

# BRIO

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# The Performing Right Society

A PROBLEM IN MASS INDEXING

## FREDERICK WOODS

Before describing the organisation and functions of the Repertoire Registry (Central Index) of the Performing Right Society, it is necessary first of all to consider the activities and *raison d'être* of the Society itself.

In this journal it is hardly necessary to restate—even briefly—the law of copyright; the principle and practice are both among the working tools of its readers. Nevertheless it is worth pointing out that copyright, as particularly related to music, breaks down into various subsidiary rights: those of public performance and broadcasting, recording, publishing, etc. The P.R.S. is concerned solely with the public performance and broadcasting rights.

The membership of the Society is made up of composers, publishers and writers who, by assignment, transfer the control of the above-mentioned rights in their works to the Society, which is then in a position to protect them and to ensure that adequate remuneration is made for the public use of these works. This is mainly achieved by a system of "blanket" licences whereby the music-user, (whether a vast corporation like the B.B.C., or the manager of a public house) may use the entire repertoire of the Society and its affiliated organisations for a moderate annual sum. The income from these licence fees is distributed four times a year to the members of the Society in direct proportion to the amount their music has been used.

I have mentioned the Society's affiliations. In most countries there is a similar organisation to the P.R.S., each controlling the public performance and broadcasting rights of its national repertoire. By contracts, therefore, each Society effectively controls the relevant rights in what is virtually the entirety of world copyright music.

This naturally involves a vast number of titles and the control and organisation of information relating to these is a complex operation. Publishers' catalogues are constantly changing hands on an international basis. "Pop" hits often appear suddenly from nowhere and earn royalties over a very brief period—probably only a few weeks. Both examples indicate the absolute necessity of contemporaneity of information. The system must be both comprehensive and flexible.

How is this achieved?

The Repertoire Registry houses details of some 1,300,000 musical works on six inch by four inch cards filed in strict alphabetical order, and this figure increases at a rate of over 500 a week. Each card shows, as well as the title of the work, details of composer, author, arranger and translator (if any), and publisher, together with summaries of all contracts appertaining to the work. Also shown is the actual division of fees between composer, publisher and any other interested party. Thus a bird's-eye view of each title is available at a glance and a unique library of information maintained.

Two further indexes are kept. One is an alphabetical list of all writers and publishers who are members of the 41 affiliated societies, to the extent of some 163,000 entries. The other is a catalogue of the Society's own members in name order, listing all the works of each individual member, including such details as timing, instrumentation and classification.

This is the present situation. The future offers new techniques and new tools.

In March 1965, the Performing Right Society will install an I.C.T. 1902 computer which will revolutionise the organisation and systems at present in operation. It goes without saying

that it is technically feasible to transfer our entire catalogue on to magnetic tape; there are however, economic problems, for such a transfer would necessitate an unwieldy number of tapes which would require constant, time-consuming up-dating. We do not, therefore, visualise taking this costly step immediately; instead we are attacking the problem from a different direction.

Obviously, out of the 1,300,000 titles listed in our files only a small percentage is active in any given period and a quite sizeable percentage is completely inactive. Most of the Society's revenue is derived from the world of "pop" music where songs have a mayfly existence that is concentrated and brief. As these songs die they fall into the inactive segment of the file but while they live they dominate the activities in the file.

The Society's fees are distributed to its members by three departments, devoted to Broadcasting fees, Overseas fees and General fees. *To a certain extent*—and this extent is related to the current musical scene—these departmental files must duplicate on a shifting basis the files of the Repertoire Registry. Their files *will* be transferred to the computer and regular up-dating will be both feasible and economic. It will also be possible to feed the computer with queries on *these* files rather than use the Repertoire Registry.

Initially the departmental files will only cover a relatively small proportion of the central index, but as time goes by and new music is written (as mentioned above, 500 new titles are registered with us every week), the Departmental files will gradually overhaul Repertoire Registry, with the added advantage that they will not contain such a high percentage of dead titles.

Once this is accomplished we will have created a high-speed, accurate and compact electronic catalogue capable of infinite extension. This is not to say that the present card index will become redundant. Even in the most highly automated system there are certain jobs that are better and more economically handled by humans! Men, after all, can think for themselves, can possess initiative and even intuition, and can work by themselves. Even the most sophisticated computers are morons compared to a human being since they can only calculate and compare. True, they work much faster but this is no substitute for intelligence and experience and the accumulated experience of the staff of the Repertoire Registry is irreplaceable.

The Central Index of the Performing Right Society, therefore, now stands on a bridge between conventional cataloguing methods and those of the future. It will cross the bridge and perhaps in pioneering new methods, will be able to be of service to other organisations with similar problems. Certainly, if the possibility of assistance arises, it will be the Society's privilege to offer as much as it has itself gained during the course of its own experimental period.

# Selection and Basic Training of Staff for Music Libraries

J. H. DAVIES

'Certes, la plupart de nos conservateurs et bibliothécaires musicaux sont aussi des musicologues, voire des musiciens sortant d'un conservatoire. Les bibliothécaires adjoints, les bibliothécaires contractuels, les aides-bibliothèque sont choisis parmi les bibliothécaires sans emploi, parmi les instrumentistes, les amateurs de musique, les élèves des conservatoires; ou bien alors parmi des gens simplement bien, honnêtes, capables.'<sup>1</sup>

(Vladimir Fédorov).

'None of us now in the best jobs had any (formal) training.'

(Harold Spivacke at I.A.M.L. conference, Aarhus, 1964).

I trust, dear reader, you see the difficulty: our top brass emerged from conservatories as ex-professors or musicologists, the rest from the rank of the unemployed, the amateurs, or simply from unclassified trustworthy types. Both speakers were making considered statements, born of long experience, and now I add my own, from almost equally long though rather different experience—an amalgam of local government and B.B.C. service.

I have chosen my title carefully, believing that the real training comes only with the job itself and that even basic training is a waste if the choice of people is faulty. Hence selection comes first and thereafter I must limit myself to preliminary training. Music Librarianship is still fairly young, like most special librarianship, but old enough for librarians in the categories quoted above to have had a good innings. Hence it is timely to consider the steps necessary to meet the new degree of musical awareness and sophistication in evidence everywhere.

## SELECTION

For every soldier-Mussorgsky or sailor-Rimsky, librarianship and scholarship can show a lawyer-Barclay Squire or civil engineer-Grove. This tradition of inspired amateurism lingers on most boldly in this country, as a comparison of the memberships of the Royal Musical Association and other musicological societies will show. By contrast our century-old tradition of formal librarianship has provided a better start (Duff-Brown, Savage, McColvin) for public music libraries than anywhere else. Speaking of librarianship generally, Savage remarked that "any man who tumbles out of his chosen profession into ours and adopts ours as a crutch is rarely a happy or enthusiastic librarian", and fortunately the doors are gradually closing upon those for whom a library career is a *pis aller*. Not so, necessarily, in music, and for sound reasons. We have the chance of taking the best of suitable talent from three areas—of musicology, of professional musicianship and of formal librarianship. We also have (is it cause or effect?) three well-defined types of library: research libraries, those for professional performance (broadcasting, national orchestra, British Council, etc.) and rate-supported libraries. So far the equations have happened almost automatically. But for every example of the first two there are dozens of the third. There are likewise substantial and increasing numbers of music graduates, not to speak of dispossessed professional musicians to form a *cadre* from which to select future music librarians. Can these people, and

should they, fairly compete with chartered librarians for the limited number of posts likely to be available? The answer seems to lie in the relative degrees of expertise desired. All commentators (whom I gladly join) from Savage<sup>2</sup> and Kinkeldey<sup>3</sup> to Dove<sup>4</sup>, urge as fundamental the temperamental and technical aptitude of the librarian. The *manque* musician trying to get by on music alone is as much a menace as the librarian without musicianship. The question surely is which of the two disciplines is the severer and more time-taking, for both can rarely be acquired at once, in addition indeed to linguistic background. The apt person can grasp basic bibliographical and library techniques in a twelve-month if he is ever to do so. Exceptional talent apart (better used in any case in the front-line than in the "Q" branch of music), it takes two to three of the most formative years, with high concentration and perseverance, to acquire confident musicianship. ("Musical interests and background" are terms I have come to distrust, in our professional sense, as too vague). Instrumental or vocal prowess is clearly not essential, though for most people it will be the natural spur—even Berlioz played the guitar. The important and difficult thing is the development of the musical faculty to the point where the printed note comes aurally alive, and in some depth. This gives the edge to the kind of music graduate who can readily absorb bibliothecal expertise, just as it would to the graduate art historian or physicist in parallel circumstances. The fact that most music librarians will be dubbed regularly into other relief jobs as part of a general library service does not invalidate my point; I know that it will be a long time before full-time service to music may be practicable for many.

Let me say that, from my observation, our musical colleges (geared as they are to performance or teaching) are less likely to produce the right material for most kinds of library than the music faculties of our universities. Some colleges attempt a veneer of scholarship but rather unsuccessfully, whereas the average university degree in music certainly covers the amount of musicianship needed in library work, since the time can be devoted to discovering *materia musica* in the round, undisturbed by the need to develop advanced standards of performance. All I have said is occasionally upset by exceptional individuals who will give the lie to my general thesis. For general future recruitment however, I am convinced that we are on safer ground in securing those who have absorbed their music in a degree course before adding our professional gloss. The other way round breeds no real confidence for the new demands. Europe and America have been wiser than the U.K., as emerges quite clearly from the otherwise conflicting views of the Stockholm symposium<sup>1</sup>. My sad experience from ten years of teaching, orally and by correspondence, plus observation of some hundreds of young student visitors to the B.B.C. is that not more than one in five had enough musical grip or shaped like ever having it, to warrant systematic library training.

## BASIC TRAINING

Hoping for guidance I have made a thorough search into training systems abroad, but have been rather disappointed in the result. 'Courses were held once, might be held again.' Never 'jam today!' This was the surprising picture in the U.S.A. Columbia, Illinois, Berkeley, etc., are apparently "resting". I have failed to confirm the existence of a Training Supplement supposed to have been issued to the Music Library Association members and have only seen Kinkeldey<sup>3</sup>. As for Germany, the Democratic Republic alone has 84 musical schools with 38,000 pupils for their few music librarians to serve, but has no discoverable training plan. Even the Bundesrepublik is just at the beginning, and their syllabus for music<sup>5</sup>, an appendage to general library training, seems, on paper at least, perfunctory. Under Dr Ott's energetic leadership however, they are likely to make rapid strides, for he

reports professional prospects to be good, with plenty of free positions. Italy must be written off, I fear, for the present.

I had hoped Laurence Sterne's "they order, I said, this matter better in France", might come true in the present context and was not entirely mistaken. L'École Nationale Supérieure de Bibliothécaires, under decrees of 1963 and 1964, began its first year's general training last November. Eventually music librarians will get six hours special instruction in the summer term. One must not be ill on that day! *Competitive* entry for the one-year course, limited to graduates and including (in the French tradition) oral examinations, should ensure a general standard of scholarship which is only patchily achieved in this country. If some French music graduates enrol for the state course it seems that a good standard may be reached. The only school in France having a department specialising in training for music librarianship is at the Lycée de Sèvres, whose *Section des Techniciens des Métiers de la Musique* has since 1950, run three-year courses for fifth formers, and three-year courses for holders of the 'Examen probatoire' of the Baccalauréat. Entry is again *competitive* and some 60 per cent. get a diploma. Along with general instruction, students receive ear-training, dictation, sight-reading, musical history, technology of instruments, harmony, analysis and recording techniques, with the whole of the summer term at practical work in O.R.T.F., Radio Luxembourg, the Bibliothèque Nationale and Bibliothèque de l'Opéra, Marconi, Pathé, Phillips, Chant du Monde and the Marigny record library. (Emerging as 'techniciens brevetés' they come third in a hierarchy—after 'Ingénieurs and Techniciens supérieurs' and before 'skilled workers'.) Twenty per cent. become recording engineers or studio managers, the remainder entering music and/or gramophone library work. I am indebted to Mlle. Paule Salvan for details of their training which seems to be admirably down-to-earth and to lie somewhere between our own "A" level and B.Mus. standards. Its interest lies in the clever admixture of music and technics (something not attempted here) and in the way it complements the State course. The O.R.T.F. (French radio and television), no longer a state concern, has begun training a similar *cadre* for its own purposes, and Gerard Michel will describe its early progress at the Dijon conference of I.A.M.L. in July 1965. These developments are highly significant for a France so long hieratic and over-academic in library matters, and portray a recognition of training for popular and specialist-technical librarianship which is very encouraging.

In the United Kingdom, with a more widely-spread and integrated library service than anywhere in Europe, our general training schools fall into two groups. There are the graduate schools of London, Sheffield and Belfast (the two last quite new) with Strathclyde starting in October 1965. Roughly the same number of non-graduate schools (though graduates are beginning to enrol) operate from London, Loughborough, Brighton, Birmingham, Liverpool, Manchester and Aberystwyth. Scotland is tardy. London trained for music librarianship for a few years before the Library Association's new syllabus, both orally and by correspondence (the A.A.L. course still goes on), and now at least three others run courses for 'Paper 402'. The Association of British Library Schools ensures that aims and methods are mutually understood throughout the field, and there is proper liaison between tutors and examiners. Basic bibliographical, technical and archive training occupies the whole time of the graduate schools, as in France, leaving specialisms to develop naturally outside the curriculum. Since it falls to the L.A. alone to examine for special librarianship, our efforts to consolidate the musical training must be aimed at the second group of schools.

The L.A. syllabus for special subjects states "the examinations . . . will not seek to test subject knowledge as such" enough knowledge being assumed to enable students to grasp the relevant bibliography. Nevertheless all the tutors known personally to me find they cannot assume such subject knowledge and accordingly spend half their time in supplying musical

background. Indeed one tutor has begun tuition in rudimentary music theory to meet an obvious need. Much time is thus wasted in bringing students to the musical boil, by accepting, wrongly in my view, half-baked material unworthy of their best effort. In no other country would this be tolerated. This leads me back to my first argument that only musically-secure candidates (normally those with college diplomas or university degrees) should be accepted. There will, in the coming years be sufficient of these for recruitment purposes: students who aim neither at performing nor teaching yet who are not so *manqué* as to wish to subside on to librarianship as the last forlorn hope. The profession in general has its fair share of these already. The rewards, of course, must compare with those for teaching.

The scope of music bibliography and musicology is already wide enough to provide material for a one-year course for musicians, perhaps one quarter of which will go on 'Paper 402', and include record matters, the rest on basic training for general librarianship, which must on no account be skimmed. I hope to devote a later article to actual details of training, when more experience of teaching and examining has grown. For the moment, here are the first qualifications which the musical public has a right to expect from us:

- a. Confident and accurate expression of musical matters. (At least two post-war manuals by librarians are flecked, like the average music novel, with gaffes.)
- b. Ability to ransack the international (multi-lingual) bibliography of music.
- c. Basic knowledge of musicological method and appreciation of editing problems. (Library shelves are still full of poor or downright spurious editions, not by any means limited to early music. Scarcely a composer remains unscathed, but the average librarian does not care, for he is not trained to know.)

Examinations so far reflect greater emphasis on technics than on the above, which may account for the new high degree of passes. Both need and means are there and the project for a Post-Graduate Syllabus (*Library Association Record*, Jan., '65) gives new hope. Shall we work for this, or continue the skin-deep method, settling for 'des gens simplement bien, honnêtes, capables'?

<sup>1</sup> *Fontes artis musicae*, 1964/I.

<sup>2</sup> Savage, E. A. *Special Librarianship*, Grafton, 1939.

<sup>3</sup> Kinkeldey, O. *Training for music Librarianship*, A.L.A. Bulletin, vol. 31, 1937.

<sup>4</sup> McColvin & Reeves, ed. J. Dove. *Music Libraries*, vol. 1. Deutsch, 1965.

<sup>5</sup> "Die Ausbildung für den bibliothekarischen Dienst", Stuttgart, *Kultur und Unterricht*, March 1963.

# The Ordering and Supply of Sheet Music

H. P. DAWSON and B. R. MARKS

The importance of the role played by the music supplier to the music librarian need not be stressed, yet very little has been said on the subject. It is hoped that the following notes, written from the point of view of the supplier will give librarians a better understanding of some of the day-to-day problems confronting those who serve them.

First, a few general notes concerning the music trade. Until recent years nearly all the larger music publishers and agents for foreign editions were situated in the West End of London. This concentration of the trade in one area greatly facilitated the work of the supplier, as the close proximity of the firms made the collection of music an easy matter, resulting in swift dispatch to the library. In the last few years, however, the trend has been for music publishers to leave the expensive central London area, with a resulting delay (sometimes as long as a week) in obtaining certain publications. The trade departments of well-known firms such as Augener, Boosey and Hawkes, Eulenberg, Lengnick, Novello, Oxford University Press, Schott, Stainer and Bell, etc., are now situated in Greater London or the provinces, which all adds to the difficulties of supply.

Library suppliers naturally hold extensive and varied stocks of all publishers, but it is impossible to cover everything (*e.g.*, sets of part-songs, choral works and orchestral material). In consequence there is always a large amount of music to be ordered. Generally speaking, (there are exceptions, of course) the music trade is a long way behind the book trade in modern production techniques and publicity. Scores are frequently published without any notification being given to the trade which makes the work of the supplier all the more difficult.

Where the relationship between music librarian and music supplier is concerned one of the most important keys to a smooth and efficient service lies in knowledgeable ordering on the part of the librarian. The use of wrong terms, or the omission of vital information frequently leads to delays or incorrect scores being received. One of the most frequent errors found in library orders is the use of the term full score, when a vocal score is required.

The following notes on this subject, therefore, are not intended for the fully experienced music librarian who knows the importance of correct ordering but are given as a guide to the non-specialist assistant who has to deal with music requests.

Judging from the number of orders received by suppliers which merely give the composer and title of the work required, without any further details of edition or arrangement, it is apparent that the necessity of providing more information is not generally appreciated. A large number of works are published in at least two forms—usually a score (for conducting or following a performance) and a performing edition. For example, Beethoven's Piano Concerto No. 5 is available as (1) Full orchestral score; (2) Miniature score; (3) Two-piano arrangement; (4) Piano solo arrangement. The main problem for the supplier is to decide which of the four editions is most likely to be required, when the information is not stated on the order.

There are, of course, many other difficulties which arise, a common error being the misuse of the word score (which is vaguely defined in the dictionary as "an arrangement of

music on a number of staves . . ."). It is essential that the word 'score' has a qualifying word with it *e.g.*, full score, miniature score, vocal score, piano score, etc. These can be defined as follows:—

1. FULL SCORE  
Indicates the complete orchestration, instrument by instrument, of a work set out in large format for use by a conductor.
2. MINIATURE SCORE  
Identical with the above, but published in a small size intended for study or to follow a performance of a work. These smaller scores are also known as study scores.
3. VOCAL SCORE  
A reduction of a vocal work (opera, cantata, etc.) for voice and piano.
4. PIANO SCORE  
An arrangement of a work for piano solo. This is sometimes referred to as a piano reduction.

Before turning to other points, it may be helpful to enlarge on the term piano reduction, in relation to concertos. Piano concertos are published in arrangements for two players, with the solo piano part printed above the second piano (which is a piano reduction of the orchestral part).

Concertos other than piano (*i.e.*, violin, clarinet, etc.) are published in an arrangement with the solo part printed above the piano reduction and with a separate part for the soloist. This separate solo part is usually only sold complete with the piano part.

The following is a miscellaneous list of problems which often arise in music ordering:—

1. VOCAL WORKS FOR SOLO VOICE  
These are often published in more than one key. Preference for original key, or low, medium or high voice should be stated.
2. CLASSICAL WORKS  
It is preferable to state which edition (*i.e.*, publisher or editor) is required. For example, Beethoven Piano Sonatas are available in at least six different editions.
3. WORKS FOR TWO PIANOS  
Owing to the fact that some of these have two copies included under one cover, and others only one, it is advisable to state "copies for two players" if the work is needed for performance on two pianos.
4. LIBRETTOS  
The language required should be stated, as some are available in three forms: Original text, English translation, or both combined.
5. ORCHESTRAL PARTS  
Here again publishers issue parts in two ways.
  1. As a full orchestra—one of each orchestra part under one cover, at an inclusive price.OR
  2. Each part individually. In addition, some publishers only sell the wind parts complete as a set, and not separately.The most satisfactory method of ordering, therefore, is as follows:—  
Full score and parts: 6, 6, 4, 4, 2, set of Wind, Brass, Percussion (as available).  
In full detail this means one full orchestral score, six first violins, six second violins, four violas, four cellos, two basses, one each of all other parts published.

6. MINIATURE SCORES

These tend to vary a great deal in size, especially scores of modern works. Sometimes there is little difference between full and miniature size, e.g., the Vaughan Williams Symphonies of Oxford University Press which state 'full score' on the title page, but are intended for use as study scores as well.

7. MOZART

It is advisable to state the Köchel catalogue number after the title, as this is the most satisfactory method of identifying a work.

8. FOREIGN PUBLISHERS

Many of these now have English agents, but often the works are only to order from abroad. It is helpful to indicate if there is a time limit involved when ordering.

9. PART SONGS

Always state full details of voices required, such as S.A.T.B. (soprano, alto, tenor, bass). Often the same work is published in three or four different editions, e.g., unison, two-part, three-part, four-part male and mixed voices.

The qualified music librarian may question the need to restate such obvious facts concerning music ordering as given above, but a perusal of the day-to-day orders received by suppliers would soon dispel any doubts on this point. As stated earlier, the greater part of this information is given for the benefit of those librarians who are faced with the task of ordering music but have had little experience in handling it. Should these notes help to solve any problems (or perhaps create any doubts!) the contributors would be pleased to hear from librarians in either case.

## *The Scottish National Orchestra Library*

### LEONARD FISH

in collaboration with RUZENA WOOD

The library of the Scottish National Orchestra has a history of quiet, dignified usefulness. It has existed in the basement of St Andrew's Hall, Glasgow for so many years that no one ever imagined that the library would hit the newspaper headlines overnight, make a brief appearance on television and then retire as modestly as ever to the second floor of the Mitchell Library, Glasgow, where it is now housed.

The origins of the library go back to the days of the old Scottish Orchestra when the orchestra existed for only six months of the year, disbanded during the summer and then with brave tenacity resumed its life of music making from October to March. In 1950, during the conductorship of Walter Susskind, the dream of a permanent national orchestra was realised. The new Scottish National Orchestra now plays all the year round and under

the present conductor, Alexander Gibson, gives concerts all over Scotland. In addition to the regular series of subscription concerts there are concerts for schools, television concerts, a Promenade season in Glasgow, "Scottish Opera" (a new venture), as well as appearances at the Edinburgh Festival. The increasingly important role of the orchestra in Scotland has meant correspondingly increased responsibilities for the orchestral librarian. Traditionally the librarian has always been a member of the orchestra and although it has sometimes been difficult to combine the job of librarian with playing in the first violins, this is something which, since 1955, I have been very happy to do.

When the opening bars of an overture announce the beginning of another concert I am playing music which, in all probability, I edited six months previously as librarian. The following day, after rehearsal, I may find myself back in the library checking parts which will not be required for performance until six months later. This way I am nearly always six months behind or ahead of myself, which ever way you care to look at it! Fortunately, when the work to be performed is drawn from standard repertoire my task is considerably simplified. Perhaps Mr Gibson will require the parts of the *Eroica* for a children's concert in Stirling. If he has conducted the work only a few months previously additional markings will be already pencilled in the parts. But the music does not always go straight on to the stands. Before the first rehearsal varying editions of a work have to be checked for differences in bowing, phrasing and dynamics. Discrepancies in any of these details may cause confusion and waste valuable time at rehearsals. Programmes for an entire season are planned and printed in advance so I am given details of all the repertoire with relevant dates. (These are essential if the music has to be hired.) Then I send detailed lists of requirements to the music publishers.

When the music is in the library my job should be plain sailing: the trouble starts when it is not! A guest conductor may wish to perform a profoundly beautiful work which he has just heard in Zagreb. He may not know who the British agents for the foreign publishers are, or if he does know he may not have told me. It is no use trying to ask the conductor for he has almost certainly just set out on an inter-continental tour combining the magic wand of Prospero with the elusiveness of Puck. In these days when musicians' tours are more highly organised than ever before, conductors and soloists are more perpetually mobile than anything composed by Johann Strauss. This highly pressurised existence not only imposes more strain on the artists themselves: it reflects in their choice of repertoire and in the international scope of the music they perform. It has become a cliché to claim that music is an international language but perhaps an orchestral librarian is particularly conscious of this when he finds himself ordering music from all corners of the globe.

When I am asked to trace a new work I usually begin by writing to publishers who have previously been helpful with this type of inquiry. If the British publishers do not know the work the search must be widened. Fortunately, over the years, I have been able to ask the advice of librarians of many of the great orchestras of Europe. I could not be more grateful for the assistance I have received from colleagues such as the librarians of the Berlin Philharmonic Orchestra or the Concertgebouw Orchestra. Sometimes I manage to trace a rarely performed symphony or concerto by writing to the orchestra where a guest conductor is permanently established or where he has previously worked. If the librarian no longer has the parts he may be able to provide a clue which leads to the discovery of the music I am looking for.

In spite of this confusing maze of musical treasure hunting I have been able to provide, in some form or other, every work I have been asked for so far. When I am at my wits' end I am perfectly willing to sit down and copy missing parts by hand. Copying, cutting and editing—these are all things which an orchestral librarian must be ready to do. First and

foremost he must be a musician, not a theorist, but a practical man who can turn his hand to anything. But it can happen, no matter how careful one tries to be, that an emergency may arise that no one could ever have anticipated.

On 23rd October 1962 I had to face the worst challenge of my career as orchestral librarian. I was at home when the telephone rang and a voice said "St Andrew's Hall is on fire!" I could hardly believe it. I thought of the library in the basement . . . the first editions of Richard Strauss—all the music that the orchestra depended on daily. When I arrived on the scene the chief fireman told me that the heat was so intense that he did not think anything could be saved from the library. I argued and argued simply because I didn't want all that music and all my work to be lost. They gave me permission to go into the basement but they said that the music would have to be out of the building in two hours—no longer. Inside the basement the water was a foot deep. As I waded towards the shelves the water from the hoses outside drenched me from head to foot. At such moments one does not think consciously about what is happening but I remember standing at the end of a line with six firemen so that we formed a chain to the outside of the building. I handed the music to the nearest fireman and although I could not see it the last fireman was busy loading the music into a removal van. By means of this chain we managed to get almost everything of value out of the basement. I tried somehow to thank the firemen. It seemed so inadequate. I stood in the removal van. The piles of music were soaking wet. Inside St Andrew's Hall the fire and water fought until the water won. The next day orchestra and audience saw newspaper and television photographs of what was left of the hall. There was not much left. It was a charred blackened shell.

The fire was a shock but there was no time for sentimentality. There was one thing that every member of the orchestra was thankful for. Normally all the heavy orchestral instruments were stored inside the hall: cellos, basses, harps, percussion instruments and, when players owned several instruments, some of the violinists and violists preferred to keep one instrument for use on tour. The day before the fire we had all been travelling. The day after the fire we were due to play in Edinburgh. The instruments had never been unloaded from the van.

The Glasgow concerts had to be suspended until alternative accommodation could be found. The orchestra decided to play its Friday concert in Edinburgh as usual. The soaked music required urgent attention and a massive sorting operation began. The removal van was converted into an improvised library and the Edinburgh concert was played from parts which were, in many cases, still wet. During the crisis people were not only wonderfully sympathetic, they offered concrete help as well. The City Librarian of Glasgow, Mr Black, telephoned me and asked if I would like to use a section of the second floor of the Mitchell Library to house our music. What a question! The same removal van drew up at the door of the Mitchell Library. Mr Black showed me to the second floor. It was an orchestral librarian's dream: masses of shelving space, wonderful lighting and central heating, none of which had existed in St Andrew's Hall.

Now the library of the Scottish National Orchestra is housed at last in conditions in keeping with its interest and value. I can work there undisturbed in my free time and I often pause to chat with members of the orchestra who come in to consult a score or look at a part in advance.

"Stravinsky Symphony in Three Movements? It's just arrived—do you want the first and second clarinet parts or just yours? O.K., you can take both of them." And then our conversation is interrupted as the telephone rings. This time it is not an emergency but it is a trunk call from London.

"You are coming to conduct us next month. Yes, we are looking forward . . . You prefer to bring your own parts for Köchel 449? Thank you, that will be a great help . . . A

change in the programme. May I ask you to spell that? A profoundly beautiful work . . . in Bratislava. Do you know who the British agents are, I mean, where I can get the parts? You *do*! That's wonderful . . . But tonight it's the Festival Hall. Well, we wish your concert all success. And on Tuesday in Amsterdam. Bon voyage!"

And so I put down the receiver. What a relief that he made sure about the parts! So now we are going to play a profoundly beautiful work in Glasgow. It makes such a difference when things go right. And people go out of their way to be helpful. It makes a difference too when you have a wonderful library to work in, like this one.

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**WORDS AND MUSIC**

WALKER, ALAN. Words and music. Co no. 13. Spring, pp. 23, 25.

**YEATS, William Butler**

MALINS, EDWARD. Yeats and the bell-branch. C no. 21. Summer, pp. 287-298.

Various additions have been made to the new volume, perhaps the most immediately welcome of these being the inclusion of the Schmieder numbers at the end of the statement of each theme in the Melodic Index, as well as the appropriate reference to its location in the *Bach Gesellschaft* which had been given in the earlier edition. Use of the Schmieder (BWV) numbers which, one might say, do for Bach what Köchel does for Mozart, has now superseded that of the old Edition Peters numbers, and these are therefore omitted altogether except in cases where a particular composition is not found in Schmieder. Inclusion of the BWV numbers means, moreover, that despite incomplete information regarding a particular work, recollection of only one of the themes will lead to its identity, and thus to its location in the Schmieder index, a difficult task to achieve by direct approach to Schmieder.

Other valuable additions include a German translation of the Preface, the heading of each category of themes in the Melodic Index with its appropriate "directional design", and a Cross Index which lists Bach's works by Schmieder number, giving references to the location in the Melodic Index of the statement of the various themes belonging to a single work. It is somewhat surprising that the compiler, who goes to elaborate lengths in her Preface to explain the workings of every possible aspect connected with the finding of themes, does not make clear that the references in this Cross Index indicate the page number (and not the group number under which the theme is listed) followed by the column (first and second) in which it can be found. I feel a heading "Page and Column" would have helped here, since in using this book the mind has been trained to regard figures used in connection with themes as referring to those under which themes are grouped in the Melodic Index, and nowhere to page numbers. Also in this new edition is included a larger number both of themes from works quoted in the previous edition, and of works of doubtful authenticity.

The use of the more conventional type-face for the printing of words and musical notation in the Melodic Index is probably an improvement, though I must confess to finding the overall reduction in size a disadvantage, particularly with regard to the figures used in tabulating the themes. Dare one say that the inclusion of a greater number of words in the Preface (at least half as many again) is also a disadvantage? There is no denying the fact that, more often than not, one makes a far better job of using something properly when one knows how it works, but the compiler's fervent efforts to explain and justify the workings, additions and alterations in such intricate detail seem almost to cloud the issue. It would be a great pity if a potential user of this unique *Index* were to be deterred by any feelings of undue trepidation or, indeed, of impatience.

ELIZABETH TRUSTAM

EUROPEAN MUSICAL INSTRUMENTS. By Frank Harrison and Joan Rimmer, pp. vi. 210. (Studio Vista. 1964. 45s.)

This book is in two sections: a text of 74 pages, treating the subject chronologically, and 127 pages of clearly-produced illustrations. There are two indices: one of instruments, and one of persons.

The chronological treatment of the subject is interesting, but not without disadvantages to the librarian who may find the dispersal of information about an instrument an inconvenience not altogether overcome by the admittedly good index of instruments. The obvious merit of the arrangement is that it is easier to relate the instruments to the musical and social environment in which they flourished. These two authors are of course well-equipped for this task, and it is a pity that they did not have more room to develop this approach, which would seem to need a text of three or four times the present length.

The collection of monochrome illustrations is a major aid to music librarians. Many old sources, of all kinds, have been searched, in addition to which there are many excellent photographs. These illustrations are numbered one to 248, but as many comprise four or more items the range is greater than the numbering suggests, being much wider than Anthony Baines' *Musical Instruments through the Ages* and even Buchner's book of the same title. Although the page-size (25 cm. by 18 cm.), is smaller than that of Buchner's volume the clarity of detail is such that nothing is lost.

Reference from the text to the illustrations is facilitated by the provision of plate numbers in brackets at appropriate places, but reference from the plates to the text is more tortuous. The index of instruments lists 245 headings, counting as one such names as bagpipes, under which sub-headings are listed. Many instruments are indexed under both species and family names, thus creating a most useful alphabetical and classified list of instruments. There are however, defects: the discussion of the *clairon* or *clarin* is indexed only under the latter, although this is used only parenthetically in the text. The index of names (instrument makers and composers) is useful, and the reading lists after the nine chapters mention some interesting and varied sources.

This book could, from a librarian's point of view, be expanded into two volumes: the longer chronological history already mentioned, and an illustrated dictionary of musical instruments using the illustrations here provided with fuller captions incorporating material now in the text. However in its present form it is most useful, and makes available at a modest price much information previously not easily assembled, and then only at greater cost. This book is pleasingly produced even if the placing of the page-numbers in the gutter is an inconvenient fad.

ROGER CRUDGE

## REVIEWS

MELODIC INDEX TO THE WORKS OF JOHANN SEBASTIAN BACH. Compiled by May deForest McAll. pp. xiv. 138. (C. F. Peters Corporation. 1962. £3 15s.)

The results of May deForest Payne's mammoth task of indexing the works of J. S. Bach by tabulating, according to their melodic design, both the "beginning" themes and those of independent sections, were first published in 1938. Now known as May deForest McAll, she has produced in conjunction with the firm of C. F. Peters, one of the earliest major publishers of Bach's music, a revised edition which is enlarged by the inclusion of 236 more themes than the original 3,636.

For those not familiar with this work, a brief description may be helpful. There are two parts, consisting of *a*) Finding Charts, in which the themes are grouped into six categories according to the design formed by the first four notes of differing pitch, and *b*) a Melodic Index which tabulates the themes themselves, stated in full and in the tonality used by Bach.

**Membership, etc.**—The Twelfth Annual Report shows that membership of the United Kingdom Branch now exceeds 180. In addition, there are over fifty subscribers to BRIO. The Annual General Meeting will be held on 11 May 1965 at Broadcasting House. Subscriptions for 1965/66 are now due: prompt payment would greatly ease the work of the Hon. Treasurer.

**Amenities.**—Several public libraries which have music collections and are members of the Branch have recently been re-housed. These include libraries at Eastbourne and Luton and the new Central Libraries at Camden and Haringey (perhaps better known under their old names of Hampstead and Hornsey, respectively). Other member libraries which have moved into new quarters are the Royal College of Music, London, the Music Library of Reading University and the British Council Music Department. It is hoped that a future issue of BRIO will describe some of these developments and that the Branch programme for next year may include visits to one or more of these libraries.

**Publications.**—The Education Committee of the Worcestershire County Council has published a useful *Classified Catalogue of the Choral Library* in the County Library (84 pp., 1964). Coventry City Library has issued a catalogue entitled *Opera*, which lists works available in vocal score, together with related biographies, critical works and gramophone recordings (14 pp., 1964). From the Music Faculty Library of Manchester University comes a first list of additions to its collection (in Dewey order, 3 pp., 1964). A new monthly trade journal, *Music Industry*, began publication in September, 1964. There are some interesting articles, and a lot of information, mainly about instruments, not easily found elsewhere, and at an annual subscription of 25s. this journal seems well worth the attention of most music libraries. (The publishers are Tofts and Wolf, 305 High Street, Ponders End, Enfield, Middlesex.)

It may not be inappropriate to mention here that the *Library World* now includes (usually every three months) a contribution by J. H. Davies, entitled 'Musicalia', which gives much out of the way and interesting information.

**Congress.**—The Seventh International Congress of the International Association of Music Libraries will be held this year in Dijon from 1st to 6th July, inclusive. Members should have received the programme and application form. It is hoped that as many United Kingdom Branch members as possible will attend the Congress.

Finally, may I ask members to send me as much information as possible about their activities.

## CORRESPONDENCE

Miss Barbara J. Cox, Music Librarian of the County Borough of Luton writes:—

I would like to correct the statement made by Miriam Miller (in her article on American Record Libraries in Vol. 1, No. 2 of BRIO), that there are only two libraries in this country, namely Leeds and Coventry, that do not keep their gramophone records in closed-access arrangements.

Since September 1962, when Luton Public Libraries moved into a new building, the Music Library has operated an open-access system for records, and now has over 2,000 L.P.'s in stock. I have not found that the system has been the direct cause of damage to the records, and less than a dozen have been stolen since the department first opened. The stock has grown considerably during the last two years, and books and scores now number well over 5,000.



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