

Merit Close Study' does not contain exclusively virtuosic piano parts, but a selection of works requiring expressive, colouristic and intellectual pianism from the accompanist. Some explanation for the choice of songs would have been informative.

This book is uneven in quality and suffering a major identity crisis. The honesty and conviction of the author's creation, however, is without question. His failure to write a scholarly handbook is perhaps hampered by his evidently sceptical attitude towards an analytical or academic approach to the study of piano accompaniment and his obviously considered but rather romantic belief that a piano accompaniment is 'a singular experience and ephemeral in nature' (p. 3).

This attitude, coming as it does at the beginning of 371 pages suggesting quite the opposite, is revealed on several occasions throughout the book and I believe could be very misleading for a young pianist hoping to work with singers. A craft it may not be, but hard work it certainly is. In Mr Wilson's own words, 'pianists do not become good accompanists overnight' (p. 3). They do, however, need guidance from expert and experienced teachers to begin to understand the many complex facets of the art form. In this case, an opportunity has been lost, but a wealth of knowledge, experience and wisdom has been shared and for this the author deserves our appreciation and gratitude.

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Phillip D. Crabtree and Donald H. Foster.

Sourcebook for Research in Music.

Bloomington: Indiana University Press, 1993 (pb 1999).

ISBN 0 253 21323 1. xiii + 236pp., pb. indexes.

Avery T. Sharp and James Michael Floyd.

Choral Music: A Research and Information Guide.

New York & London: Routledge, 2002.

ISBN 0 8240 5944 1. xiv + 318pp., hb. indexes.

AUS\$169 (Palgrave Macmillan)

Crabtree and Foster's *Sourcebook for Research in Music* is now ten years old, so it was hoped that the paperback edition that arrived in Australia in 2000 would be somewhat updated. Unfortunately, it is merely a reprint of the original in a cheaper binding (although E-Bay still converts its US price to over sixty Australian dollars) and thus fails to rectify any of its original shortcomings. Indeed, the preface states that the 'past decade or so has witnessed an extraordinary expansion of the materials of music, and the field is growing ever more rapidly.' All the more reason, surely, for at least the addition of some new entries before any reprinting. Nonetheless, as a serious and more accessible successor to the great pioneering music bibliographies of the 1960s—*Introduction to Music Research* by Ruth Watanabe (Prentice-Hall, 1967) and *Music Reference and Research Materials: An Annotated Bibliography* by Vincent H. Duckles (Schirmer, 1964; 5th ed., with Ida Reed, 1997)—it still affords the graduate student, at whom it seems to be aimed, a solid coverage of the available printed resources in music.

The compilers are at pains to point out that their volume is not comprehensive, nor could it ever be, but it does seem to be overly US-centric, even given its stated concentration on English-language publications. John Wagstaff's review of the original printing (*Music & Letters* 76.2 (May 1995): 274–5) noted that the section 'Biographies of Composers in English' (pp. 133–43) contained four entries for Beethoven but five for Charles Ives. (There is one each for Purcell, Vaughan Williams and Britten—the same number as for Copland—and none at all for Elgar.) Australia does get a mention, with both *Musicology Australia* and *Studies in Music* making the list of only twenty-nine historical musicology journals, and *Australian Journal of Music Education* heading the fourteen music education titles.

The work is set out in eight large chapters (1. Introduction; 2. Basic Bibliographies; 3. Area References; 4. Dictionaries; 5. Historical Sources; 6. Journals; 7. Editions; 8. Miscellaneous Guides), each with many sub-categories that make the listings easily comprehensible. Each section is prefaced by a short introduction that serves to describe and evaluate the items that follow, and thus individual annotations are dispensed with. The first chapter also includes lists of common bibliographic terms, in English, German and French, and an overview of the Library of Congress classification system, all of which contain useful information for the novice research student.

Sharp and Floyd's *Choral Music: A Research and Information Guide* serves a very similar purpose and is conceived in a very similar mould to that of the *Sourcebook*. It is cast in eight chapters: 1. Works of general music reference, 2. Choral music reference, 3. Periodicals, 4. Choral technique, 5. Surveys of choral music, 6. Studies of choral genres, 7. Composers, and 8. Web sites. In all, there are 513 items listed, although many of these are composite titles containing many individual items within them, such as the eighty-three volumes of Greenwood Press's *Bio-Bibliographies in Music* series that began in 1984 and which all appear as item 451. Each item is provided with an annotation—some of which are quite extensive—generally indicating the coverage and scope of the work, although infrequently there are evaluations such as 'extensive' or 'excellent.' In one case, a work is described as a 'brief, rather unusual compilation.'

The same criticism of an overly United States emphasis can also be levelled at this volume. Were the work to be sub-titled 'An American Research and Information Guide,' I would have little complaint, but the title simply says Choral Music, and I expected a far more even coverage of non-US works. The Australian National Choral Association (ANCA) was formed in 1990, and existed for many years before that as separate chorister and conductor associations. Its journal, *Sing Out*, is now approaching twenty years of publication and covers the activities of over two hundred choir across the country. ANCA is a member of the International Federation for Choral Music (IFCM) and, while I am the first to acknowledge that Australia is not necessarily at the forefront of global choral activity, having staged the triennial International Federation for Choral Music (IFCM) World Symposium in 1996, and produced many award-winning choirs and choral compositions, it is not an insignificant player. All this is preamble to the point that Sharp and Floyd have included a list of choral and church periodicals in their Chapter 3 that has a scant thirteen items, only two of which, *Choir & Organ* and *Church Music Quarterly* (both from England) come from outside the United States.

Almost half of the book is devoted to the excellent indexes to authors, titles and subjects. Here *Choral Music* is vastly superior to the *Sourcebook*, which appears to think that its clear

order obviates the need for a subject index. Sharp and Floyd have provided a model subject index in which references are to item numbers, not pages, and thus easily updateable in any future format of the book. The author index, too, is exemplary, including (unlike Crabtree and Foster) all corporate authors as well.

The layout of the entire volume is clear and uncluttered, with complete citations including ISBN and Library of Congress classification. Chapter 2, 'Choral Music Reference,' begins with a short list of dictionaries specifically related to choral music before moving to bibliographies, which are subdivided by type and subject such as Senior High School Choirs, Music for Women's Choirs, Choral Music with Dance, Choral Settings of Hebrew Texts, Works with Harp Accompaniment, Multicultural Music and Roman Catholic Church Music. The chapter concludes with lists of discographies and of works containing translations. The chapters on choral technique (divided up by type of choir), surveys of choral music (divided geographically and by religion or demonination), and of choral genres (such as anthem, carol, madrigal, oratorio, Requiem and Te Deum), are the real heart of the work, and, as one would hope, gather together many disparate and unusual entries that would prove difficult to assemble for the average reader.

The preface states that 'dissertations on narrow topics (e.g. a single composer or a single choralwork) were excluded.' This is unfortunate, as this is precisely the sort of detail that I would have liked to have seen listed, and which is often the most difficult information to find. Thus Richard Hadley's PhD thesis (University of Iowa, 1972), 'The published choral music of Ulysses Simpson Kay, 1943 to 1968,' is not listed, even though his much more general bio-bibliography of Kay is. Similarly, seemingly relevant and useful US theses such as Paul Strassler's 'Hymns for the church year, magnificats, and other sacred choral works of Diego Ortiz' (PhD thesis, University of North Carolina, 1966), Lou Mize's 'A study of selected choral settings of Walt Whitman poems' (PhD thesis, Florida State University, 1967), and Dorothy Lincoln's 'Musical analysis and stylistic interpretation of five French choral works by Francis Poulenc' (EdD thesis, Arizona State University, 1973)—theses now admittedly quite old, but chosen almost at random to make the point—are omitted from this volume.

This is all the more frustrating when there is a chapter entitled 'Studies of Individual Composers and Works' that lists nine general items (including a couple of dissertations that cover the works of more than one composer), followed by very brief lists dealing with the choral music of Bach (15 items), Beethoven (1), Brahms (2), Byrd (1), Handel (4), Haydn (2), Mendelssohn (1), Palestrina (1), Purcell (1) and Tippett (1). (This last is a very odd inclusion, until one realises that it is just there because they could find nowhere better to leave it.) While I acknowledge that it is beyond the limits set by the authors, surely it would have been more useful, comprehensive and worthwhile to include works such as the theses above, or the two doctoral dissertations on the choral work of Jean Berger, widely regarded as one of the finest choral composers working in the United States during the twentieth century, than to repeat a few simplistic and clearly tip-of-the-iceberg citations for only ten, admittedly great composers, and of works that can be found easily in any library catalogue. The Bach entry does not even list the relatively recent booklet by John Butt (ed.), *The Sacred Choral Music of J.S. Bach: A Handbook* (Brewster, Mass.: Paraclete Press, 1997.)

For the serious researcher on choral music, this book is unlikely to hold much that is new. It is excellent in codifying some of the available resources, and a valuable tool for identifying

which bibliography might be most useful to a particular project. Unfortunately, *Choral Music's* scale does not permit it to include histories of individual choral bodies, of which I am sure there are at least several hundred available in the US alone; in this regard, the work sticks strictly to its coverage of the music and not the performers. As much of the repertoire is European, some of the guides to repertoire are useful outside the United States. For the rest, it is just too introspective to provide the researcher of topics outside America with much that is of interest, even given that the vast majority of serious work in choral studies takes place there. Its exclusions limit the book's usefulness for all but mainstream background research. What it has set out to do is presented immaculately; what it could have done leaves one feeling that \$200 could be better used to do one's own literature search.

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