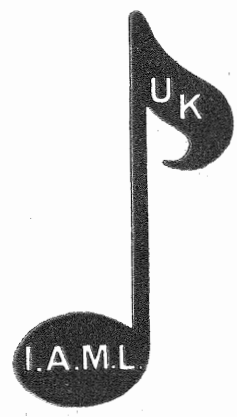


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BRIO



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Some Impressions of Dijon

WALTER H. STOCK

The Seventh International Congress of I.A.M.L. was held in Dijon from 1 to 6 July 1965. Dijon, the capital of the *département* of the Côte d'Or, lies at the foot of the Burgundian plateau some two hundred miles south-east of Paris. It is universally known as the centre of the Burgundy wine trade and also possesses some of the finest Gothic architecture in Eastern France. Rameau was born in Dijon in 1683; his father was a church organist there.

Accommodation for the conference was provided by the University of Dijon. Recently the Faculties transferred their premises to a new site in the eastern suburbs where tree-lined avenues and a spacious campus provide an ideal setting for the re-established university. Six Pavilions of the residential quarter have been completed, each called after a famous Dijonais. Most of the conference sessions were held, appropriately, in Pavilion Rameau. The 'Round Table' discussions took place in the main conference room of the Regional Documentation Centre.

The Congress opened with a meeting in the Salle des États de Bourgogne. Messages of goodwill were sent to Vladimir Fedorov and A. Hyatt King, both prevented by illness from attending the conference. About 150 people attended the Congress altogether; United Kingdom representatives were Eric Cooper (and Mrs Cooper), Charles Cudworth, John H. Davies (and Mrs Davies), Timothy H. Eckersley (and Mrs Eckersley), Lily E. Gardner (and Mrs Gardner), Phyllis Hamilton, Miriam H. Miller, Meredith M. Moon, Albi Rosenthal, Patrick Saul and Walter H. Stock.

Documentation was the main theme of the Congress. Various aspects of musical documentation were discussed: documentation centres, data processing techniques and the collateral work of music librarian, bibliographer and documentalist. Musical documentation by audio-visual means was examined in detail. Barry S. Brook of New York described a method of notating music with ordinary typewriter characters. This notation, or one like it, would be necessary if computers were to be employed to discover the many secrets of the missing parts of early music. United Kingdom contributions to these 'Round Tables' were offered by John Davies and Patrick Saul.

During a visit to the Abbaye de Fontenay the *Société Française de Musicologie* arranged a series of talks on early music. Charles Cudworth gave a paper on 'The meaning of *Vivace* in eighteenth century English music', with illustrations recorded on tape. French religious music, particularly Rameau, was the theme of a recital in the Cathédral Saint-Benigne; the *Schola Cantorum de Dijon* also gave a concert in the Palais des États de Bourgogne.

A specially mounted exhibition *La Musique dans L'Art Ancien* was held in the Musée des Beaux-Arts. This included a bust of Rameau by Jean Jacques Caffieri, a delightful picture by the Belgian artist, Horemans, *Le galant concert*, and some very fine eighteenth century paintings and drawings.

We were also given an opportunity to visit some of the architectural landmarks: the Église Nôtre Dame, the Hôtel de l'Académie and the Château de Bussy-Rabutin. One of the happiest social occasions was the *dîner intime* held by candlelight in the thirteenth century Cellier de Clairvaux while a group of local folksingers entertained us with songs and dances.

Delegates returning via Paris were invited to visit the Music Department of the Bibliothèque Nationale in the Rue Louvois. The premises now include a suite of soundproof rooms opening off the gallery of the Reading Room. During the conference the research services of O.R.T.F. had provided a concert of experimental music by Pierre Boulez, Karl-Heinz Stockhausen and others. The new O.R.T.F. building, the *Maison de la Radio* near the Palais de Chaillot, combines both radio and television services. It is constructed entirely of aluminium and glass, a circular building of ten floors surrounding a nineteen storey tower which rises in the centre.

The real value of the Congress became apparent when delegates from places as far apart as Sweden and Brazil, America and Finland found an opportunity to exchange views and discuss recently developed techniques together. Colleagues from nearer home were able to renew friendships begun years ago during earlier conferences. Those of us who had the privilege of attending the Dijon Congress must surely wish to express our gratitude to our French hosts for their hospitality and to thank everyone whose efforts contributed to such a pleasant, rewarding week.

Otto Haas, Antiquarian Bookseller (1874-1955)

ALBI ROSENTHAL

The centenary this year of the founding of the firm of Leo Liepmannsohn (first established in Paris in 1866 as 'Liepmannsohn & Dufour', 11 Rue des Saints-Pères), is a suitable occasion for an appreciation of Otto Haas who was its proprietor for over half a century.

Otto Siegmund Haas was born in Frankfurt on Main on 2 December 1874. In 1893 he became apprenticed to the well-known firm of antiquarian booksellers Josef Baer & Co. in Frankfurt. After two years with Brentano's in New York (1899-1901), Haas returned to Europe, was employed by the firm of Breslauer & Meyer in Berlin, and early in 1903 joined Leo Liepmannsohn who had transferred his business to Berlin in 1874. He became proprietor of Liepmannsohn's on 25 November 1903. In 1908 Haas married Kathleen Mayer, a gifted London pianist and singer who had studied at the Royal Academy of Music. During the first World War he served on the Eastern Front: his languages included Russian. In 1936 he emigrated to England, having had to sell the bulk of the stock of his firm in Germany. He then carried on business under his own name at 49A Belsize Park Gardens, London, N.W.3, until he retired on 1 January 1955, when he sold the firm to its present proprietors. He died on 27 April 1955, in his eighty-first year.

When Otto Haas began his career a remarkable generation of antiquarian booksellers in Germany had established international reputations. Hiersemann and Harrassowitz in Leipzig, Baer in Frankfurt, the Rosenthal brothers in Munich, and Leo Liepmannsohn in Berlin were among those who had created centres of bibliophily which could rival those of London, Paris, and Florence. They catered for and encouraged the rapidly expanding interest in book

collecting, both private and institutional, above all in America. Not only the phenomenal spread of scholarship and bibliographical research, but also the demands and exigencies of a more methodical, 'professional' type of specialist collector and librarian are reflected in the personalities of the successful international booksellers at the turn of the century. The term '*wissenschaftliches Antiquariat*'—'*wissenschaftlich*' meaning 'scholarly' rather than 'scientific'—became the hallmark of the leading firms in Germany. Their catalogues often included descriptions by eminent scholars of books and MSS., and several of the antiquarian booksellers themselves became recognised authorities in their special fields. Liepmannsohn had been one of these, and likewise Otto Haas, who was for several decades not only the principal supplier, but the valued consultant and expert adviser to music collectors, music librarians, and autograph collectors in Europe and America.

One of the greatest events in Haas's career was the purchase in 1906 of the magnificent music library of James E. Matthew¹ in London. According to a report of the Special Library Committee, which included Sir Frederick Bridge, Dr W. H. Cummings, A. H. Littleton and T. L. Southgate, the collection 'occupied wall space equal to about 500 feet of shelf-room' and 'would appear to be worth £2,500 . . . it has cost its owner over £4,000'. Unsuccessful attempts had been made to sell the collection to the Worshipful Company of Musicians and to Trinity College of Music. The best part of this great collection was purchased through Otto Haas by the young Frankfurt collector Paul Hirsch and became the nucleus, and a very substantial one, of his great library, to which Haas contributed so much in subsequent decades. Material from the Matthew Collection was also included in Liepmannsohn Catalogues 167 and 170 (1908), and 172/173 (1909/10).

In 1907 Haas held the auction (No. 37) of the extensive Autograph Collections of Julius Stockhausen, W. Taubert and Maurice Schlesinger. The catalogue contained summary descriptions in English. Auction No. 38 (1909) included the full score of Elgar's 'Cockaigne' overture, 'one of the foremost works of England's greatest composer' (the title-page was reproduced in the catalogue). There is still extant Elgar's postcard, posted in Florence on 18 May 1909, requesting a copy of the auction catalogue. Among the important collections sold either by auction or through stock catalogues were those of R. Eitner, H. W. Rust, R. v. Liliencron, I. Moscheles, part of the Alfred Bovet collection, Felix Mottl, and A. W. Gottschalg, (the latter including an aria from *Il Radamisto*—'the first MS. written by Handel on English soil that has ever come on the market'), and many others, culminating in the dispersal between 1926 and 1932 of the celebrated music collections of Wilhelm Heyer (held in conjunction with the firm of K. E. Henrici), André (Mozart MSS.), and Werner Wolffheim (in conjunction with Martin Breslauer). The catalogues of these historic auctions, partly the work of Georg Kinsky, but, largely compiled and all carefully edited by Haas himself, have become important bibliographical reference works. A little-known fact may be mentioned here: the Wolffheim collection was offered *en bloc* before the auction for Mk. 650,000 (approx. £32,500 at the time), but found no buyer. The Wolffheim Sale was the last of the great music auctions and offered a unique opportunity to music librarians and collectors to fill gaps in their collections.

Haas started a new series of catalogues after his establishment in England. His Otto Haas Catalogue I, issued in 1936, *Music and Musical Literature, with a Collection of Selected Musical Autograph Letters and Manuscripts*, contained a notice referring to the '238 priced catalogues and 64 catalogues of sales by auction published by my old Berlin firm', and the *Daily Telegraph* of 4 July 1936 greeted its appearance in an article headed 'Liepmannsohn, London' as 'the first London catalogue, which is as interesting as we expect a Liepmannsohn catalogue to be'. Haas often expressed his gratitude for the help he received during this period from Cecil Hopkinson and Percy Muir.

The thirty-four catalogues published by Otto Haas before his retirement contain a wealth of material. They demonstrate how the period from 1930 onwards differs from the earlier part of the century in the paucity of music collections available for purchase even to such an internationally known and respected specialist in old music as Otto Haas. The series of London catalogues contains only one really important single collection: that of Alfred Moffat (O.H. Catalogues 20 and 22).

Personal tributes to Otto Haas appeared during his lifetime in the *Börsenblatt für den deutschen Buchhandel*, 24 November 1928) and after his death: *The Times*, 30 April 1955; *The Clique*, 14 May and 21 May 1955; *NOTES* vol. XII, 1955, pp. 369/370. They all stress his integrity, his personal charm, modesty and wit. Music librarians have good reason to remember his achievements for Haas set new standards of bibliographical accuracy and scrupulous reliability in the field of antiquarian booksellers' music cataloguing. Generations of collectors, among them Alfred Cortot, Paul Hirsch, Anthony van Hoboken, Henry Prunières, Scheurleer, Stellfeld, Wolffheim, Stefan Zweig and others, and many music librarians, have benefited from his service which was based on vast knowledge, phenomenal memory, insistence on accuracy and great industry. The Honorary Membership of the United Kingdom Branch of the International Association of Music Libraries bestowed on him in 1953 was an expression of the indebtedness of music librarians to the service and achievements of Otto Haas.

¹ See also A. H. King, *Some British Collectors of Music*, Cambridge, 1963, p. 71 and p. 148.

New Music Libraries in London and South-East England

A. J. SOPHER

One of the outstanding features of the post-war library scene in Britain, especially in the period since 1960, has been a spate of building activity. The next few years will see the process carried further with the completion of some important schemes for academic libraries now being planned in connection with the new universities. Up to the present, however, new building has been dominated by public libraries and this accounts for the fact that the most interesting developments of recent years involving music libraries have occurred in the public library field. Music libraries, whatever their function or the kind of public they serve, rarely exist in isolation, but are usually special departments or sections of much larger organisations. In keeping with this principle, provision for a new music library has been included in a number of wider building schemes recently completed in this country.

The notes which follow describe some of these new libraries as they appeared in 1965. For various reasons the area covered has been restricted to London and the Home Counties, but, as it happens, the majority of recent developments affecting music libraries have taken place in this part of the country. All the libraries described are rate-supported, and, except in one instance, have been planned as part of larger schemes, but in most cases they are distinctive enough to present features of special relevance to the music library scene. Certain conclusions have become increasingly apparent from the observation of these libraries in operation, and there may be lessons to be drawn from these for music librarians. It is unfortunately true that, while there is much to praise, mistakes have been made, all of which might serve as a warning to those concerned with the planning of new music libraries in the future. I shall give a short account of each library which I have visited, not necessarily in any particular order of size or excellence, and then try to summarise any general tendencies which may be thought to have emerged.

In London itself, 1965 has seen an unparalleled upheaval in the organisation of local government. The territory formerly covered by twenty-eight metropolitan boroughs of very unequal size and population has been augmented by large areas from the adjacent counties, and from the melting-pot have emerged thirty-two new boroughs of much greater size and with more uniform populations and resources. This has meant a radical reshaping of local public services, including libraries, and after the initial disorder a more effective library service in the new London seems to be on the way. A number of new developments involving music libraries took place in London before the reorganisation of 1965, and the new authorities have in some cases, therefore, taken over libraries which previously belonged to one part of the borough alone. One example is the new borough of Camden, comprising the central business and commercial areas of Holborn and St Pancras and the residential district of Hampstead. While the latter was still a borough in its own right, it commissioned Sir Basil Spence to design a new central library. This was opened in 1964 and now exists simply as one of several libraries of similar extent and calibre in the borough of Camden. Hampstead was a borough with a strong tradition of artistic activity and appreciation, so that a large separate department for music was a necessity in this new library. On the second floor of the immense ship-like building, a long, large, rectangular room houses gramophone records, together with books and scores.

The general effect of this visually stimulating room is one of a self-contained library, but glimpses into other departments are achieved by the use of glass partitions as walls wherever possible.

The music library has a thriving record collection, and Hampstead must be one of the first public libraries in this country to have put its gramophone records on complete open access. The original pictorial sleeves, effectively sealed in strong transparent plastic covers, and containing the records themselves, are freely available for the public to handle. Records of all kinds, stereo and monaural, are provided, including a large section of jazz, with what seems a useful chronological arrangement of catalogue cards for this section of the stock, in addition to the normal performer sequence. The public are provided with three listening booths, controlled by the staff from the counter—an excellent service in any gramophone library if the planning allows it. Unfortunately, at Hampstead the booths have been placed across the middle of the music library, virtually cutting it into two separate halves, although this abrupt partition has been put to use by the logical division of the stock into scores and records. Incidentally, the booths were supposed to be sound-proof, but are not. Another fault in the planning of the room is the excessive heat produced by the afternoon sun, which shines directly on to the stands containing the records. These are mistakes which seem likely to affect the efficient administration of the department permanently, but the general conception and execution are, on the whole, of considerable merit.

On the east side of London, not far beyond the City, a new music library has opened in Bethnal Green, which is now part of the new borough of Tower Hamlets. This is a remarkable venture in several ways, not least because the library is situated quite apart from any other library building. It shares with a municipal laundry the ground floor of a new council block consisting largely of flats for old people. This multi-purpose block was intended from the start to contain accommodation for a music library, and in my view it has been a great success. Its primary function is that of a gramophone library, with about four thousand records, but a small stock of well-kept books and scores is housed there as well. The library is spacious, with a long counter in front of an enormous window which looks straight out on to the pavement of a busy street. This has marvellous potentialities for display, but produces deadly effects on staff and equipment when the sun shines. There are two listening booths operated from the counter, and in addition to all this, Bethnal Green Music Library has its own splendid recital room for nearly eighty people, complete with a Bechstein and first-class record playing equipment. The library plans to hold live and recorded recitals in this room and to make it available for local musical activities.

Thirty miles north of London in the almost too prosperous motor town of Luton, a fine new central library has been built, its external aspect marred only slightly by the presence on the ground floor of a gown shop. At Luton all book issue and membership processes are carried out on the ground floor, strictly segregated from the various departments of the library itself upstairs. The music library is in a room of its own on the first floor opening from the main lending library, and has its own permanent staff. It is a pleasing rectangular room which manages to give an impression of space and compactness at the same time. In spite of being adjacent to the adult lending library, the music library has a secluded, sophisticated atmosphere, achieved largely by luxurious soft furnishings, a low ceiling and skilful lighting. The department contains records, books and scores. A collection of about 2,200 records is maintained on open access, offering the rather uneasy compromise of vertical storage in filing cabinets and arrangement in accession number order. This occupies one of the longer walls, while books and scores are shelved along the other. At one end of the room is a raised platform with working space for the staff and a desk for the issue and return of records. (Books and scores are dealt with downstairs together with books from other departments.) The

platform was originally intended for recitals, and in fact the room would be ideal for this purpose, although it has not so far been used except for film shows. Quite apart from the individual character of the place, and the convenient way in which the stock is housed, the clear views into every corner are a considerable advantage, but it soon becomes apparent that in spite of its feeling of spaciousness, the library is even now too small, and offers hardly any scope for future expansion. (This was a defect encountered in other libraries, and it is a subject to which I shall return.) Again, although the room was intended to be sound-proof, the testing of records can be heard in the adjacent lending library, another fault met with more than once elsewhere.

Of the other three new music departments none is a self-contained unit but all are interesting and attractive in their own way. They are to be seen in the impressive new libraries which have been built at Hornsey in north London, at Maidstone and at Eastbourne. Each has, in addition to the general departments (adult lending, children's etc.) an area for music, separate but not sealed off from the rest of the building. In all three libraries the area chosen has been a first floor gallery with a wide and exciting view over a large portion of the ground floor of the building.

Eastbourne's extremely pleasant, airy and well-lit music gallery is the most distinctive of the three. Reached by an elegant curved staircase, it has a splendid view over the whole lending library. Shelving is provided for its stock of about a thousand records behind a small serving counter, while the sleeves for records available at any given time are displayed in 'browser boxes'. Each sleeve contains a receipt card which the borrower signs and hands in with his ticket when asking for a record. The glass-fronted wooden shelves behind the counter are conveniently attached to the wall at shoulder height in a single row, and even at this early stage, not many months after the opening of the music department, the shelves are filled to capacity. Two aspects of the arrangement of books and scores call for mention. One is the use of the integrated stock principle, common to all departments in the library, whereby lending and reference books are shelved together in one sequence, the reference works distinguished by the use of red bands on the spines. Whatever faults or virtues this system has are minimised in the music library by the relative smallness of the stock. The second feature, and one which seems to me ill-conceived, is that all scores of standard size are shelved in flat piles of about six volumes to a compartment. The intention here is to banish the discomfort of reading vertical spine titles with the head twisted sideways, but the frustrating consequences for readers and staff can be easily imagined. Eastbourne Library has a lecture hall in its basement seating an audience of 150, and plans are under way for lunch-time record recitals.

At Maidstone, the county town of Kent, a dramatic sequence of new buildings now houses the headquarters of Kent County Library. One of the most important elements in this complex is a decagonal two-storied building containing the students' library, which is the section responsible for direct loans to the public and for postal loans. The upper storey is a gallery overlooking the lower floor, and here, together with other sections of the stock, is the music and drama library. A good collection of books and scores (but not records) is maintained, and these are available for loan, mainly by post, to individual borrowers in different parts of the county and to branch libraries. This department is far more integrated with the rest of the lending library than are most other new music libraries, although it has its own librarian. Consequently there is little of interest in its physical structure which is not also characteristic of the whole library. One point worth noting is that Kent County Library now lends sets of orchestral parts to orchestras for an annual subscription of 42s., and is about to start a free loan service of orchestral and vocal sets to other libraries. Once again, the space allocated for scores and books has proved to be inadequate, not only for probable future demands but also for present requirements.

Hornsey Central Library is the most recently built of the libraries under discussion here. Formerly an independent authority, Hornsey now forms part of the new London borough of Haringey. Although the building as a whole is magnificent, with certain superficial resemblances to Eastbourne, the music department seems to have been planned rather less carefully than other parts of the library. Music and gramophone records are on an upper floor in a gallery with an extensive view over the ground floor. The most striking feature here is the staff enclosure, a free-standing rectangular structure inevitably reminiscent of a kiosk or booking office, with its hatch-like openings through which records, kept on closed access, are issued and returned. The limited amount of space for records and the badly-placed lighting are obvious defects, although the building as a whole disposes of vast empty spaces for future growth.

Hornsey completes this survey of new music libraries in the south of England, and one conclusion seems to me to emerge more strongly than any other. Most of the buildings described here are fine examples of modern library architecture, imaginatively designed and equipped for the greater part. But in the music departments, which are normally the fastest growing sections of libraries, not enough consideration has been given in many cases to long-term space requirements, or even to those of the immediate future, while such details of planning as the distribution of lighting, the placing of shelves or records to take account of sunlight coming through windows and the provision of effective sound-proofing seem often to have been dealt with very hastily indeed. Music libraries have to deal with structural problems which are not encountered in any other type of library, and too often these are overlooked or given insufficient attention in the architect's general scheme. On the whole there is far more to admire than to criticise in these new libraries, but for librarians who may be involved in helping to plan new music departments, they provide frequent examples of what can go wrong as well as what can be aesthetically and functionally effective.

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WORDS AND MUSIC

TIPPETT, MICHAEL. Music and poetry. RS no. 17. Jan., pp. 287-293.

YUGOSLAVIA

HELM, EVERETT. Music in Yugoslavia. MQ vol. 51 no. 1. Jan., pp. 215-224.

REVIEW

MUSIC. [Readers Guide Series]. By E. T. Bryant. pp. 84. (Clive Bingley, 1965. 15s.)

There are few readable bibliographies: this is one of them. Mr Bryant in this survey of some 250 books on music, suitable for the amateur or the librarian, has produced a bibliography/commentary that is well selected and ably written.

This book is in seven sections, plus introduction and indexes. The author ranges from dictionaries of music to gramophone records, with successive chapters on histories of music, voices and instruments, repertoire, technicalities and musical appreciation. His notes are full, and weighted as to the importance of the work (Grove gets 35 lines, *The World Encyclopaedia of Recorded Music*, 19): he notes omissions and the difference between various editions: he is a meticulous and exact recorder. The book is meant as an introduction to the subject: it is therefore not surprising that Hindemith on harmony, for instance, does not appear.

It is, however, most satisfactory to read through the book and find that there is so little of value omitted, and that the works included are so well described. The remarkable *Enciclopedia della musica* is worth more than a line, though, and surely Stanley Day's *Gramophone LP Classical Record Catalogue* is indispensable, even though it appears in periodical form? Two of my personal favourites are missing: Blom's delectable anthology *A Music Lover's Miscellany* and Sidgwick's *The Promenade Ticket*—surely the most amusing book on musical appreciation ever written.

Mr Bryant concludes with one excellent maxim. 'If a reader wishes to buy any of the books mentioned in the text, please give the bookseller an accurate transcript of the author's name (including initials) title and publisher. The same accuracy is desirable when one wishes to borrow a book from a public library.'

Mr Bryant's book is a good job well done and the production is neat and workmanlike.

W. B. STEVENSON

OBITUARIES

MAX HINRICHSSEN

It is only appropriate that this issue of BRIO should contain a brief tribute, however belated, to Mr Max Hinrichsen, one of the most distinguished members of the United Kingdom Branch of I.A.M.L. Mr Hinrichsen, who died on 17 December 1965, had been a devoted and enthusiastic member of the Branch since its inception. He showed deep, practical interest in its activities, and regularly attended its meetings. It is here that his genial presence will be sorely missed.

Max Hinrichsen was never the man to do things by halves. Whatever he undertook in publishing music or books on music, he did whole-heartedly and with immense gusto. An international public knows of the unflagging support he gave to music of all kinds, under two of the most illustrious of modern imprints. Over many years he also rendered valuable and wholly disinterested service to musical scholarship.

This was perhaps never more clearly shown than in *Music, Libraries and Instruments* (the record of the joint Congress of the International Association of Music Libraries and the Galpin Society, held at Cambridge in 1959), which he issued as his Eleventh Music Book in 1961. Only those who worked closely with him on the editing and production of this volume can know the endless pains he took and the great care which he spent on the integration and grouping of the diverse material and on the arrangement of the lavish illustrations. This book is a fine and enduring monument to his memory in the world of music librarianship: it will long be valued by all those who were his friends in the Branch, and far beyond it.

A. HYATT KING

HENRY GEORGE FARMER

With the death of Dr Farmer on 30 December 1965, the United Kingdom branch of the International Association of Music Libraries has lost one of its most esteemed honorary members—a man of phenomenal energy and indomitable enthusiasm who, for much of his long life, combined practical music-making with wide ranging scholarship.

Dr Farmer started his musical career as a player in the Royal Artillery Band under Zavertal. He later turned to conducting, an activity which he did not finally abandon until 1947. His first publications were concerned with military music, but he soon developed an interest in Oriental music which led him to study Arabic and History at Glasgow University, and eventually he became one of the foremost authorities in this field. His third main concern was with Scottish music. The extensive collections which he donated to Glasgow University Library largely reflect these three interests—his collection of Scottish music being particularly rich—though they are by no means confined to them.

His own collections, however, are not the only ones which Glasgow University owes to Dr Farmer. He persuaded Zavertal to deposit in the Library his own, and many of his father's, autographs and the Mozart relics in his possession. Dr Farmer was also largely responsible for encouraging several Scottish composers, or their relatives, to deposit their autographs and other material in Glasgow University Library and was active in securing valuable additions to the Kidson Collection in the Mitchell Library.

He first joined the staff of Glasgow University in 1951. Initially he was appointed purely to recatalogue the Euing Collection, of which the catalogue printed in 1876 is grossly inadequate. But soon he came to be regarded as a member of the regular staff and extended his activities to cover all the music in the library. Latterly, he suffered much from ill-health, but only relinquished his library appointment last September, four months before his death.

He had been a member of the United Kingdom branch since its inception, taking a keen interest in its affairs, and it was a fitting tribute that the report of the 1959 Cambridge Joint Conference of the International Association of Music Libraries and the Galpin Society should have been dedicated to him.

MARGARET LAURIE

ERNEST A. SAVAGE

Dr Ernest A. Savage, an honorary member of the International Association of Music Libraries and a former President of the Library Association died on 4 February 1966. An appreciation of his work, by Jean M. Allan, appeared in BRIO Vol. 2 no. 2.

NOTES & NEWS by *Walter H. Stock*

Meetings.—In January 1966, two parties, including students from the North-Western Polytechnic School of Librarianship, visited the printing works of Messrs Lowe & Brydone, and were shown the processes by which music and books on music are produced from manuscript, or typescript, to the finished copy.

On 10 February a Branch meeting was held at Haringey Central Library, Crouch End. Miss Imogen Holst gave a talk on her experiences in music libraries in many parts of the world and showed some of the autographs of her father, Gustav Holst, and some of Benjamin Britten's autograph drafts, from which she helps to prepare his full scores. After Miss Holst's talk, members were conducted round the fine new Haringey Library by the Librarian, Mr W. B. Stevenson.

Week-end Conference.—A conference of the Branch was held at Woolton Hall, Manchester University, from 1 to 4 April 1966, attended by some fifty members. 'The Musical Resources of Northern England' formed the topic of papers read by Miss A. E. Burbridge, Music Librarian of Leeds City Library, and by Mr Donald Gadby, Music Librarian of Bradford City Libraries. The former summarised the rich resources of libraries in the region, and the latter discussed the administrative and practical problems of the provision of music and musical literature in various areas. Miss Burbridge also took the chair at a discussion of 'The Status of the Music Library in Public Libraries', which revealed some keenly felt anomalies. The conference agreed to set up a committee to collect comparative statistics. The conference also considered the Library Association's questionnaire 'Access to Information'. The conference visited Adlington Hall, near Macclesfield, where, by kind permission of Mr Charles Legh, Dr James Hall read a paper on 'The Newman Flower Collection of Handel Manuscripts' (recently acquired by Manchester Public Libraries). Dr Gerald Hendrie played music, ranging from Blitheman to Samuel Wesley, on the Father Smith organ in the Great Hall. Mr Charles Cudworth gave a vivid account of the Dijon Conference of I.A.M.L., illustrated by numerous coloured slides. The conference concluded with visits to the Henry Watson Music Library and the Music Library of Manchester University.

Membership.—The membership of the United Kingdom Branch is now just over 200, including student members.

Sound Recording Group (Library Association).—It is regretted that in BRIO Vol. 2, no. 2, no mention was made of the fact that the course in gramophone librarianship held at Chaucer House from 3 to 7 May 1965, was entirely organised by the School of Librarianship of the North-Western Polytechnic (London). Those who attended were enrolled as full-time students of the North-Western Polytechnic.

APPOINTMENT

MIRIAM H. MILLER, formerly Music Librarian at Southwark Central Library, has now been appointed Lecturer in the School of Librarianship at the North-Western Polytechnic, London.

NOTES ON CONTRIBUTORS

WALTER H. STOCK is music librarian at the Royal Academy of Music, London.

ALBI ROSENTHAL is the proprietor of the firm of Otto Haas, London and director of A. Rosenthal, Ltd., Oxford.

A. J. SOPHER is music librarian at the City of Westminster Public Libraries.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

W. B. STEVENSON is director of libraries, museum and arts in the London Borough of Haringey.

MARGARET LAURIE is music librarian at Reading University.

The contents of BRIO Vol. 3, no. 2 (Autumn 1966) will include:

'Bruckner's Works. A list of the published scores of the various versions,' by Arthur D. Walker.

'The Viola d'Amore and its repertoire,' by Harry Danks.

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 No. 29, Wir danken dir, Gott
 No. 31, Der Himmel lacht, die Erde jubiliert
 No. 32, Liebet Jesu, mein Verlangen
 No. 34, O ewiges Feuer
 No. 39, Brich dem Hungrigen dein Brot
 No. 46, Schauet doch und sehet
 No. 50, Nun ist das Heil und die Kraft
 No. 51, Jauchzet Gott in allen Landen
 No. 53, Schlage doch, gewünschte Stunde
 No. 54, Widerstehe doch der Sünde
 No. 55, Ich armer Mensch, ich Sündenknecht
 No. 56, Ich will den Kreuzstab
 No. 60, O Ewigkeit, du Donnerwort
 No. 61, Nun komm, der Heiden Heiland
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 No. 131, Aus der Tiefe rufe ich, Herr, zu dir
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 No. 140, Wachet auf, ruft uns die Stimme
 No. 155, Mein Gott, wie lang, ach lange
 No. 158, Der Friede sei mit dir
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