

Brio

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

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All other correspondence should be sent to W. H. Stock, The Royal Academy of Music Library, Marylebone Road, London, N. W. 1.

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of the
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A Message from Vladimir Fédorov

PRESIDENT OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

C'est avec une très grande joie, exempte de toute arrière pensée et de toute méfiance, que le Président en exercice de l'A.I.B.M. et le rédacteur, hélas permanent, des FONTES, salue notre nouveau confrère, le BRIO de nos amis anglais.

L'A.I.B.M. et son organe international, les FONTES, ne sont, ne doivent être qu'un lieu de rencontres. Les bibliothécaires de musique de tous pays, de toutes catégories, de toutes tendances s'y rassemblent, s'encouragent mutuellement, s'entraident, examinent ensemble des problèmes difficiles, préparent un avenir commun meilleur, aplanissent les voies pour une entente et une collaboration internationales plus fraternelles.

Mais la vie de tous les jours, le travail courant, avec leurs tâches, leurs joies et leurs découvertes, se passent à l'intérieur de chacun de nos groupes nationaux, entre collègues de la même bibliothèque, de la même ville, du même pays. Le coude-à-coude est leur force, et, quelque fois, leur raison d'être. Qu'une revue bien à eux, capable d'examiner leurs cas propres, trouver des solutions à leurs difficultés particulières, leur serve de stimulant. Leurs collègues "d'ailleurs," la grande famille de l'A.I.B.M. ne peuvent qu'en profiter. Ils souhaitent tous, j'en suis sûr, comme je le fais moi-même, un très brillant début et une très longue existence à la nouvelle revue.

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Introduction by A. Hyatt King

The number of periodicals devoted to the work of music libraries is so few in any language that I feel a new one needs little by way of justification beyond a brief statement of its aims and affiliations. The United Kingdom Branch of the International Association of Music Libraries was inaugurated in March 1953, barely two years after its parent body came into formal existence at the Paris Congress of July 1951. In recent years our Branch membership has remained between 140 and 150—the largest of any country, except the United States. In the United Kingdom, which is so rich in music libraries, we have had, and still have, a notable variety of members, representing many different types of professional interests. This has been fairly reflected in our meetings and other activities during the last ten years.

But meetings alone, especially when concentrated in the London area as many have had to be, are scarcely enough to keep a Branch of a large Association in a flourishing state. A journal is needed to provide a tangible link between its members and a forum for their ideas and experiences. When the Branch held a week-end conference at Birmingham in April 1963, the committee put to the annual general meeting a resolution that a journal be published. It was unanimously accepted, and the first issue of BRIO is the result.

As President of the United Kingdom Branch, and as a Past President of the International Association of Music Libraries, it gives me great pleasure to write this introduction. The Branch Committee is convinced that our present membership can be substantially increased. Members can help by showing BRIO to their friends in the profession and to those outside it, in the world of music at large. Anyone who is a music librarian, part-time or whole time, but is not yet a member, will be assured of a warm welcome, as will also anyone who is a student librarian. Again, there may well be people who use music libraries regularly (as more and more are doing) and also would like to know more of our work. They too would be most welcome as members.

I should like to emphasise that BRIO is in no sense in competition with FONTES ARTIS MUSICAË, the international journal of the Association, but is, rather, complementary to it. I am sure that by aiming to help our national group to expand and cohere it will ultimately strengthen the international body. The second issue of BRIO is planned to appear in the autumn of 1964. A provisional list of its contents is given on page 21.

The Committee and the Honorary Editor will be glad to receive suggestions for articles. We want to make BRIO lively, varied, informative, and progressive—a household word wherever music librarians meet and work. So let us have your active support, your ideas and constructive criticism, and BRIO cannot fail to live up to its name.

The Music Collections of Public Libraries in the West Midlands

C. D. BATTY

This is an account based on recent statistical and evaluative studies of the music collections of the public libraries of the West Midlands, chiefly municipal libraries, with some reference to county libraries. Names and detailed figures have not been included.*

The West Midlands area includes five counties, three large cities, several county boroughs and many smaller boroughs, one university and a number of other important academic institutions. The largest city, Birmingham, has one of the largest public library systems in the country, whose effect is necessarily felt by all the libraries in the area.

A typical West Midlands library is of medium size, serving a population of about fifty to sixty thousand, with a stock of about sixty to eighty thousand volumes, of which about two per cent (between twelve and fifteen hundred volumes) comprise the music collection. There is usually more music than books about music but most of it is piano and vocal scores of a fairly popular nature. The number of miniature scores is low—hardly ever more than two hundred. The collection of reference books, not all of which are restricted for reference only, is good if unimaginative, comprising a dozen or so standard works, and in addition there may be a special collection and perhaps a small collection of sets of parts, instrumental tutors and similar material. Almost certainly there will be no music librarian although there may be an assistant who is "fond of music." There is no gramophone record collection and little attempt to organise any musical activity centring on the library or to effect liaison with an outside body for the same purpose. Sometimes the library is used for record recitals even when there is no record collection. This contrasts strangely with other libraries which have a separate music section, a record library and a specialist staff but no record recitals.

There are vague plans for expansion in the fairly near future. Some of this may be bound up with local government boundary reorganisation but it is likely that the librarian or his committee have woken up to the possibility of subject departments. Music is the first to spring to their minds, either because of its peculiar problems or because of its possible appeal to existing social organisations. The expansion is usually in the direction of a gramophone record library and there is a pious hope that the music collection will expand with it because of an increased demand from the public. Exactly why or how this demand will be expressed, or what the librarian will do to satisfy it is not clear; often, it seems, it will be in the way the music collection itself began—by calling in a music supplier and giving him carte blanche.

Before examining West Midlands libraries as a whole in the light of this exemplar, perhaps some preliminary remarks should be made about county libraries since they form a small group on their own with their own problems of demand, distribution and control. There is little that is extraordinary though much that is praiseworthy. Three counties have separate music departments with a specialist staff, and three, though not the same three, have record libraries. The largest county library has not a very high proportion of its total stock devoted to music. Its record library was started as recently as 1962 and at the moment its collection of records is smaller than one of the smallest of the municipal libraries which established a record library only four years ago, in spite of the fact that its existence may be threatened when the local government reorganises in 1964. However, this county library plans to extend its musical activities soon, presumably on the lines of other counties.

These have, almost predictably, concentrated on educational aspects, catering for schools and societies, which receive special loan facilities and reduced subscription or free record borrowing. Speech records figure largely in their collections, encouraged perhaps by the educational interest. One county which publishes an off-set litho catalogue produces a separate catalogue of speech and language records.

The average music stock of the county systems is low in proportion to their total stock; in only one case is it as high as two per cent. The quality, however, is perceptibly higher than it is in many municipal libraries. This may be due to two almost inseparable factors: the presence of specialist staff at headquarters, and the county library system itself, a service extending over a wide area compelling a concentration of material on special subjects and inhibiting the duplication of anything more than the very minimum stock at the many service points. The two smallest county libraries have very sensibly increased their range of material by taking out a subscription to the Henry Watson Music Library at Manchester, and in one case, to the Liverpool Music Library as well. It is significant that one of these libraries has the longest established of any public library record collection in the West Midlands, with one of the lowest subscription rates, and one of the largest collections of sets of parts for songs and similar material.

The proportion of music in the total stock of municipal libraries varies from less than one per cent. to six or seven; the average is about two per cent. In general the proportion rises as the size of the library decreases. It has been remarked already that county libraries have a low percentage in this respect; this is shared by all but two of the large municipal libraries. (In the West Midlands this means libraries with a stock of 80,000 volumes or over.) On the other hand very small libraries have a very high percentage indeed, and in the group of libraries with a stock of less than 35,000 volumes only two have a percentage lower than three. This can be accounted for only by suggesting that the basic stock of music which public libraries feel obliged to maintain is larger than that in other subjects, and further, that this basic stock is also felt to be sufficient for the needs of a larger library, or the same library at a later stage in its growth. There is also the possible unwillingness of the librarian to revise and select his music stock without the aid of a specialist assistant. Without some external stimulus where he may be helped by specific requests he may well be tempted to leave what he considers well alone.

One stimulus might be the presence or establishment of a record library. It is true that of the seven municipal libraries in the West Midlands two have the highest proportion of music stock for their size and one has by far the largest collection of miniature scores, and of the county libraries those with well established record libraries have much the liveliest approach to their stock and its use. Unfortunately this situation is not the rule. Two of the record collections belong to libraries with a proportion of music stock well below the average and on the whole the proportion in those libraries with record collections is not outstanding. There are mitigating circumstances, of course, (but when are there not?) and in general it would seem that although the stimulus might be there, not all librarians are sensitive enough to feel it.

Nor can it be said that the size of the music collection is affected by the type of community served by the library. Of two very similar towns of almost equal size, one has double the music stock of the other, though it is this other that has a record library. Of four of the libraries with the largest music collections, two serve a largely professional and middle class clientèle and two are situated in Black Country industrial boroughs. Of the two with the smallest music collections one is a county town and the other in the heart of the Potteries. In short, the point should now be clear that in spite of the wide range of types and sizes of libraries in the West Midlands, differences among the music collections seem to reflect other determining factors more clearly—history, the librarian, the money, public interest or even the enterprise of individuals.

A closer examination of the contents of the music collections is revealing. The typical library, described above, has more music than books about music; the proportion is usually

* Read to the weekend conference of the U.K. Branch at Birmingham on 21st April, 1963.

about double. Some libraries have nearly four times as many scores as books, largely piano and vocal scores, with some, though little, other instrumental music. In one outstanding case the position is entirely reversed. This is the only non-public library included in this survey, a subscription library to which reference will be made again. Of the total music stock of this library, which is about the average, less than one twentieth is vocal and piano scores, but nearly two thirds are miniature scores, largely for borrowing with the appropriate records. The books on music, including reference books, rarely number more than a thousand—usually between four and six hundred. This figure is surprisingly constant, in spite of the different sizes of library. It is made up of a few books on jazz, numerous musical biographies, some simple books on theory and technique, with some standard works (usually of the Prout vintage), some books on groups of instruments and even about particular instruments, and a few general reference works. There may also be a periodical or two. All libraries, as might be expected, have Grove's *Dictionary* and Scholes's *Companion*. Most (but only most) have the old *Oxford History of Music* (and less than half have the *New Oxford History*), Kobbé's *Complete Opera Book*, the Barlow and Morgenstern thematic dictionaries or Sackville-West and Shawe-Taylor's *Record Guide*. A few (but more than by now might be expected) have the *World Encyclopedia of Recorded Music*, Loewenberg's *Annals of Opera* and Cobbett's *Cyclopedia of Chamber Music*. Only three libraries have the Sears and Crawford *Song Index* and only one has *Die Musik in Geschichte und Gegenwart*.

The striking similarity of the collections of books on music prompts one or two reflections. The common reluctance of librarians to attempt attentive book selection in this field has resulted in the representation of a very conventional and almost out-of-date approach to the subject. A student learning from the works in one of these collections could hardly advance his composition beyond the harmonic development of Mahler or Bruckner, or the counterpoint of Reger, and his attitude to musicology would be that of a contributor to the early Grove. What is noticeable is that a really first class book, even on a narrow topic, and perhaps with a specialist bias, will nearly always be bought. A case in point is Anthony Baines' *Woodwind Instruments*. It is not perhaps that librarians never care, but that sometimes there is not enough first class material available, outstanding enough to attract their attention and save them from the dismayed inaction that is the result of a multiplicity of second rate books.

Very few musical periodicals are taken in West Midlands libraries. The commonest are *The Musical Times* and *The Gramophone*, with *Musical Opinion* a tiring third. Apart from the Birmingham Reference Library, which takes all the best known and several of the less known but extremely valuable periodicals, few libraries take more than the one or two already mentioned. Again, apart from the Birmingham Reference Library, only one library binds any periodical at all, and then only *The Gramophone*. This attitude of most West Midlands libraries to their files of *The Gramophone* is almost incomprehensible in view of the ubiquity of *The Gramophone* record catalogues. No library at all, it should be added, takes either *Music Index* or *Die Bibliographie des Musikschritftums*—not even the very large counties or cities.

Few libraries have many miniature scores; indeed many collections are noticeably meagre. Except in the case of the subscription library there seems little assumption that even the borrowers of gramophone records will be interested; certainly this seems to be borne out in practice. One library attempted to provide scores for all the records in its collection but gave up the attempt on finding that the scores remained on the shelves. One medium sized library with a flourishing and well established record collection old enough to include 78's as well as LP's has only seventy miniature scores in the whole library.

The gramophone record collections of West Midlands libraries are few in number: ten out of forty eight, but they are of a higher standard than might be expected. A popular size seems to be about 2,000 LP discs, with some 78's if the library is old enough. One city library is exceptional in having 7,500 discs. The oldest established collection is that of the subscription library, which has been lending records since 1926. This type of library, of course, has always

made a point of attracting a public different from that of the municipal library, and a record library might not be so much brilliant foresight as an attempt to provide an amenity on the level of the lounge, the restaurant and the postal service. More likely that a generally more intelligent and cultured public (and this must be accepted, surely, of such a library's public) demanded then what the general public is demanding now. Several libraries have begun to lend stereo records and one has gone so far as to provide tapes (and will continue, one supposes, until a tape comes back wiped clean).

In spite of the Free Libraries Acts and their own opposition to any idea of charging for the loan of books, most librarians are reluctant to allow borrowers free access to gramophone records. The subscription library's members naturally pay for the privilege of borrowing, but only one public library (a county library) exacts neither subscription, deposit nor loan fee. It has however only 360 discs as yet. The others charge anything up to thirty shillings annual subscription, or ten shillings deposit, or sixpence or a shilling per issue loan fee, or a combination of two of these, or, in one case, all three. Local variations demand special deposits for non-resident borrowers, deposits on language records or deposits in lieu of guarantors' signatures.

It is, of course, with the record library that most libraries' plans for expansion lie. Seven libraries without record collections expect to have them soon, usually in a new extension or a new building, and several existing record libraries look forward to substantial growth. One or two librarians, however, have set their faces against record collections altogether, either because there is already a record library nearby, or because they feel that more money would be needed than they could easily be sure of.

Of all sections of a library, music is the one most often concerned with outside organisations and activities. The counties are very active in this direction, often combining music and drama. One county, in addition to associating with outside bodies for lectures and record recitals, gives record recitals of its own, lends its records, which it has at four branches as well as at headquarters, free to all education authority groups and schools, and offers a more ample service than usual to group borrowers. The municipal libraries are not so active. This is not entirely their fault, since there seems little activity for them to associate with, or potential to explore (one peculiarity of the West Midlands is that there seems to be little natural instinct for music making, compared with, say, the North and Wales) and nearly all extension work that does exist concerns itself with the canned music of the record library. One West Midlands library serving a not noticeably "good" community, has managed to extend itself into the musical life of its community in no uncertain way, following a general policy in favour of this kind of work. This library not only associates itself with outside bodies in the organisation of lectures, live concerts and record recitals but also organises all three kinds of activity itself.

Opinion varies on the possible future of music and music collections in West Midlands libraries—it ranges from self-satisfied gloom to radiant optimism, confident (even over-confident) that a potential exists and that the library has a chance, and a duty, as a catalyst, or perhaps even a reagent. One of the most important factors for change in some areas should be the boundary re-organisation of the area to the west of Birmingham of small, old, well-established boroughs, many of which have fewer than thirty thousand inhabitants. The plan, effective from April, 1964, is to amalgamate them, grouping the smaller boroughs round the five largest, to create five new county boroughs with populations of one hundred thousand to one hundred and fifty thousand each. Already two possible lines of development can be traced: in one area amalgamation of boroughs on an equal footing is planned; in another, a straight takeover by the largest borough of its smaller neighbours. In the one case there is enthusiasm and a certain optimism; in the other a grim determination on the part of the smaller boroughs to resist to the last solicitor's fee and a strong hope that what is put off long enough may never happen. Feeling of this sort is felt throughout the departments of the authority, affecting their work and plans, the library not least of all. Elsewhere development in most libraries seems linked

with the establishment of a record library, and somewhere behind that is the vague idea that some revision and development of the music collection might be useful, and perhaps a little liaison with outside bodies. There is one possible exception.

Reference has already been made to the geographical and social significance of Birmingham's position in the West Midlands, and also to the fact that because of its size nearly all the libraries in the area live under its metaphorical shadow. There is no reason why they should not allow themselves to be affected by it; it is generally accepted that great libraries have a wider responsibility than to their own citizens. This dependence on, or at the least, awareness of the resources of the Birmingham Reference Library can be seen in most other subjects, but not at the moment in music. Birmingham has never had a music collection of the calibre of the Henry Watson Library or the Music Library of Liverpool; its collection is naturally larger than those of its neighbours, but not noticeably more specialised or comprehensive. It is significant that two libraries in the area subscribe to the Henry Watson Library and one to the Liverpool Music Library. With the establishment of a music and record library in the planned new Central Library in Birmingham (and presumably the long overdue appointment of a music librarian) it is to be hoped that before long Birmingham will adopt a more positive role in the West Midlands music library world, and that one of the features of the development of West Midlands music collections will be a closer integration of professional activity, not necessarily a *formal* integration, with Birmingham as a natural geographical and professional centre, a kind of focus. Perhaps integration of this sort might give the West Midlands the impetus it seems to need, and which individual librarians here and there have found so valuable.

The next five years should see nearly half the West Midlands libraries with record collections and nearly a quarter with separate music departments and specialist staff. That is internal development. It may well be that the consequent public awareness of the possibilities of public libraries in this field, together with the social and geographical changes in the Black Country and the establishment at last of a potential public library focus for music library activity, may encourage, even compel, the librarian to develop outwards into the musical life of the community.

Coloured Cards for Music in the Bodleian

MEREDITH M. MOON

When I took charge of the music section at the Bodleian library, Oxford, I soon realised that I would have to revise the entire music catalogue for the existing one was often inaccurate and inadequate in detail. It was fast becoming impossible to file it in any sort of order. I therefore devised a system which is, I believe, accurate and efficient, and answers the somewhat peculiar needs of the Bodleian. Its most distinctive feature is the use of coloured cards and as such has aroused some interest. These determine not only the logical structure of the catalogue, but also by means of various simple groupings its secondary characteristics as an information system.

Before describing the system itself I should like to mention a few of the domestic factors which I felt obliged to take into consideration. Firstly, the Bodleian is a copyright library—it is also old. As such its collection ranges from the greatest rarities to rock bottom ephemera. The latter are not included in the main music catalogue, but we have arrangements by the ton

Continued on page seventeen

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Continued from page eight

which are. Few of these are of much interest to our usual readers, but if it is important for bibliographical reasons to catalogue them properly, it is also desirable to segregate them from authentic texts. Secondly, the main book stack where music is housed is in another building. Books are brought by means of a mechanical conveyor, but this is slow and involves fetching and carrying at each end. To obviate wastage of time and labour it is imperative that catalogue entries should give adequate detail. Besides, it is bibliographically desirable.

The other factors involved in the development of this system are matters of human nature and style in cataloguing. I feel it is unreasonable to expect readers to carry round in their heads the sort of categories librarians do. I therefore decided that all entries must be self-explanatory, and the filing system self-evident. I therefore decided against classified headings and subheadings since they tend to beg too many questions. I decided to have one strictly alphabetical sequence for individual composers as well as for the whole catalogue—though this meant devising a system of filing titles with copious cross references. Also, as a matter of policy, I decided that for any publication there should be only one main entry, and that all other entries relating to it should be in the form of cross references pointing to it. I also dislike fumbling with cards, so I decided to distinguish in colour between cross references and main entries, and between texts and arrangements. Our catalogue in its present partial state of revision contains about 131,250 cards, so this is not unimportant. This, perhaps, was my real starting point.

Generally speaking, works are catalogued under individual composers, or the first named of two composers. Anonymous collections or anthologies of works by three or more composers are simply catalogued under the first word of the title, excluding articles and numbers. This is preferable to the "significant word" principle used elsewhere in the Bodleian, and it obviates difficulties through changes of editors. If the editor is anonymous, a title heading has to be adopted in any case, so why not skip that step? Cross references are given from editors, also from any significant words where expedient. They can also be given from "form" headings, thus avoiding classified headings for main entries together with invidious distinctions between proper and descriptive titles. Collections reissued with modified titles require filing titles, but this is comparatively rare in my experience. Filing titles are used in various ways, but always with the end in view of securing proper alphabetisation. Firstly, they supply proper titles when missing or translated, and secondly they provide stylised equivalents of form titles. They are also used to reduce circumlocutions, and to pick out the correct filing "word" when obscured by epithets.

Briefly stated, the system consists in the use of cards of five different colours: white, blue, green, orange and pink relative to different functions in the catalogue. The first two are used for main entries; white for texts, blue for arrangements. The details they supply are similar and consist in a heading, shelf-mark, filing title when necessary, a transcription of title-page with imprint, followed by the date, plate and/or edition number, size and pagination. Green cards are used for cross references which may be given from publication titles, filing titles or "significant words" to other headings and/or filing titles and usually take the form *See under*. The form *See also* is used from the filing title appropriate to the second, third, etc. works listed on a title page in lieu of a collective title to the first work listed. Occasionally in cross references are given from filing titles to a collection when it is desirable to analyse it. Orange cards are used for editors only and using a *See* form refer directly from his name to the appropriate heading giving the filing title and incipit of the title transcription of the main entry. Pink cards are used in two ways to analyse periodical publications such as collected editions and archive series. In both cases they follow the main entry for the publication in question. In the case of collected editions, they amplify the main entry by giving the transcription of the title of each volume with the details such as the date, plate number and pagination of each volume.

This procedure is also followed in the case of other series whose parts are not catalogued separately. In series such as *Denkmäler deutscher Tonkunst* where each volume is in fact catalogued separately, the analytical entry takes the form of a *See* cross reference to the heading, filing title, etc. of the main entry, thus:—

Denkmäler deutscher Tonkunst, Neuaufl. I, Bd. 51, 52

See GRAUPNER (J. C.)

(Cantatas)

Ausgewählte Kantaten, herausg.

von F. Noack.

1960

In filing there is a single alphabetical sequence throughout. For individual composers, "collected works" take precedence and are followed by single works, other collections and cross references interfiled in first word order. In our practice blue cards being arrangements follow the related white cards, but could as easily be interfiled. Lastly come the editor cross references separating the composer from the editor. Being bright in colour they conveniently mark the end of a sequence.

The chief advantage of this system is the speed with which it can be used. If you know what you want you can ignore all the non-relevant colours, such as cross references and arrangements. It would be an easy matter to rearrange the cards in blocks of colour for that has certain advantages. The pink cards, for example, constitute collectively an extension of Heyer (*Historical sets, Collected editions and Monuments of music*). The arrangements could easily be put into a separate catalogue, but in my opinion they constitute part of the bibliographical history of a given publication, and should therefore be retained in the main catalogue. As such they are a good index of a composer's popularity, both in the number of works arranged as well as in the number of arrangements per work. Surprisingly, perhaps, J. S. Bach emerges as the number one "pop".

In the short space at my disposal I have not been able to indicate more than the general outlines of the system. It is easy both for the reader and cataloguer, and is also highly flexible. As such it provides for a degree of exactitude in detail and bibliographical representation which in a scholarly library such as the Bodleian is highly desirable.

Some American Music Libraries

O. W. NEIGHBOUR

During a visit of six weeks which I paid to the United States in the summer of 1963 I was able to visit a number of music libraries. My route was to some extent dictated by the situation of the libraries I wished to visit. From New York I travelled to Chicago where my objective was the Newberry Library. Then I went to the West Coast. Here were several notable collections, in the music department of the University of California, at Berkeley, in the Huntington Library, San Marino, and the Clark Library, also in Los Angeles. My journey took me across the South-western deserts to the southern states, and then to Washington, New York and beyond. In Washington I planned to see the Music Division of the Library of Congress and the Folger Shakespeare Library. In New York itself there was its famous Public Library and within fairly easy distance the music collections in the Universities of Yale, Harvard and Princeton. It will perhaps be best if I give some account of my impressions of these music libraries in groups to facilitate comparison and avoid repetition.

The Library of Congress is of course unique; its Music Division is likewise in a category by itself, both in concept and function. It is not so much the size of the collection which is impressive—although it now amounts to well over three million pieces—but its variety, and the manifold activities associated with it. It was Whittlesey who laid the foundation of the modern collection from 1897 onwards. His work was vastly expanded by Sonneck, continued by Engel and Oliver Strunk, and is maintained in a state of rapid expansion by Dr Harold Spivacke. The Music Division is many other things besides a library. Its elegant concert hall, the gift of Mrs Elizabeth Sprague Coolidge, makes the Music Division one of the leading centres of music life in Washington. Adjacent to the concert hall is the Whittall Pavilion given by Mrs Gertrude Clarke Whittall to house the superb collection of five Stradivari stringed instruments which are used at the concerts.

In close association with the Division are the Koussevitzky Foundation and the Elizabeth Sprague Coolidge Foundation which commission American and foreign composers to write new works, of which the autographs are retained in the collections. Although the Music Division does not specifically collect musical instruments, it has been enriched by the unique collection of some 1,600 flutes and other instruments of the same family, bequeathed to it, together with a remarkable library of related literature, by Dayton Miller. Visitors to the area in which the Music Division works are immediately attracted by the extensive exhibition of its treasures. These are arranged in well-lit vertical panels right round one of the inner courtyards of the building and provide a rare glimpse of the richness of its collections.

Another interesting feature of the Library of Congress is the Archive of Folk Song which contains over 80,000 specimens from all over the world. Though special emphasis is naturally laid on the Americas other parts of the world are well represented. LP discs of folk-music are among those which can be purchased from the Recording Laboratory which exists to accumulate and preserve sound recordings of all kinds. It is the vision and comprehensiveness of such enterprises as these which makes the Music Division so impressive.

The processing of music is done not in the Music Division itself, but in the main cataloguing rooms of the library, under the direction of Mrs Virginia Cunningham. The reference work is in the charge of Mr William Lichtenwanger who succeeded the late Richard S. Hill, and also took over the editorship of *Notes*, which has now passed to Mr Edward N. Waters. By any British standards the quantity and variety of reference work undertaken is quite overwhelming. For the last two years the Music Division has housed the headquarters of the office responsible for the organisation of the American contribution to the International Inventory of Musical Sources: it has been able to make remarkable progress in processing entries for thousands of items, many of great rarity, secured from libraries scattered all over the United States.

Perhaps the only other library in the United States which produces a service of music on both a national and international scale at all comparable to the Library of Congress is the Music Division of the New York Public Library. This music library has reached a turning point in its history because it is due, within the next two or three years, to leave its home in the main building on 42nd Street and remove to the Lincoln Center now in course of construction in a different part of the city. Here it will work in close connection with a great complex of new buildings which will constitute a unique artistic centre, including an opera house and a concert hall. The music in the New York Public Library has of course a special interest for English visitors as regards the oldest part of the collections for they are derived in large part from the music bequeathed by J. W. Drexel among whose rarities were many acquired at the sale of the collection of Edward Francis Rimbault which took place in London in 1877.

Not the least impressive of the activities of the Music Division under the direction of Mr Philip L. Miller is its vast purchasing policy for music whereby it acquires *all* works in the larger forms—such as operas, oratorios, symphonies, concertos, quartets, sonatas, and the like—wherever published throughout the world. The catalogues of the Division are on a correspondingly large scale and include an exceptional range of analytical entries for both vocal

and instrumental collections. Equally remarkable is the special collection devoted to the dance which is very rich in early material, and again has its own excellent catalogue.

The four university libraries—Harvard, Yale, Princeton, and Berkeley—can conveniently be considered as a group. In so far as they aim to provide for undergraduate needs they do not differ essentially from their English counterparts. Princeton may serve as an example. Little attention was paid to music there until about eleven years ago but since then an extraordinarily well balanced collection of standard text books and reference literature has been built up, including nearly all complete editions and a surprising number of periodicals in long or complete runs. The remaining university libraries were established earlier and now do a great deal for the post-graduate music student as well, not only by widening the scope of their reference collections to include books of more scholarly interest, but by making every effort to collect material for research itself.

At Harvard I was able to meet Professor Nino Pirrotta who explained to me the lines on which the collection in his charge was expanding. Music there is enormously enriched by the Isham Memorial Library. Originally intended only to supply scarce organ music, its scope has been expanded until it has become one of the largest archives of microfilmed music in the world. Films of manuscripts and fragments up to 1500 have been systematically collected, and of printed music mainly of the two following centuries, in the earlier stages by publisher, and later on by composer. The value of such a collection to research is incalculable.

The collection at Yale is admirably housed in part of the music school under the control of Mr Brooks Shepard. Here they are also fortunate in having the Belle Skinner collection of instruments within the university precincts, both contiguous to the music school itself. Under the direction of Dr Vincent Duckles, Berkeley has perhaps developed the most progressive policy of acquisition in any of these university libraries. The library has had the good fortune to have been bequeathed the working libraries of the late Professor Alfred Einstein and the late Professor Manfred Bukofzer. From time to time they add entire collections including musical research, *musica practica*, both printed and manuscript, and theoretical works. The same is true of the Newberry Library in Chicago, an independent research library not open to undergraduates, which specialises in a few subjects of which music is one. It was founded under the will of Walter Loomis Newberry who died in 1868, and under the direction of Mr Donald W. Krummel its music department is growing rapidly.

As regards general amenities combined with facilities for performance, the library at Berkeley is exceptionally well favoured. The year 1958 saw the formal inauguration of the May T. Morrison Hall, and the Alfred Hertz Memorial Hall of Music. The former contains the fine music library of the university from the reading room of which there is a superb view over the Berkeley hills. The two buildings are joined by an open colonnade on one side of the tree-studded slopes of the campus. The Hertz Hall contains a fine organ. At the concerts given here the rare early stringed instruments from the valuable Ansley Salz collection of early violins, violas and bows are sometimes used. Thus at Berkeley the music library forms a vital part in the group of buildings devoted to music in the university.

Finally, there are the three "rare book" collections. The Folger Shakespeare Library in Washington does not contain a separate department of music but includes a remarkable collection of music relevant to Shakespeare and his period. It contains a larger proportion of the music items listed in the Short Title Catalogue than any other library with the exception of the British Museum. Similarly, there is no separate collection of music in the Huntington Library at San Marino, California. Here, as in the Folger Library, all the books are shelved according to S.T.C. numbers where applicable. Consequently music cannot be examined in isolation at the stacks. The very important holdings of music published after 1640 are likewise scattered. The setting of the Huntington Library, with its adjacent picture gallery and botanical gardens, provides a most agreeable background. Similar conditions are found in the Clark Library, a private library forming part of the University of California, which contains some rare part-books in

fine state. Libraries such as these have enviable facilities for conservation. Many of their rare music books were acquired from English private libraries where they were little used. They are now kept in air-conditioned rooms and are subject to the most scrupulous care in handling.

There were of course other libraries in or near the path of my travel such as those in Detroit and Philadelphia which I had not time to visit. But the impression which I received from those I was able to see, however briefly and selectively, was most stimulating. Everywhere I found that there was great enthusiasm for the special job of music librarian, great competitive keenness in building up collections, and a marked eagerness to make musical treasures available to students and researchers as easily and quickly as possible. Everwhere, too, hospitality was of the warmest and most generous kind for which in retrospect I cannot be too grateful.

NOTES ON CONTRIBUTORS

C. D. BATTY is a Lecturer at the Birmingham School of Librarianship.

MEREDITH M. MOON is music librarian in the Department of Printed Books in the Bodleian Library, Oxford.

O. W. NEIGHBOUR is an Assistant Keeper in the Music Room of the British Museum.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

MISS A. E. BURBRIDGE is music librarian at Leeds Central Library.

W. H. STOCK is librarian of the Royal Academy of Music, London.

The contents of BRIO No. 2 (Autumn 1964) will include:

"Training for Music Librarianship," by J. H. Davies

"Handel in the Papers of the Edinburgh Musical Society (1728-1798)," by Phyllis Hamilton

"The Music Antiquarian of Today," by Hermann Baron

and the "Classified Index of Articles in selected Musical Periodicals," July to December 1963, by Christel Wallbaum.

BOOK REVIEW by A. E. Burbridge

HENRY F. J. CURRALL (editor): *Gramophone Record Libraries: their organisation and practice.* Crosby Lockwood. 28s. 1963.

The International Association of Music Libraries (U.K. Branch) has performed a commendable service to the library profession in general in sponsoring this symposium on Record Libraries, the literature of which is so limited. It is unfortunate, however, that the book has taken so long to produce. Some sections are as much as two and a half years out of date so that any assessment of its worth must be made bearing this fact in mind.

Several of the contributors are music librarians working in public libraries in the London area. They have dealt with the subject as practised in their specific libraries and while they have much to offer which is of value, especially to those with no experience of record libraries, one is left with the impression that there is too much concern about the minutiae. And it is possible to adopt a too "precious" attitude towards records. Admitting their vulnerability, schemes and safeguards for their protection can become a fetish if carried too far. The problems, though many, are not so bad as the book suggests and it may be that we are in danger of missing the wood for the trees.

That no attempt has been made to discuss or justify open-access in the Record Library is a serious omission and shows a curious lack of imagination on the part of our colleagues in the South. Here we are in the 1960's back again to the Dark Ages of the indicator. Only an acute shortage of space can possibly justify the adoption of this system. After several years experience with open-access in Leeds it can be firmly stated that the two main alleged objections can be dismissed. First, borrowers do not handle records until they have made their choice from the information on the outside sleeve; and second, the danger of theft, providing there is proper supervision, is no greater than that of books. It may be added that many problems solve themselves when open-access is adopted and the saving in staff time is considerable.

The supporters of Record Libraries have a fine advocate in Mr Lovell; his thoughtful introduction is convincing and stimulating. Mr Currall, whose library was one of the first in the field of record library provision, gives some useful statistical information, and in the chapter on personnel and training Miss Miller makes some salutary comments on the neglect of the subject in the old L.A. examination syllabus. And let it be noted even the new syllabus makes no specific provision for record librarianship. In the chapter on catalogues and visible indexes, Mrs Hitchon is helpful mainly to the "indicator school" but there is some good general advice on types of catalogues. In Leeds we have found the Kalamazoo loose-leaf index works well both for public and staff.

Mr Cooper's fine contribution on technical data omits nothing. If one cannot go all the way with Mr Howes, nevertheless useful hints are given on storing and issuing. He is mistaken, however, in his assumption that records are stored vertically in Leeds. In defiance of all the experts they are stored flat! There is not space here to justify this procedure but we are emphatically of the opinion that this is the best method for our system. Mr Saul has contributed some fascinating information on sound archives, and the remaining factual sections provide useful material, especially Mr Plumb's revealing statistical table. What a pity that it too is dated. A borrowers' registration figure would have added to its usefulness.

NOTES & NEWS by W. H. Stock

In this section of BRIO I shall regularly report what the Branch and its members are doing. For this purpose I would ask members to send me information about their work in libraries and elsewhere, about appointments, professional travels, exhibitions they may hold, catalogues they may publish, any unusual music they may acquire — in short anything likely to be of professional interest to the Branch in general. I will include as much as I can in the space available.

During the session 1963-64, the Branch held four meetings. On 12th November we visited the headquarters of the Performing Rights Society in Berners Street where George M. Neighbour, Secretary of the Society's Music Classification Committee, gave a most interesting account of the work of the Society. After explaining the special problems of copyright and the method of collecting fees due to composers and authors, he described the difficulty arising from the world-wide scope of the Society's work and the procedures it has developed. At the end of the talk members were privileged to inspect the extensive repertoire indexes which the Society has built up as the basic tools of its system.

On 10th December we visited Egdon House, the home of the B.B.C. gramophone record library, where Valentine Britten, the retiring librarian, gave an absorbing account of her earlier career among gramophone records. Since she had grown up, as it were, in the business of marketing and selling records, her experience showed how varied her work was before she joined the B.B.C. in 1924. Her valuable services both to the U.K. Branch and the International Association have earned the deep gratitude of her colleagues, and she takes our best wishes into her retirement. After Miss Britten's talk, members were able to inspect the shelves and archives of the B.B.C. collection, and later attended the B.B.C. Invitation Concert, which was devoted to the music of Elisabeth Lutyens.

Gramophone records provided another welcome attraction on 13th February, when we visited the collection at Southwark Central Library. Here Miriam Miller, a member of the staff and a contributor to our recent book on record libraries, outlined the development of the record collection since 1960, and described the various ways in which it serves a changing community. I should like to mention at this point that our Gramophone Record Libraries Sub-committee under its chairman Henry Currall, is now in process of revising and expanding this book, with a view to a second edition.

The last meeting of the Session was arranged to take place on 21st March in the Music Room of the British Museum. The programme was to include a description, given by members of the staff, of the stages by which the intake of music is processed, and a talk on early music printing, with examples from rare books in the collections.

The Eleventh Annual Report will have shown that our Branch Membership now exceeds 150. Several projects are in hand, of which the most advanced is the *Catalogue of Miniature Scores published since 1860*, compiled by Arthur Walker. This now amounts to nearly nine thousand cards, representing scores issued in many European countries and in the United States.

The training of music librarians is a subject which has interested the Branch Committee for some time. (Members will remember that this was one of the topics discussed at the Stockholm Congress in 1962.) Recently some members of the staff of the library school of the North Western Polytechnic drew up a draft syllabus for a proposed course of study, and have asked the Branch Committee for its comments. A joint study group has met to discuss details. It is expected that the course will begin in September, 1964.

I hope that these notes will show that the work of the Branch and its various committees continues actively. The tasks facing music librarians have great possibilities for expansion. With the valuable co-operation of all our members we shall do our best to broaden its scope and make it better known.

DAVID W. HOPE, formerly at Reading University Library is now a lecturer in the School of Librarianship at the Birmingham College of Commerce.

MARGARET LAURIE, formerly at Glasgow University, is now in charge of the Music Library at Reading University.

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