

Music-Survey (1947-1952)

The *Music-Survey* was published from Autumn 1947 to June 1952. This RIPM publication deals both with the journal's initial six issues, volume one,¹ published from 1947 to 1949, and with the New Series² published from 1949 to 1952.³ The latter is generally recognized as an invaluable source of information on music and musical life in post-war Britain. The first issue was titled *Music-Journal* but the name was changed to *Music-Survey*⁴ when it was discovered that the official organ of the Incorporated Society of Musicians was titled *A Music Journal*.

Volume one was edited solely by Donald Mitchell; the New Series was published under the joint editorship of Donald Mitchell and Hans Keller. The former was published in an 18 x 24 cm format, the latter in a smaller format (14 x 22 cm) as if to distinguish clearly the two publications.⁵ Both Mitchell and Keller, who were young men in their twenties when they began collaborating, shared several goals, namely, to create a music journal that expressed musical opinions and tastes markedly different from those in the contemporary press, and, to recognize the significance of twelve-tone music.⁶ Moreover, they wished to express their positions in a manner that would reverberate within the musical community, using polemical arguments as a tool for achieving their aims.

The *Music-Survey* was published quarterly⁷ with issues that varied in size from 20 pages (its first number) to 76 pages. The journal's maximum print run was one thousand copies; its minimum was five hundred. Its distribution, to quote Mitchell, "was all done by ourselves. I can remember addressing envelopes, sticking on stamps and delivering the new issue to the local Post Office . . . with some help from outside—friends, relatives, and so on."⁸ At the time Mitchell was teaching at the Oakfield School, a prep school in South London. The school's headmaster, W. W. Livingston,⁹ soon became an

¹ While a volume number is not assigned to the journal's first four issues, a volume number is assigned to issues five and six. In the Calendar, a volume number appears in brackets introducing issues one through four. Volume two corresponds to the beginning of the New Series.

² So called by Faber Music in its reprint [*Music-Survey: New Series 1949-1952* by Faber Music in association with Faber & Faber (London, 1981)].

³ Vol. II, no. 1 to Vol. IV, no. 3.

⁴ The hyphen between Music and Survey was removed in the second issue of Volume II.

⁵ Moreover, it is of interest to note that only the New Series was reprinted.

⁶ Matyas Seiber, "Composing with Twelve Notes," *Music-Survey* IV, no. 3 (June 1952): 472-89; and Luigi Dallapiccola, "On the Twelve-note Road," *Music-Survey* IV, no. 1 (October 1951): 318-32.

⁷ Vol. I contains six issues: Autumn 1947, Winter 1948, May 1948, September 1948, [Winter] 1949, [Spring] 1949. Vol. II contains four issues: [Summer] 1949, Autumn 1949, Winter 1950 and Spring 1950; Vol. III contains four issues: Summer 1950, December 1950, March 1951, and June 1951; and, Vol. IV contains three issues: October 1951, February 1952, and June 1952.

⁸ Donald Mitchell in: "Preface in the Form of a Dialogue with Donald Mitchell and Hans Keller" to the reprint of *Music-Survey, New Series 1949-1952* (London, 1981): v-xix.

⁹ Beginning with Vol. I, no. 6 the names of Kathleen Livingston, William W. Livingston and Donald Mitchell are printed on the title pages, beneath the title *Music-Survey*.

enthusiastic supporter of the enterprise and underwrote the journal's printing bills. Only volume I, no. 6 and volume II, nos. 1-4 contain a note referring to the journal's printer: "Published for *Music-Survey* by Newman Wolsey, Publishers, 244, High Holborn, W.C.1." All issues contain a notice requesting that readers address editorial correspondence and/or all inquiries to the address of the Oakfield School (West Dulwich, London, S.E. 21). Subsequently, the New Series was reprinted by Faber & Faber in 1981.¹⁰

Donald Mitchell (b. 1925), the well-known English writer on music and music critic was, as a young man, quite concerned about what he viewed as "the awful parochialism of English musical life [and] the complacent provinciality of the opinion-makers."¹¹ His response to these circumstances was a strong desire "to bring to the notice of readers those composers who I felt were neglected or cold-shouldered in England, or to whom the English were indifferent."¹² Among these were Pfitzner, Reger, Schoenberg and Mahler.

From 1953 to 1957 Mitchell wrote for *The Musical Times*, and from 1958 to 1962 he edited *Tempo*. He also wrote for the *Daily Telegraph* (1959-1964) and was music critic for *The Listener* (1964). In 1958 he became head of the music department of Faber & Faber. In 1964 he founded Faber Music, first acting as its managing director and later as its president from 1988-1995. In 1977 he received a doctorate from Southampton University with a dissertation on Mahler. In addition to his well-known studies on this composer,¹³ Mitchell's books include *Benjamin Britten*¹⁴ (co-edited with Hans Keller), *The Language of Modern Music*,¹⁵ an annotated edition of Alma Mahler's *Memories and Letters*,¹⁶ and *Britten and Auden in the Thirties*.¹⁷ In 1995 he helped organize the Mahler-Fest in Amsterdam and edited *Gustav Mahler: The World Listens*, the festival's extensive program book that contains many essays on Mahler and his works.¹⁸ For volume one of *Music-Survey* Mitchell wrote two editorials,¹⁹ twenty-six reviews and one

¹⁰ See above, footnote 2.

¹¹ Donald Mitchell, "Preface," op. cit.

¹² Ibid.

¹³ Donald Mitchell, *Gustav Mahler: The Early Years* (London, 1958); *Gustav Mahler: The Wunderhorn Years* (London, 1975); *Gustav Mahler: Songs and Symphonies of Life and Death* (London, 1985).

¹⁴ Donald Mitchell and Hans Keller, eds., *Benjamin Britten: a Commentary on his Works from a Group of Specialists* (London, 1952).

¹⁵ Donald Mitchell, *The Language of Modern Music* (London, 1963).

¹⁶ Alma Mahler, *Gustav Mahler: Memories and Letters*, edited and annotated by Donald Mitchell (New York, 1969).

¹⁷ Donald Mitchell, *Britten and Auden in the Thirties: the Year 1936* (London, 1981).

¹⁸ Donald Mitchell ed., *Gustav Mahler: The World Listens* (Amsterdam, 1995).

¹⁹ Donald Mitchell. "Editorial: Nietzsche, Wagner and Newman," *Music-Survey* [I], no. 2 (Winter 1948): 21-22. This editorial elicited a very critical letter to the editor from A. Rosenthal, accusing Mitchell of being ignorant of the subject. See *Music-Survey* [I], no. 3 (May 1948): 62-63.

article,²⁰ and, for the New Series about thirty reviews and seven articles, four about compositions by Britten,²¹ two dealing with Schoenberg,²² and one on Strauss's *Ariadne auf Naxos*.²³

Certainly one of the most remarkable commentators on music of his day, Hans Keller (1919-1985) was born in Vienna. He fled to England in 1938 where he became active in London's musical life. He performed in various orchestras as violist and violinist, and in string quartets as violist. In 1949 he contributed to *The Music Review* and also became the co-editor of the *Music-Survey*, New Series. Keller's motivation to accept this challenge was similar to that of Mitchell's, namely, to defend "great or substantial composers whom our musical world neglected . . . There was Schoenberg on the one hand and . . . Britten on the other."²⁴ Keller also held a position as advisor to the British Film Institute and, with Mitchell, edited and contributed to *Benjamin Britten: a Commentary on his Works from a Group of Specialists*.²⁵ Keller also translated opera librettos and writings on music.²⁶ For *Music-Survey* he wrote about forty-six reviews of books, new music, concerts and performances of operas. Of particular interest are his articles on film music in the column of the same name. Other noteworthy contributions include seven articles dealing with Schoenberg²⁷ and Britten.²⁸ Throughout, his writings demonstrate great erudition.

The journal's Editorial Board was composed of highly regarded musicologists, musicians and writers about music, and included at various times:²⁹ Robert Donington, E. D.

²⁰ Donald Mitchell, "Music and the Literature of Childhood," *Music-Survey* [I], no. 4 (September 1948): 108-11.

²¹ Donald Mitchell, "Let's Make an Opera, Op. 45," *Music-Survey* II, no. 2 (Autumn 1950): 86-88; "A Note on *St. Nicholas*: Some Points of Britten's Style," *Music-Survey* II, no. 4 (Spring 1950): 220-26; "A Note on the 'Flower Aria' and 'Passacaglia' in *Lucretia*," *Music-Survey* III, no. 4 (June 1951): 276-77. Mitchell was Britten's publisher and became an executor of Britten's estate.

²² Donald Mitchell, "The Genius. The *Gurrelieder*," *Music-Survey* IV, no. 1 (October 1951): 316-17.

²³ Donald Mitchell, "An After-note on Strauss' *Ariadne auf Naxos*," *Music-Survey* III, no. 2 (December 1950): 123-24.

²⁴ Hans Keller in: "Preface in the Form of a Dialogue with Donald Mitchell and Hans Keller" to the reprint of *Music-Survey*, New Series 1949-1952 (London, 1981): v-xix.

²⁵ Hans Keller, "Peter Grimes: the Story, the Music not Excluded" in *Benjamin Britten: a Commentary on his Works from a Group of Specialists* (London, 1952): 111-31.

²⁶ The German libretto of Britten's version of *The Beggar's Opera*, and the English translation of *The Memoirs of Carl Flesch*.

²⁷ Hans Keller, "Schoenberg and the Men of the Press," *Music-Survey* III, no. 3 (March 1951): 160-68.

²⁸ Hans Keller, "Britten: Thematic Relations and the 'Mad' Interlude's Fifth's Motif," *Music-Survey* IV, no. 1 (October 1951): 332-34; "Resistances to Britten's Music: Their Psychology," *Music-Survey* II, no. 4 (Spring 1950): 227-36.

²⁹ Mitchell alone edited Vol. I, no. 1 (Autumn 1947). Beginning with Vol. I, no. 2 he was assisted by C. H. Stepan, who was in nos. 5 and 6 named associate editor. In Vol. I, no. 5 an Editorial Board was named comprising E. D. Mackerness, H. B. Raynor, Denis W. Stevens and Ralph Wood, with Hans Keller joining for Vol. I, no. 6. In Vol. II, no. 1 (1949) Robert Donington was added to the board, and Stepan's associate editorship changed into editorial board membership. Hans Keller was appointed editor. In 1950 (Vol. II, no.

Mackerness, H. B. Raynor, C. H. Stepan, Denis W. Stevens, Ralph Wood, Paul Hamburger, Charles Stuart, Denis Dobson, and Hans F. Redlich.³⁰

Each issue begins with a table of contents and is generally followed by an editorial. In volume one these are more like short articles; in the New Series these are, for the most part, about the contents of the current and forthcoming issues.³¹ Although no obituaries are found in volume one, in the New Series, obituaries (e.g., Richard Strauss, Alfred Loewenberg, Kurt Weill, George Bernard Shaw, E. J. Moeran, Dinu Lipatti, and Arnold Schoenberg) occasionally follow the editorials. The principal articles, which appear thereafter, deal with a wide variety of subjects ranging from biographies³² to analyses of specific compositions,³³ to more contemplative subjects dealing with twelve-tone music.³⁴ Each issue contains from three to nine principal articles, comprising from a third to over half of its contents.³⁵ These are in case of the New Series, followed by shorter articles, treating, for example, "Musical Life in Australia,"³⁶ "Opera in Italy,"³⁷ and "Aspects of American Musical Life."³⁸

The articles are followed by a number of titled columns, which appear irregularly. Most contain reviews of newly-published scores, concerts of new music and first performances of post-war compositions. Sometimes, especially in the New Series the reviews were rather severe. For example, in Keller's review of *Tristan und Isolde* one reads:

3) Paul Hamburger replaced C. H. Stepan. In 1950 (Vol. II, no. 4) Charles Stuart and Denis Dobson joined the Editorial Board. In 1951 (Vol. III, no. 3) Hans F. Redlich also joined the Editorial Board, but left the next 1951 issue (Vol. III, no. 4) after a disagreement. In 1951 (Vol. IV, no. 1) Denis W. Stevens left the Board. In 1952 (Vol. IV, no. 2) only Robert Donington, Paul Hamburger, Denis Dobson and Charles Stuart remained as Board members. The last issue (Vol. IV, no. 3) does not include an Editorial Board list.

³⁰Redlich's name first appears as a Board member in 1951 (Vol. III, no. 3). However, after a disagreement he quickly resigned and his name does not figure as a board member in the following issue, Vol. III, no. 4 (June 1951). See Hans F. Redlich, "Dear Mitchell and Keller" [Letter of resignation from the Editorial Board in consequence of a report titled "*Les Troyens* à Oxford" by Denis Stevens], *Music-Survey* III, no. 4 (June 1951): 306.

³¹For exceptions to this rule see: Hans Keller, "Editorial: On Musical Understanding," *Music-Survey* II, no. 1 (1949): 6-8; Donald Mitchell and Hans Keller, "Editorial" [Comment on Dallapiccola's article "Notes on the Statue Scene in *Don Giovanni*"], *Music-Survey* III, no. 3 (March 1951): 152-53; and "A Bedside Editorial for the BBC," *Music-Survey* IV, no. 3 (June 1952): 448-49.

³²Arnold Cooke, "Paul Hindemith (I)," *Music-Survey* II, no. 1 (1949): 8-14 and "Paul Hindemith (II)," II, no. 2 (Autumn 1949): 80-83.

³³Donald Mitchell, "More Off than On *Billy Budd*," *Music-Survey* IV, no. 2 (February 1952): 386-408; Hans F. Redlich, "Bruckner's Forgotten Symphony 'No. 0'," *Music-Survey* II, no. 1 (1949): 14-20.

³⁴Matyas Seiber, "Composing with Twelve Notes," *Music-Survey* IV, no. 3 (June 1952): 472-89; and Luigi Dallapiccola, "On the Twelve-note Road," *Music-Survey* IV, no. 1 (October 1951): 318-32.

³⁵The exception is the last issue which consists almost completely of articles.

³⁶Curt Prerauer, "Musical Life in Australia," *Music-Survey* II, no. 3 (Winter 1950): 183-85.

³⁷Cynthia Jolly, "Opera in Italy," *Music-Survey* II, no. 4 (Spring 1950): 253-54.

³⁸Eric Mackerness, "Aspects of American Musical Life," *Music-Survey* II, no. 2 (Autumn 1949): 91-94.

The males of the Covent Garden Opera Chorus hardly emitted anything that could by any stretch of the term be described as a note, and an eminently intellectual section of the audience hardly said anything that betrayed recognition of a masterpiece: we suggest that next year there should be No Admission for Idiots.³⁹

In another Keller example dealing with two performances of the Brahms German Requiem one reads: "One good performance is better than two bad: these two were worse than none at all."⁴⁰ Mitchell's review of Douglas Turnell's *Harmony for Listeners* contains the following:

Mister Turnell's few lines on the modes are worse than useless, particularly as far as his listener is concerned, since he fails to give any clear indication, and no concrete examples, of the features that distinguish for an attentive ear a mode from the major/minor scale.⁴¹

And, Denis Stevens wrote these rather sharp remarks:

What if conductors, who (though conducting be not their *métier*) persist in conducting? *Injussi nunquam desistant*. If Professor Westrup is to continue as conductor of the Opera Club, thus depriving undergraduates of much-needed experience in the noble art, I look forward to the day when Sir Thomas Beecham (sometime of Wadham College) is appointed conductor-in-chief of choral, orchestral, and operatic functions within the bounds of the University.⁴²

In fact, remarks such as these in this review led Hans F. Redlich to resign from the journal's Editorial Board.⁴³

The large number of reviews of music by British post-war composers—like the half forgotten Leighton Lucas and Robin Milford and the better known figures such as Humphrey Searle, William Alwyn, Michael Tippett and Alan Rawsthorne—make this journal an interesting and extremely important documentary resource.

In volume one, one notes a gradual increase in the number of review columns that slowly expands to deal with a variety of musical performances and publications: issue no. 1 contains only a Book Reviews rubric, issues nos. 2, 3 and 4 add a New Music and

³⁹ Hans Keller, "Tristan, 29th June, 1950," *Music-Survey* III, no. 2 (Summer 1950): 74-75.

⁴⁰ Hans Keller, "Two Brahms Requiems at the Albert Hall," *Music-Survey* II, no. 1 (1949): 53.

⁴¹ Donald Mitchell, "Harmony for Listeners by Douglas Turnell," *Music-Survey* III, no. 1 (Summer 1950): 58-59.

⁴² Denis Stevens, "Les Troyens à Oxford," *Music-Survey* III, no. 3 (Winter 1950): 213.

⁴³ Hans F. Redlich, "Dear Mitchell and Keller" [Letter of resignation from the Editorial Board resulting from Denis Stevens's report about "Les Troyens à Oxford"], *Music-Survey* III, no. 4 (June 1951): 306.

Concerts column, issue no. 5 adds Music by Radio, Opera and Gramophone Records columns, and in issue no. 6 a Film Music column appears for the first time.

The most frequently encountered columns in the New Series are titled Film Music, Schoenberg, Reviews of Music, Book Reviews, Concerts and/or Opera, Gramophone Records, and Correspondence. Often written by Hans Keller, the Film Music column treats a number of noteworthy scores including *Louisiana Story*, *Alexander Nevsky*, *Night Mail*, *Sunday in August*, *La Vie commence demain*, and *Harry Lime*. The Schoenberg column focuses attention on performances of the composer's works and represents a concerted effort to make them better known. Reviews of Music, at times titled New Music, deals with newly-published scores. The Book Reviews column deals with a large number of volumes, each treated in from roughly one to three paragraphs. The Concerts and/or Opera columns focus on concerts for the most part in London (Albert Hall, Chelsea Town Hall, and Wigmore Hall), Liverpool and Manchester; and, operas performed mostly at Covent Garden and Sadler's Wells. The Gramophone Records column offers reviews not only of performances but also of the technical qualities of recordings (e.g., distortion in 78 RPM recordings). The Correspondence column contains mostly readers' reactions to articles and reviews.

Less frequently appearing are the columns Periodicals from Abroad, Festivals, and Radio (at times titled Third Programme). Periodicals from Abroad reports both on the general nature of several periodicals—including *Melos*, *Das Musikleben*, *Die Musikforschung*, *Musica*, *Musik und Gesellschaft*, and *Schweizerische Musikzeitung*—and, on the contents of specific issues of, for example, *Contrepoints*, *La Rassegna musicale*, *Chord and Discord*, *The Music Review*. The Festivals column treats activities in Cheltenham, Frankfurt, Edinburgh, Aldeburgh, Leeds, Chester, Salzburg, Glyndebourne, Florence and Bayreuth, as well as the festivals of the International Society for Contemporary Music held in different locations. The column Radio (or Third Programme) reports on broadcasts of the Third Programme, the well-known BBC music and culture radio station.

In all, forty-four of the fifty-four principal articles in the journal's New Series deal with twentieth-century subjects, and, most notably, the works of composers Paul Hindemith, Wilfrid Mellers, Benjamin Britten, Igor Stravinsky, Vincent d'Indy, Arnold Schoenberg, Edward Elgar, Richard Arnell, Lennox Berkeley, Benjamin Frankel, Bernard van Dieren, William Wordsworth, André Casanova, Luigi Dallapiccola, Arnold Cooke, Matyas Seiber and Constant Lambert. In the first volume there are twenty-two principal articles of which fourteen treat twentieth-century subjects, among them: Hans Pfitzner,⁴⁴ Gustav

⁴⁴ Harold Truscott, "The Importance of Hans Pfitzner. I. The *Palestrina* Preludes," *Music-Survey* [I], no. 1 (Autumn 1947): 13-15; "The Importance of Hans Pfitzner. II," *Music-Survey* [I], no. 2 (Winter 1948): 37-42.

Mahler, Max Reger, Albert Roussel, Arnold Schoenberg,⁴⁵ Humphrey Searle, and Jean Sibelius.

There are also two special issues, one devoted to Britten (Vol. II, no. 4), and one to Schoenberg (Vol. IV, no. 3). The Britten issue contains articles discussing his *St. Nicholas cantata*⁴⁶ by Donald Mitchell, operatic style⁴⁷ by Hans Redlich, Sinfonietta⁴⁸ by Harold Truscott, film music for *Night Mail*⁴⁹ by Hans Keller, style of composition⁵⁰ by Charles Stuart, and the children's opera *The Little Sweep*⁵¹ reviewed by children. Britten himself contributed an article on the *Spring Symphony*⁵² and Hans Keller described the psychology of the people who resist Britten's music.⁵³

The Schoenberg issue opens with a highly critical editorial about the BBC's Schoenberg series on the Third Programme, and contains unpublished letters from Schoenberg to Mrs. Marietta Werndorf, Erwin Stein, Oscar Adler, Hans Keller and Humphrey Searle. This issue also contains an article about composing with twelve notes by Matyas Seiber⁵⁴ and another about composing with a group of six tones by O. W. Neighbour.⁵⁵

The principal contributors to the journal include Denis Stevens, Hans Redlich, Paul Hamburger and Robert Donington. Other less frequent contributors include Humphrey Searle, Luigi Dallapiccola, Arnold Cooke, A. E. F. Dickinson, Matyas Seiber, Eric D. Mackerness, E. H. W. Meyerstein, Harold Truscott, Wilfrid Mellers, and Norman Demuth.

Born in 1922, Denis Stevens studied music at Jesus College in Oxford. A specialist in early music and a performer (violinist, violist and conductor), he worked for the BBC as program planner and producer, and held a number of appointments as professor of music. He is the author of several books including *Tudor Church Music*,⁵⁶ and the editor of the

⁴⁵ Dika Newlin, "Schönberg in America, 1933-1948. Retrospect and Prospect," *Music-Survey* I, no. 5 (1949): 128-31; and I, no. 6 (1949): 185-89.

⁴⁶ Donald Mitchell, "A Note on *St. Nicholas*: Some Points of Britten's Style," *Music-Survey* II, no. 4 (Spring 1950): 220-26.

⁴⁷ Hans F. Redlich, "The Significance of Britten's Operatic Style," *Music-Survey* II, no. 4 (Spring 1950): 240-45.

⁴⁸ Harold Truscott, "Britten's Sinfonietta in D minor, op. 1," *Music-Survey* II, no. 4 (Spring 1950): 246.

⁴⁹ Hans Keller, "Film Music. Britten," *Music-Survey* II, no. 4 (Spring 1950): 250-51.

⁵⁰ Charles Stuart, "Britten 'the Eclectic'," *Music-Survey* II, no. 4 (Spring 1950): 247-50.

⁵¹ Elizabeth Mullen, Nora and Ena Franey, "A Children's Symposium on Britten's Children's Opera," *Music-Survey* II, no. 4 (Spring 1950): 237-40.

⁵² Benjamin Britten, "A Note on the *Spring Symphony*," *Music-Survey* II, no. 4 (Spring 1950): 237.

⁵³ Hans Keller, "Resistances to Britten's Music: Their Psychology," *Music-Survey* II, no. 4 (Spring 1950): 227-36.

⁵⁴ Matyas Seiber, "Composing with Twelve Notes," *Music-Survey* IV, no. 3 (June 1952): 472-89.

⁵⁵ O. W. Neighbour, "Dodecaphony in Schoenberg's String Trio," *Music-Survey* IV, no. 3 (June 1952): 489-90.

⁵⁶ Denis Stevens, *Tudor Church Music* (New York, 1955).

critical editions of the works of Tallis⁵⁷ and Monteverdi,⁵⁸ and *The Mulliner Book*.⁵⁹ For *Music-Survey* Stevens wrote about twenty reviews, an article about a part-book,⁶⁰ a note on Bartók's Viola Concerto⁶¹ and a biographical sketch of Thomas Roseingrave.⁶²

Hans Ferdinand Redlich (1903-1968), British musicologist and conductor, was born in Vienna. He studied musicology and Germanic studies at the universities of Vienna, Munich and Frankfurt, piano with Paul Weingarten, and composition with Carl Orff. He was also chorus *repetiteur* at the Städtische Oper in Berlin and opera conductor and rehearsal leader at the Stadt-Theater in Mainz. Redlich fled to England in 1939 and took British citizenship in 1947. He taught music in Edinburgh and Manchester and was general editor of the Eulenburg miniature scores series. Redlich contributed to many important music periodicals and is the author of books on Mahler,⁶³ Monteverdi⁶⁴ and Alban Berg,⁶⁵ as well as practical and critical editions of works by Handel.⁶⁶ For *Music-Survey* he contributed reviews and articles dealing with the works of Bruckner,⁶⁷ Pfitzner,⁶⁸ Lennox Berkeley,⁶⁹ Britten,⁷⁰ and Richard Strauss.⁷¹

Paul Hamburger (b. 1920) also came from Vienna to the United Kingdom where he made his reputation as a pianist. He worked mainly as an accompanist and chamber music player, piano teacher and writer. He was also staff accompanist for the BBC and a music producer. Hamburger contributed thirty-four reviews and several articles to *Music-*

⁵⁷ *Thomas Tallis: Complete Keyboard Works* (London, 1953).

⁵⁸ *Claudio Monteverdi: Vespers of 1610* (London, 1961); *Combattimento di Tancredi e Clorinda* (London, 1962); *L'Orfeo: favola in musica* (London, 1967); *Magnificat* (London, 1969) [with J. Steele].

⁵⁹ *The Mulliner Book*, *Musica Britannica* I (1951).

⁶⁰ Denis Stevens, "A Part-Book in the Public Record Office," *Music-Survey* II, no. 3 (Winter 1950): 160-70.

⁶¹ Denis Stevens, "A Note on Bartók's Viola Concerto," *Music-Survey* III, no. 1 (Summer 1950): 26-27.

⁶² Denis Stevens, "Thomas Roseingrave. Preface to an Unpublished Edition," *Music-Survey* III, no. 4 (June 1951): 232-33.

⁶³ Hans F. Redlich, *Gustav Mahler: eine Erkenntnis* (Nuremberg, 1929); *Bruckner and Mahler* (London, 1955).

⁶⁴ Hans F. Redlich, *Claudio Monteverdi: Leben und Werk* (Olten, 1949).

⁶⁵ Hans F. Redlich, *Alban Berg: Versuch eine Würdigung* (Vienna, 1957).

⁶⁶ *Georg Friedrich Handel: Hallische Händel-Ausgabe*, iv/14: *Zwölf Concerti grossi, op. 6* (Kassel, 1961); iv/13: *Wassermusik und Feuerwerksmusik* (Kassel, 1962).

⁶⁷ Hans F. Redlich, "Bruckner's Forgotten Symphony 'No. 0'," *Music-Survey* II, no. 1 (1949): 14-20.

⁶⁸ Hans F. Redlich, "Analysis versus Inspiration: a Critical Commentary to Julius Bahle's Pamphlet *Hans Pfitzner und der geniale Mensch* (Constance, 1949)," *Music-Survey* II, no. 3 (Winter 1950): 171-75.

⁶⁹ Hans F. Redlich, "Lennox Berkeley," *Music-Survey* III, no. 4 (June 1951): 245-49.

⁷⁰ Hans F. Redlich, "The Significance of Britten's Operatic Style," *Music-Survey* II, no. 4 (Spring 1950): 240-45.

⁷¹ Hans F. Redlich, "Ariadne—Phoenix of Opera," *Music-Survey* III, no. 1 (Summer 1950): 24-26.

Survey. Among the subjects he treated were Britten⁷² (with a text written in the form of a dialogue), Thomas Mann,⁷³ William Wordsworth,⁷⁴ and Richard Arnell.⁷⁵

The English musicologist Robert Donington (1907-1990) was influenced in the course of his career by Arthur Dolmetsch.⁷⁶ A founding member of the Galpin Society, Donington taught in the USA. He edited the music magazine *The Consort* and is the author of well-known reference works on performance practice.⁷⁷ He contributed eighteen reviews and an article about consort music to *Music-Survey*.⁷⁸

Notes on the Catalog and Index

This RIPM publication is based on a copy of the six *Music-Survey* 1947-1948 issues in the collection of The Library of Congress (Washington, D.C.), and on Faber Music's reprint publication of the journal's New Series 1949-1952.⁷⁹ An examination of the original issues of the New Series in the Library of Congress revealed that the reprint omits a number of opening and closing pages, issue pages containing advertisements, and several lists containing the initials and full names of contributors.

⁷² Paul Hamburger, "Mainly about Britten," *Music-Survey* III, no. 2 (December 1950): 98-107.

⁷³ Paul Hamburger, "Thomas Mann's *Dr. Faustus*: a Contribution to the Philosophy of Music," *Music-Survey* II, no. 1 (1949): 20-24.

⁷⁴ Paul Hamburger, "A Note on William Wordsworth," *Music-Survey* III, no. 3 (March 1951): 172-75.

⁷⁵ Paul Hamburger, "Richard Arnell," *Music-Survey* III, no. 4 (June 1951): 240-45.

⁷⁶ Dolmetsch taught him to work with original instruments and the related surviving treatises. See Julie Ann Sadie, "Obituary: Robert Donington (1907-1990)," *Early Music* 18 (1990): 684-86.

⁷⁷ Among these are Robert Donington, *The Interpretation of Early Music* (London, 1963); *A Performer's Guide to Baroque Music* (London, 1973).

⁷⁸ Robert Donington, "The English Contribution to the Growth of Chamber Music," *Music-Survey* IV, no. 1 (October 1951): 334-43.

⁷⁹ Faber Music in association with Faber & Faber (London, 1981). The reprint contains an interesting and new "Preface in the Form of a Dialogue with Donald Mitchell and Hans Keller," with as interlocutor Patrick Carnegie; and, an index, compiled by Terence A. Miller, dealing with the New Series.