Bach and his sons, Haydn and Mozart, with new interest.

— *The Orchestra from Beethoven to Berlioz*. Heffer, 1948. 30s.

An equally illuminating volume.

HOWES, F. *Full Orchestra*. New edn. Secker & Warburg, 1950. 3s. 6d.

An excellent short introduction to the history of the evolution of the orchestra and its kinds of music.

ULRICH, H. *Symphonic Music*. O.U.P., 1952. 34s.

A concise and well planned survey of symphonic music, of all

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categories, from the Renaissance to the present. Musical illustrations.

CHAMBER MUSIC

ULRICH, H. *Chamber Music*. O.U.P., 1948. 48s.

This book, uniform with *Symphonic Music*, noted above, is sub-titled 'the growth and practice of an intimate art' and usefully surveys chamber music from 1600 to the present.

SONGS

MOORE, G. *Singer and Accompanist*. Methuen, 1953. 25s.

Notes, with copious musical illustrations, on the performance of fifty songs by English, French, German, Spanish, Norwegian and Russian composers. A book full of wisdom and artistic insight, the fruit of immense experience.

GREENE, H. PLUNKET. *Interpretation in Song*. Macmillan, 1912. 15s.

A book no singer should be without and one to interest all lovers of song.

PIANO

DALE, K. *Nineteenth-Century Piano Music*. O.U.P., 1954. 25s.

Musical illustrations.

HUTCHESON, E. *The Literature of the Piano*. Hutchinson, 1950.

A valuable guide for amateur and student on the literature of the piano from before Bach to the present day. Musical illustrations.

JAZZ

HARRIS, REX. *Jazz*. Penguin (Pelican), 1952. 2s. 6d.

HOBSON, W. *American Jazz Music*. Dent, 1940.

GRAMOPHONE RECORDS

SACKVILLE-WEST, E., and SHAWE-TAYLOR, D. *The Record Guide*. Rev. edn. Collins, 1955. 35s.

An invaluable guide to the available repertory of gramophone

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records. A supplemental volume (12s. 6d.) includes all the more important issues up to mid-1955.

CHURCH MUSIC

FELLOWES, EDMUND. *English Cathedral Music*. Methuen, 4th edn., 1949. 18s.

From Edward VI to Edward VII.

ENGLISH MADRIGALS

FELLOWES, EDMUND. *The English Madrigal Composers*. 2nd edn. O.U.P., 1948. 30s.

Indispensable books for students of these subjects.

ANALYTICAL GUIDES

TOVEY, Sir DONALD. *Essays in Musical Analysis*. 6 vols. O.U.P., 1935–39. Each 18s.

— *Essays in Musical Analysis: Chamber Music*. O.U.P., 1944. 18s.

— *Musical Articles from the Encyclopaedia Britannica*. O.U.P., 1944. 18s.

The six consecutive volumes of the *Essays* deal with Symphonies (2), Concertos, Illustrative Music, Vocal Music, Supplementary Essays (mainly about orchestral works) with glossary and index to the set. A further volume of essays on *Chamber Music* was issued after Tovey's death and edited by Hubert Foss, who was also responsible for collecting, in yet another volume, all the articles Tovey wrote for the *Encyclopaedia Britannica*. The *Essays* are based on the magnificent programme notes that Tovey wrote for the concert room, informative, profound, witty, sometimes provocative or occasionally (as some may think) wrong-headed, but at all times immensely stimulating and a musical education in themselves. There are plentiful musical examples.

NEWMARCH, R. *The Concert Goer's Library of Descriptive Notes*. O.U.P., 6 vols. 1928–48. Each 6s.

Six small volumes of programme notes written for the Henry Wood Promenade Concerts, straightforward accounts, somewhat old-fashioned, but serviceable. No musical illustrations.

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HILL, RALPH. ed. *The Concerto*. Penguin (Pelican), 1955. 3s. 6d.

— *The Symphony*. Penguin (Pelican), 1955. 3s. 6d.

ROBERTSON, ALEC. ed. *Chamber Music*. Penguin (Pelican), forthcoming.

Three Pelican volumes, covering in each case the general repertoire. Many musical examples.

NEWMAN, E. *Wagner Nights*. Putnam, 1949. 35s.

— *Opera Nights*. Putnam, 1943. 25s.

— *More Opera Nights*. Putnam, 1954. 42s.

The two volumes of *Opera Nights* are devoted to repertoire works ranging from Gluck's *Orfeo* to Berg's *Wozzeck* and some operas very rarely performed to-day, such as Meyerbeer's *Les Huguenots* and Berlioz's *Les Troyens*. Each opera, as also in the Wagner volume, is preceded by an essay on its origins, these essays being at once immensely erudite and most readable. There are many pictorial and musical illustrations.

KOBBÉ, G. *Complete Opera Book*. Rev. edn. Putnam, 1954. 45s.

A new edition of this well-known book, edited and revised by the Earl of Harewood, who has added a number of analyses by himself on works omitted by, or unknown to, the original author and later editors. The portraits in the old edition are replaced by new ones of singers of our time.

SALTER, L. *Going to the Opera*. Phoenix House, 1955. 9s. 6d.

WILLIAMS, S. *Come to the Opera*. Hutchinson, 1948. 12s. 6d.

— *In the Opera House*. Hutchinson, 1952. 16s.

Three popular books on the standard repertoire operas and, in Lionel Salter's book, on what goes on behind and in front of the footlights in the opera house.

COMPOSERS

Series

The list below gives the generic titles of series of volumes, small and large, dealing with composers and their works, with mention of some outstanding volumes. It must be left to the reader to discover, from the lists printed on the covers of the books in question, the full range of composers covered.

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MASTER MUSICIANS, ed. Eric Blom. Dent. Each 10s. 6d.

These inexpensive books are wonderful value. Each of them contains, besides accounts of the life and of the whole output of the composer concerned, four appendices, a calendar, a catalogue of works, personalia, and a bibliography. There are many musical illustrations. Some of the outstanding volumes among the twenty-five so far issued are *Beethoven*: Marion Scott; *Bizet*: Winton Dean; *Chopin*: Arthur Hedley; *Haydn*: Rosemary Hughes; *Mozart*: Eric Blom; *Purcell*: J. A. Westrup; and *Verdi*: Dyneley Hussey.

THE MUSIC MASTERS, ed. A. L. Bacharach; Vol. I. *Sixteenth Century to the Time of Beethoven*. Cassell (Fridberg) 1948. 18s. Vol. 2. *After Beethoven to Wagner*. Cassell, 1951. 21s. Vol. 3. *Borodin to Mascagni*. Cassell, 1952, 25s. Vol. 4. *Richard Strauss to Benjamin Britten*. Cassell, 1954. 25s.

The four large volumes of this series, each about 300 pages and mainly biographical, cover a very wide range of composers and include such names as Cornelius, Gade and Spohr, in addition to all the more familiar ones. There are no musical examples.

THE HERITAGE OF MUSIC, ed. Hubert J. Foss. O.U.P., 3 vols. 1925–51. Each 12s. 6d.

In the three volumes of this series the emphasis is laid on the music rather than on the life of the composer and most of the essays, by well-known writers, are of a distinguished character. Thus we have Terry's essay on Palestrina (Vol. 1), Tovey's on Gluck (Vol. 2) and Dent's on Rossini (Vol. 3) which alone are worth the price of each book. There is a small number of musical examples.

SYMPOSIUM, ed. Gerald Abraham. O.U.P., 5 vols. 1952–54. Each 18s.

This series of, at present, five volumes, is planned on much the same lines as Dent's *Master Musicians*, except that biography is replaced by an essay on the man and that the treatment of the works is more detailed. Composers represented are: *Handel*, *Grieg*, *Schubert*, *Schumann*, *Sibelius*, *Tchaikovsky*.

General

LEONARD, R. A. *The Stream of Music*. Jarrolds (Norwich), 1945. 18s.

A useful book which traces the development of the art of music

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during the past three hundred years by basing it on the lives, personalities and works of most of the great composers from Bach to Stravinsky.

FRANK, ALAN. *Modern British Composers*. Dobson, 1953. 7s. 6d.
Excellent short essays on our modern school of composers.

HUSSEY, DYNELEY. *Some Composers of Opera*. O.U.P., 1955.
7s. 6d.

Short essays on composers of opera from Monteverdi to Puccini and including Donizetti, Bellini and Gounod.

SHORE, BERNARD. *Sixteen Symphonies*. Longmans, 1949. 21s.
Haydn to Walton. A first-rate book. Pictorial and musical illustrations.

CARDUS, NEVILLE. *Ten Composers*. Cape, 1945. 10s. 6d.
Schubert to Sibelius. Very readable.

GRAY, CECIL. *A Survey of Contemporary Music*. O.U.P., 1928.
From Strauss to Bartók and Schoenberg. Very provocative and stimulating.

Johann Sebastian Bach

TERRY, C. S. *Bach*. 2nd edn. O.U.P., 1933. 35s.
The standard work in the English language and a mine of information. There are 76 fine photographs of persons, places and things.

PARRY, C. H. *Johann Sebastian Bach*. Rev. edn., Putnam. 1927.
15s.
A condensed life, but a comprehensive and admirable discussion of the works, with pictorial and musical illustrations.

SCHWEITZER, A. J. S. *Bach*. 2 vols. 8th edn., Black, 1952. 50s.
Translated from the German by Ernest Newman.
A classic which subsequent criticism has not robbed of its illuminating and inspiring character. Bach's works and their background and performance are discussed in full. The life itself is briefly treated. There is a large number of musical examples.

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DICKENSON, A. E. F. *The Art of Bach*. Duckworth, 1936.

A useful small guide to the music.

Bela Bartók

STEVENS, H. *Life and Music of Bela Bartók*. O.U.P., 1953. 45s.

With illustrations and musical examples. An excellent book on this great composer.

Johannes Brahms

GEIRINGER, K. *Brahms*. Allen & Unwin, 2nd edn., 1948. 21s.

A fine study of Brahms as man and musician, with pictorial and musical illustrations.

Ludwig van Beethoven

BEKKER, P. *Beethoven*. Dent, 1925.

RIEZLER, W. *Beethoven*. Forrester, 1938.

Other than Marion Scott's small volume in the *Master Musicians* series, the two books mentioned above (both translations from the German) are the best available, on a larger scale, dealing with life and works. There are no musical examples in Bekker's volume.

GROVE, G. *Beethoven, Schubert, Mendelssohn*. Macmillan, 1951. 25s.

Grove's famous articles, taken from his equally famous *Dictionary of Music and Musicians* (they are replaced by new contributions in the 1954 edition), reprinted with a preface by Eric Blom.

— *Beethoven and his Nine Symphonies*. Novello, 1896. 21s.

HAMBURGER, M., ed. *A Selection of Beethoven's Letters, Journals and Conversations*. Thames & Hudson, 1951. 21s.

Hector Berlioz

WOTTON, T. *Hector Berlioz*. O.U.P., 1935.

William Byrd

FELLOWES, E. H. *William Byrd*. 2nd edn. O.U.P., 1948. 25s.

A book about the life and works of one of our greatest composers by an author who did splendid pioneer work for Tudor music.

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Benjamin Britten

WHITE, E. W. *Benjamin Britten*. Boosey & Hawkes, 1954. 14s.

MITCHELL, D., and KELLER, H. *Benjamin Britten*. Rockcliff, 1954.
New edition in preparation.

The first of these books is a short sketch of the composer's life and work; the second, to which both editors, as well as other authors, contribute, is a full-length—and sometimes over adulatory—study. Both books are illustrated and contain musical examples.

Frederic Chopin

CORTOT, A. D. *In Search of Chopin*. Nevill, 1951. 15s.

A slight book, but of special interest as coming from a great interpreter of Chopin.

WIERZYNSKI, K. *The Life and Death of Chopin*. Cassell, 1951. 21s.

A biography by one of Poland's great poets, without any romantic nonsense in it.

François Couperin

MELLERS, W. *François Couperin and the French Classical Tradition*. Dobson, 1950. 30s.

The first book on Couperin in the English language and one that will not easily be surpassed. Life and works are fully discussed. Musical examples.

Claude Debussy

MYERS, R. H. *Debussy*. Duckworth, 1948. 6s.

One of the *Great Lives* series, with an account also of the music.

Frederick Delius

FENBY, E. *Delius as I knew him*. Bell, 1936.

HUTCHINGS, A. F. *Delius*. Macmillan, 1948. 12s. 6d.

WARLOCK, P. *Frederick Delius*. New edn., Bodley Head, 1952. 15s.

The new edition of Peter Warlock's book has additions and comments by Hubert Foss. The music is more fully discussed in the volume by Professor Hutchings, and Eric Fenby provides a