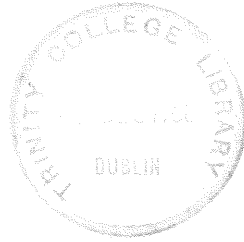


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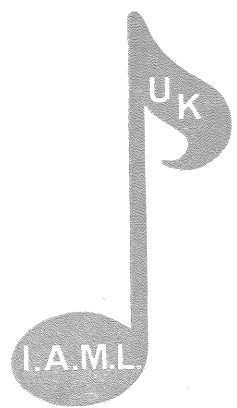
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# BRIO

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AUTUMN 1968    Volume 5    Number 2



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# BRIO

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AUTUMN 1968

## JOURNAL OF THE UNITED KINGDOM BRANCH OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

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# *The British Music Information Centre*

MICHAEL SHORT

On 7 November 1968 the British Music Information Centre will have been open for just one year, and perhaps this is a good time to make a survey of its development from ideas to reality and of its progress during this initial period.

The origins of the Centre go back a good many years to the time when members of the Composers' Guild of Great Britain felt that some action was necessary to rectify the lack of facilities existing for the promotion of music by British composers. Several other countries had established such centres a long time before, and these were federated into an International Commission under the auspices of the I.A.M.L. Britain seemed to be lagging behind these countries, and although a few adventurous concert societies were putting on programmes containing contemporary British music, the general picture was rather dismal, especially as Government bodies such as the Arts Council and the British Council were unable to do much to help because of their restricted budgets.

Due to the lack of established music publishers in many countries, several of the foreign information centres had adopted the function of publishers by promoting the music of their native composers, and also providing technical facilities such as recording and photocopying services. Although the British composer is better served by music publishers than many of his colleagues abroad, visits to these publishers' showrooms involved long and tiring journeys across London, and besides, the trend had begun of music publishers moving right out of London altogether to obscure provincial addresses, thus making their publications virtually inaccessible to anyone wishing to browse through their stock. What was needed was a centre where the whole range of contemporary British music, both published and unpublished, could be presented under one roof in a centrally situated location. It was felt that if only British music could be brought more to the attention of the public at large, and the lamentably small proportion of performance time devoted to it increased, its true worth would be realised and it would show up to great advantage against its competitors.

Accordingly, the Composers' Guild set up a committee to look into the problems surrounding such a project, and it is due to the work of this committee over the years that the Information Centre exists today. It is well to remember that all the members of the committee are composers themselves, and that the organisational work had to be fitted into their normal arduous routine of earning a living by writing music.

Three main requirements were decided on: (1) suitable premises to house a reference collection of books, scores, and recordings, which should be centrally situated and easily accessible; (2) an able administrator with a wide knowledge of contemporary music, to supervise the collection and to advise visitors and students, and (3) adequate financial resources, in the form of an initial capital sum to get the Centre started, plus further regular grants to cover the normal running costs. Obviously, item no. (3) was the most important, and the committee immediately set about exploring the possibilities of obtaining support from various bodies.

Many information centres abroad receive substantial grants from their own governments, municipalities, and cultural organisations, but it was necessary for the committee to look elsewhere for the initial finance for the British centre. The first success in the search was the

grant of the sum of £2,000 by the Calouste Gulbenkian Foundation for the initial setting up of the centre, and with this in hand it was then possible to concentrate on finding suitable accommodation. After a few setbacks, the Guild was eventually offered premises at No. 10, Stratford Place, London, W.1, consisting of a large room together with an office to house the Guild's secretary. These rooms are on the ground floor of an elegant eighteenth-century building owned by the Royal Society of Musicians, Britain's oldest musical charity, and although it is only a short walk from Bond Street tube station, it is situated in a quiet cul-de-sac which effectively insulates it from the roar of nearby Oxford Street.

Having obtained the premises, the committee was then able to apply to the Arts Council for a grant to cover the rent, and to plan the expenditure of the Gulbenkian grant on the equipment and furniture required. A great deal of work had to be put into transferring the files and office furniture of the Guild from its previous premises, and also in sorting and cataloguing the scores and recordings which were donated to the Centre by the composers themselves. In addition, the British Council kindly donated a collection of scores of works by British composers, together with a small grant to cover the expense of employing extra clerical assistance to sort and catalogue it.

Special mention should be made here of the interest shown in the Centre by those eminent and successful composers who arranged for their works to be donated to the collection, although its ultimate success would be more likely to benefit their less fortunate colleagues rather than themselves.

Generous financial assistance was also given by the Performing Right Society and the Ralph Vaughan Williams Trust, and the Centre was finally opened on 7 November 1967 by Lord Goodman, Chairman of the Arts Council of Great Britain, and has been in use since that date.

In addition to the collection of scores, which is housed on specially fitted shelving, there is a handsome grand piano and also a console of high-fidelity equipment with facilities for playing both discs and tape recordings. Visitors are thus able to browse through the collection at their leisure and to try out any item which may take their fancy.

The Music Information Centre has now been formally established as a Trust; the trustees being Mrs Ursula Vaughan Williams, Charles Groves, Alan Rawsthorne, and Guy Warrack, who has done so much to make the Centre a reality. The Trust itself has no regular financial income apart from donations and grants received from individuals and other organisations, and all the items in the collection have been given by the composers themselves, or by publishers on their behalf (with the exception of the British Council donation mentioned above). The registration of the Trust as a charity has enabled the Westminster City Council to make a welcome reduction in the rates payable on that part of the premises occupied by the Information Centre. A further recent development has been the appointment of a full-time librarian to supervise the work of the Centre.

At the time of writing, the collection of scores numbers some 4,000 items, both published and in manuscript, and there are also small but growing collections of discs and tapes. Most of the 430 members of the Composers' Guild are represented by a selection of their works, but the collection is not confined only to Guild members, and in fact covers the work of the majority of British composers over the last fifty years, although the emphasis is naturally on the work of the living composer.

In conjunction with the collections of scores and recordings, work is proceeding on a catalogue of works by members of the Guild, which is being published in several sections. Part I (orchestral music), which first appeared in 1958, is currently being revised and brought up to date, and it will be followed by further parts devoted to choral music, chamber music, and other categories.

The Information Centre is now open from 11 a.m. to 5 p.m. from Monday to Friday, and may be freely used by the public. The library of scores is a reference collection only, and items cannot be lent, hired out, or sold, but the Librarian can furnish the addresses of publishers, or refer enquirers to the composer concerned in the case of unpublished works. The Centre provides a good opportunity for organisations wishing to commission works to inspect a variety of compositions in different styles before approaching an individual composer, and teachers will be able to browse through the collection to find new works of use to their pupils. Festival organisers will find a wide range of works at their disposal for building interesting and adventurous programmes, while students will find the Centre to be a quiet haven in which their studies may be pursued without disturbance. It is also hoped that in the future the Guild will be able to arrange lectures and recitals at the Centre.

In the past few months several music colleges have arranged visits to the Centre for groups of their students, and the librarian will be glad to make appointments for similar groups or individuals who may be interested in visiting the Centre. The telephone number is 01-499 8567.

At this point, the future prospects for the Music Information Centre look good. After the trials and tribulations of establishing the collection comes the long and steady work of building it up and widening the scope of the Centre's activities. In the years to come the Centre will undoubtedly have an effect on both the teaching and performance of British music, and we hope that it will help to restore it to its rightful place in the musical life of this country.

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## Sound Recordings in Academic Institutions

Part One

PATRICK SAUL

The first apparatus which successfully recorded and reproduced sound was Edison's cylinder phonograph, which dates from 1877.<sup>1</sup> For obvious reasons it was specially useful in the study of linguistics and comparative musicology since it made possible the accurate registration of dialects and accents in spoken language and of the irregular rhythms, inflections and microtone intervals of the music of non-European and non-literate peoples which it had not hitherto been possible to record satisfactorily by conventional notation.

The first use of the phonograph for serious academic purposes occurred in 1889 when Dr J. Walter Fewkes, later Chief of the Bureau of American Ethnology, started the systematic recording of North American Indian prayers, tales and songs, some of the latter being transcribed by Dr Benjamin Ives Gilman. These cylinders were deposited in the Peabody Museum, which thus appears to have been the first institution to accept sound recordings as archive material.<sup>2</sup>

In Europe the recording of folk songs was begun in Hungary by Béla Vikar in 1898, and his example was followed from 1904 onwards by others, notably Béla Bartók, Zoltan Kodály and László Lajtha, thousands of whose cylinders were deposited in the Hungarian National Museum in Budapest.<sup>3</sup>

The first archive of sound recordings as such was established in 1899 at the instigation of the physiologist Siegmund Exner as the *Phonogrammarchiv der Akademie der Wissenschaften in Wien* and it has many admirable features imitated by other institutions. Its policy, as laid down by Professor Exner, was to record:

- (i) *Languages*. Initially, to survey the languages and dialects of Europe, as spoken at the end of the nineteenth century, and gradually to extend this survey throughout the world.
- (ii) *Music*. To record performances of music, in particular the music of 'primitive' races, for study on a comparative basis.
- (iii) *Voices*. To form a collection of records of the voices of famous people.

It is a serious scientific institution and like all subsequent institutions is not concerned with records as such but uses them only as a means by which the material to which they relate may be studied; in other words it is not in the least 'phonographic' or 'gramophonic'. Most of the recordings in the collection are of folk or non-European music and linguistic matter recorded by its own staff or under its auspices. Whenever an expedition was sent from Vienna by the Academy of Science it was the *Phonogrammarchiv's* practice to try to lend a recording machine and give a course of instruction in its use to a member of the expedition. This was a valuable source of material, another being the Austrian prisoner of war camps during the Great War 1914-18, from which the collection derived many specimens of Russian dialects. Early additions to the collection of 'voice-portraits' include records of people who knew Brahms: Ignas Brüll, Anton Door and Eusebius Mandyczewski; the writers Arthur Schnitzler, Ferdinand von Saar and Hugo von Hofmannsthal; Sigmund Freud—and indeed the cream of the intellectual society of Vienna before 1914.



The apparatus used by the *Phonogrammarchiv* was based on Edison's principles but used discs, instead of cylinders, of the 'hill and dale' (vertical cut) variety. Most of the recordings were damaged during the Second World War, but the matrices still exist. Work, involving some difficult technical problems, is proceeding to produce audible records from them.

A large number of *Mitteilungen* have been published by the *Phonogrammarchiv*, generally based on its own research in linguistics and ethnomusicology, but unfortunately it has never published any records. It did however exchange recordings with some of the other sound archives established before 1914: Budapest, Cologne, Frankfurt am Main, Lübeck, Leyden, Oslo, Zagreb and Zurich. The largest and most important was the Berlin *Phonogrammarchiv*, the nucleus of which was collected by Carl Stumpf and Otto Abraham. It dates from 1904 and until 1933 was directed by Erich von Hornbostel.<sup>4</sup>

The French record company Pathé Frères were partly responsible for the establishment in 1911 of a *Musée de la Parole*, which was part of the *Institut de Phonétique* of the University of Paris and fairly recently merged into the *Phonothèque Nationale*—a national institution financed from central funds which is of special interest in that it enjoys the advantages of legal deposit. Two copies of every record published in France must be sent to the *Phonothèque Nationale* by law.<sup>5</sup>

There are other countries in which national collections benefit from compulsory deposit laws: for example in Italy there is the *Discoteca di Stato* in Rome, founded in 1928 at the suggestion of the composer Umberto Giordano<sup>6</sup>, and a recent Polish law provides that a copy of every record published there should be sent to the National Library in Warsaw. I should perhaps point out that in some countries the compulsory deposit provision allows the receiving archive to select which records it wishes to have. Under copyright legislation proposed for the United States published records would have to be sent to the Library of Congress Recorded Sound Department, the head of which is Mr Donald Leavitt. This department is part of the Music Division, the chief of which, Dr Harold Spivacke, has for many years persuaded the principal manufacturers of records in the United States to present their records, so that the Library of Congress collection is one of the largest in the world.

There are many special collections, some of which are of sufficient importance to mention in this very brief historical survey. Zurich University has formed a collection of Swiss dialects and has published a selection on 78s. There is a similar Swedish archive in the Institute for Dialect and Folklife Research at Uppsala University in Sweden and some samples from it have been published on Telefunken LPs. An extensive archive of German dialect is preserved on several thousand tapes in the *Deutsches Spracharchiv* at Münster, which is directed by Professor Eberhard Zwirner.

In France, apart from the general collection at the *Phonothèque Nationale* there is an extensive collection of traditional French music, with some patois, presided over by Dr Claudie Marcel-Dubois in the Department of Musicology of the *Musée National des Arts et Traditions Populaires*. One of the most outstanding of all collections of non-European music is that of the Department of Ethnomusicology of the *Musée de l'Homme*, the Director of which was for many years Dr André Schaeffner and with which Dr Gilbert Rouget is closely associated. The *Musée de l'Homme* was a pioneer in arranging publication of discs taken from its recordings, either by the *Musée de l'Homme* itself or by various French companies.<sup>7</sup>

As one would expect, there are various important record archives in the United States. Apart from the Library of Congress collections mentioned above there is a large general collection in the New York Public Library which was nurtured by Mr Philip Miller and which is now in the Rodgers and Hammerstein Archives of Recorded Sound at the Lincoln Center; probably the most impressive of all public collections of early operatic and other vocal

records (the nucleus of which was the private collection formed by Mr George Keating), is in the Historical Recordings collection of Yale University Library, of which the Curator is Dr Jerrold Moore, and the largest collection of natural history recordings is at Cornell.<sup>8</sup> There are important collections of ethnomusicological and linguistic material in the Folklore Archives and Archive of Folk and Primitive Music at Indiana University, Bloomington—the latter built up by Dr George List—and a valuable collection of records spoken by eminent people in the National Voice Library at Michigan State University, East Lansing, founded by Mr G. Robert Vincent. One of the world's best collections of recorded literature, in many languages, is in the Harvard Poetry Room, built up by Mr John L. Sweeney<sup>9</sup> and Tulane University, New Orleans, possesses an important archive of New Orleans Jazz.

In the United Kingdom we were unfortunately backward in establishing organised collections of sound recordings. The British Museum has a few dozen matrices and discs, most of which were presented by the Gramophone Company (His Master's Voice). They have never formed part of the public collections. Nowadays the Museum usually refers donors of records to the British Institute of Recorded Sound, though it retains records which are published with a book and which thus form part of a bibliographical entity.

A collection of folk music records, mainly British and African, was started by the English Folk Dance and Song Society before the Second World War, and a very large number of recordings have been made for internal language teaching by the School of Oriental and African Studies (University of London), which does not however maintain a permanent collection of sound recordings. There is a small collection, some 5,000 discs and piano rolls, in the University of London Music Library which are intended for use by students reading for a degree in music.

In the twenties, when Sir Landon Ronald was on the Board of the Gramophone Company and also Director of the Guildhall School of Music, he arranged for new records of classical music to be sent to the school, but this practice did not continue for very long. In recent years the Royal College of Music and the University of London Music Department at King's College have started small collections with listening facilities for students, but no teaching institution in this country seems to offer facilities similar to those common in the U.S.A., where extensive libraries of recordings with elaborate listening arrangements are to be found in many universities and centres of professional training. Commercial language courses on records are however, common in British educational establishments and there is a growing use of language laboratories.

Specialist collections of the highest academic standard exist at Edinburgh University in the School of Scottish Studies (which includes more than 2,000 hours of Scottish traditional music recorded by traditional performers on the school's own equipment) and in the Linguistic Survey of Scotland (which contains Gaelic and Scots linguistic recordings). At Leeds University there is the Survey of English Dialects (which is part of the Institute of Dialect and Folk Life Studies within the School of English) and a collection of Welsh material is being built up at the Welsh National Folk Museum at St Fagan's Castle, Cardiff.

Radios maintain some of the largest and best organised of all record collections. The largest and most impressive of those that I have encountered is that of the ORTF (the French public radio) which, apart from commercial records, contains more than 300,000 discs and tapes made by the Radio itself since the end of the Second World War. It is naturally very rich in French music and in all aspects of French civilisation since 1946.

Normally radios reserve recordings in their collections for their own use and there has in the past sometimes been a very illiberal attitude towards reputable institutions and serious students who needed to have access to material known to be in a radio archive and nowhere

else. As an accidental by-product of broadcasting the radios produce recordings of the utmost historical or aesthetic value: performances by great artists, works not recorded for commercial record companies, and composers' and authors' own versions of their works. The situation has indeed often been absurd. There can be little or no risk to the rights of performers and composers (the usual excuse given for restrictions) if a radio recording is made available to a reputable sound archive, under safeguards, for private study whereas if it is once broadcast—and for what other purpose is a radio recording made in the first place?—it can be taken down on an amateur's tape recorder, exchanged, sold, and even (it is alleged) published under false names on commercial records in those countries where the rights of performers and composers are not looked after as well as they might be.

In one or two countries on the continent, radio officials have become aware of the growth of public sound archives and, subject to moral pressure to provide them with copies of radio recordings but still reluctant to do so, have suggested that the radio archive itself should be opened to serious students. On the face of it this attitude is an improvement but I do not think it provides an ideal solution. For an organisation which has too many functions rarely performs any of them well and, unless the whole constitution of the radio were altered so that the provision of public reference facilities and the duty to preserve valuable material for posterity were treated as of equal importance with broadcasting, these aspects of the work of the record collection would be starved of funds, facilities and dedicated personnel.

However, there are many examples of sensible collaboration between radio and non-radio collections and I should like to give details of two or three cases which strike me as particularly relevant and hopeful for the future development of sound archives.

One is the University of Utrecht *Instituut voor Geschiedenis* (Historical Institute) Sound Archive, which was set up in 1961 at the suggestion of Professor C. D. J. Brandt, Professor of Contemporary History. The nucleus of this archive was 18,000 discs (mostly 78s) and some hundreds of tapes which were handed over, because they were no longer needed for broadcasting and took up valuable space, by the Netherlands Radio Union. The recordings are mainly political and a large proportion date from the wartime occupation. There is a detailed account of the foundation, policy and practice of this interesting archive by Dr R. L. Schuursma who, under Professor Brandt, is in charge of it.<sup>10</sup>

Another unusual type of sound archive based on broadcast material is the University of Washington Phonoarchive at Seattle, which was set up in 1957 by Professor Milo Ryan, who directs it. He has published a detailed account in his book *History in Sound*. Professor Ryan had discovered that by chance a large collection of recordings of wartime broadcasts by war correspondents and commentators, including in some cases recordings of actual events, had not, as the regulations required, been destroyed. Nobody today would deny the importance of public relations, or propaganda, as it is called when directed at the enemy, and when Professor Ryan discovered the nature of what he had unearthed he immediately realised its potential value for research.<sup>11</sup>

Footnotes to this article are given on page 10. 'Sound Recordings in Academic Institutions' will be continued in BRIO vol. 6 no. 1.

## Poor Jeanie, or Where are the notes of yesteryear?

JOHN DAVIES

What is a librarian? A custodian, a picker-up of unconsidered trifles, an ear to the ground, a nose, a Holmes, a Maigret? Any or all of these at times would it seem, and occasionally most of them at once, as the following wry sequence of events, dear reader, will tell you.

The average musical person would have to turn to Grove to remind himself of the career and works of Hamish MacCunn (1868-1916), though *The Land of the Mountain and the Flood* might ring a bell. As to his stage works, those still acquainted with the Carl Rosa Opera Company might conceivably recall that MacCunn's last years were spent with them, and that his *Jeanie Deans* (1894), based on Sir Walter Scott's *The Heart of Midlothian*, was in their repertory as late as 1951. Grove implies a 'compact and exciting libretto', which may have emboldened the BBC's Scottish Region to remember his centenary by reviving it in a broadcast. Also to encourage them in the fond thought (if thought were inescapable) there could be no problem over material. A vocal score had been published by Augener (1896), so full scores and parts *must* be somewhere. Quite obviously. In the intervening years, however, the Carl Rosa had suffered a lingering death, its library dispersed to three at least of the four winds (after a miserable old age spent soggily in trunks kept under the mouldering railway arches of Liverpool Street station).

Within a fortnight or so of performance, ineluctably and majestically came the call for 'the material'. It was said to be in Liverpool Public Library along with the unsold Carl Rosa remains. Liverpool at first demurred and then confessed to finding vocal scores only in an uncatalogued reserve. I personally, as luck had it (and it was sheer luck) had assisted at the penultimate rites of Carl Rosa's library, and recalled that the dealer Richard Macnutt had bought a fair amount from under those arches, but not poor *Jeanie*. He reminded me of the only living person who might know where she, by Hamish out of Sir Walter, might be lying: Martin (not Sherlock) Holmes (former Chairman of Carl Rosa) was traced, and to quote an infamous line, 'along the 'lectric wire the message came'—*Jeanie* (in autograph and in her parts) was sitting smugly all the time in the Royal College of Music in Kensington.

The end of the affair? Scarcely. The Royal College's left hand knew not *Jeanie*, but its right hand (Oliver Davies), knew it to be in the Parry Room, where all their MSS. are kept. By now however, *Jeanie*, hoisted into archivedom after a busy working life in steamy theatre pits, was loath to return there without protest. Protest there duly was, therefore, but persuasion (hotly along that electric wire) to film the autograph was sought and quickly given. So it was all hands to the xerox-pump, and the Flying Scot (or her latterday cousin) whistled her along a diesel (not electric) rail to Glasgow, parts and all, just in time for the downbeat. A near thing.

What is a music librarian? 'Is this he (courtesy of Wordsworth) whom every man would wish to be?'

So the merry roundabout of the scattering and bestowal of archives goes on. Every researcher lives with the problem, even probably enjoys it, for the needle-in-haystack element is part of the fun. But for British music, why can't BRIO be the channel of information about migrations of this kind? Any offers?

I have since had to track down the complete material of Vaughan Williams' incidental music to Aristophanes' *The Wasps* (Cambridge, Greek Play Committee, 1909). The autograph is rightly in the Fitzwilliam, but the parts (I am *not* romancing) were until very recently under a fallen ceiling in the ladies' lavatory at the R.V.W. Trust's new premises within an (Olympic) stone's-throw of my office. When both ladies and wasps had gone home the parts were recovered, and the play with its utterly un-Greek music (the famous bassoon tune is about as Delphic as Leith Hill) may have been broadcast before this note appears in print.

# CORRIGENDA

The article *The Delius Trust Manuscripts* by Rachel Lowe in BRIO vol. 5 no. 1 requires the following corrections:

Page 9, line 6: 'portrait of *Margot la Rouge*' should read 'lithograph of ...'.

Page 9, line 16: 'the first public performance ever of a Delius work was in Oslo in 1891'. Footnote to read: 'c.f. *Musical Times*, March 1965, pp. 190-192: *Delius's First Performance* by Rachel Lowe'.

Page 9, last line of penultimate paragraph: 'he gave a lecture ...' should read 'I gave a lecture ...'.

The editor assumes full responsibility for these errors.

Footnotes to 'Sound Recordings in Academic Institutions', by Patrick Saul. (Continued from page 8.)

- <sup>1</sup> *Recorded Sound* 7, Summer 1962. History of sound recording 1, by Peter Ford.
- <sup>2</sup> *Journal of American Folklore*, vol. iii, no. x (1890), article by Dr J. Walter Fewkes; *Journal of American Ethnology & Archaeology*, vol. i (1890) and vol. x (1908), article by Dr B. I. Gilman.
- <sup>3</sup> *Hungarian Folk Music*, by Béla Bartók. English translation by M. D. Calvocoressi (Oxford University Press 1937).
- <sup>4</sup> *Mitteilungen der Phonogrammarchiv-Kommission der Akademie der Wissenschaften in Wien*: no. 1. Bericht über die Arbeiten der von der Kais. Akademie der Wissenschaften in Wien: Kommission zur Gründung eines Phonogrammarchiv (1900); no. 58. Das Phonogrammarchiv der Akademie der Wissenschaften in Wien von seiner Gründung bis zur Neueinrichtung im Jahre 1927, by Leo Hajek (1928). *Zeitschrift für vergleichende Musikwissenschaft*, Jahrgang I, no. 2 (1933), article by Erich von Hornbostel.
- <sup>5</sup> *Bulletins et Mémoires de la Société d'Anthropologie de Paris*, tome i (IVe Série, 1900), pp. 172-8 and 222-6; tome ii (Ve Série, 1901), pp. 305-20, 327-9 and 439. *Revue de Phonétique*, 1911, tome premier, premier fascicule, p. 103; deuxième fascicule, p. 197.
- <sup>6</sup> *Italian Affairs*, July 1955. The State Record Library. *Studi Romani*, March-April 1955. La Discoteca di Stato, article by Alberto de Angelis.
- <sup>7</sup> *Notes et études documentaires*, no. 3392, 17 May 1967. Le Disque en France, article by Mlle Francine Bloch.
- <sup>8</sup> *Recorded Sound* 16, October 1964. Yale University Historical Sound Recordings Archive: its purpose and scope, by Dr Jerrold Moore.
- <sup>9</sup> *Recorded Sound* 27, July 1967. The Poetry Room of Harvard University, by Miss Jeanne Broburg.
- <sup>10</sup> *Recorded Sound* 15, July 1964. The Sound archives of the University of Utrecht, by Dr R. L. Schuurisma.
- <sup>11</sup> *History in Sound*, by Professor Milo Ryan. (Seattle: University of Washington Press, 1963.)

# Index of Articles published in selected musical Periodicals

July - December 1967

Compiled by CHRISTEL WALLBAUM

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## ACCORDION

KIRKPATRICK, JOHN M. The British button box or the British diatonic chromatic three-row button-key accordion. EDS vol. 29 no. 4. Winter, pp. 106-108.

## AMERICA

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## ANALYSIS

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## RANDS, Bernard

SMALL, CHRISTOPHER. Bernard Rands. MT vol. 108 no. 1496. Oct., pp. 905, 907.

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ORENSTEIN, ARBIE. Maurice Ravel's creative process. MQ vol. 53 no. 4. Oct., pp. 467-481.

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DUARTE, JOHN W. Take your partners. RMM vol. 2 no. 6. Aug., pp. 184-186.

LAMBERT, CHARLES. The treble recorder: a dead end. ME vol. 31 no. 326. July/Aug., p. 515.

RIDDICK, JOAN. Further acquaintance with the recorder family. MTe vol. 46 no. 7. July, p. 12.

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DODGSON, STEPHEN. Recordings of British music, new issues July to November 1966. Co no. 22. Winter 1966/67, pp. 22, 23. New issues December 1966 to August 1967. no. 25. Autumn 1967, pp. 19-21.

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ROSENTHAL, HAROLD and PETER RAVEL. The Carl Rosa story. Op vol. 18 no. 7. July, pp. 547-550. vol. 18 no. 9. Sept., pp. 719-726.

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## STEVENS, Richard John Samuel

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## STOCKHAUSEN, Karlheinz

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ANON. Music examinations and the Schools Council. MTe vol. 46 no. 12. Dec., p. 20.

ANON. Music and the Young. [A report on education, issued by the Department of Education and Science]. RCM vol. 63 no. 3. Christmas, pp. 87, 88.

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HALE, NOEL. The Psalli String Quartet. S vol. 78 no. 927. July, pp. 91-93. vol. 78 no. 928. Aug., pp. 131, 133, 135, 137. vol. 78 no. 930. Oct., pp. 223, 225, 227. vol. 78 no. 931. Nov., pp. 271, 273, 275, 277. vol. 78 no. 932. Dec., pp. 311, 313, 315, 317.

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KLEIN, JOHN W. Toscanini and Catalani—a unique friendship. ML vol. 48 no. 3. July, pp. 213-228.

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SHARP, G. B. Franz Tunder: 1614-1667. MT vol. 108 no. 1497. Nov., pp. 997-999.

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## VERDI, Giuseppe

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## VIOLA D'AMORE

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BERLJAWSKY, JOSEPH. The evolution of the vibrato. S vol. 78 no. 931. Nov., pp. 255, 257, 259, 261, 262, 267.

JOHNSTONE, MURRAY E. What price—a violin? S vol. 78 no. 927. July, pp. 105, 107.

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## VIOLIN MUSIC

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WOOD, GODFREY. Les petits fours. [Kreutzer, Rode, Mazas, Gavini s.] S vol. 78 no. 932. Dec., pp. 307, 309, 311.

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GREGORY-DELLIN, MARTIN, talks to Wolfgang Wagner: Guardian of Bayreuth. MMu vol. 16 no. 3. Nov., p. 27.

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WEISS, Sylvius Leopold

MCCONNELL, D. E. Sylvius Leopold Weiss [seventeenth/ eighteenth-century lutenist]. GN no. 94. June/Aug., pp. 36, 37.

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RUST, BRIAN. Paul Whiteman: a discography. RS no. 27. July, pp. 219-228. no. 28. Oct., pp. 255-258.

WILLCOCKS, David

WEBB, S. J. David Willcocks: the Royal College of Organists' president. MO vol. 91 no. 1081. Oct., pp. 37, 39.

WILSON, Thomas

WILSON, THOMAS. Touchstone, a portrait for large orchestra. MT vol. 108 no. 1494. Aug., pp. 697, 698.

\* Entries marked with an asterisk refer to the previous six months, January-June 1967.

## REVIEW

A CATALOGUE OF THE PRINTED MUSIC AND BOOKS ON MUSIC IN DURHAM CATHEDRAL LIBRARY. By R. Alec Harman. pp. xv 136. (Oxford University Press, 1968. 30s.)

Durham Cathedral Library's holding of printed music consists of two collections: the music library of Philip Falle (1656-1742) and that from Bamburgh Castle, formerly the property of the family of Archbishop Sharp. The history of both collections is described in the introduction to the present catalogue. The latter, unlike Falle's, was not included in *The British Union—Catalogue of Early Music*, and has not, unfortunately, survived intact. Nevertheless, the two form an extremely interesting and valuable assemblage of largely seventeenth and eighteenth-century material, containing many rare items. Falle's collection is specially rich in uncommon works from the Low Countries and Italy. There are not quite so many *unica* as Mr Harman suggests, partly because he has failed to notice that *B.U.C.E.M.* always lists anonymous songs under the first word of the first line, not under title. (In any case, 'not in *B.U.C.E.M.*' is not altogether a satisfactory definition of 'unique'.) This type of material is notoriously complex to catalogue; although Mr Harman has obviously gone to considerable trouble, he does less than justice to this splendid collection, partly because he has ignored many of the accepted rules for cataloguing.

The catalogue is divided into three sections: Vocal, Instrumental, and Theoretical Works, and has five indexes. Each item has a *numerus currens* and the layout looks handsome, but the shelfmark comes between heading and title—not, I feel, the best place for it—and, more important, no distinction is made between title and imprint; frequently there is not even a full stop between them. Indeed, Mr Harman does not realise that punctuation must be introduced unless some indication is given of the differences of type and the ends of lines, etc. As a result, some entries have no punctuation at all from beginning of title to end of imprint, and most are difficult to interpret.

He insists, too, on preserving the exact order of the information on the title page; if, for instance, the name of a part book comes at the head, then it stands first, masking the title. Thus we have titles such as *Canto Primo Messe Concertate* . . . (17) (for a set of part books), or *December Two Sonatas* . . . (588) (for a monthly publication). For single-sheet songs, first lines are always given only in the notes even if the 'titles' are ambiguous, e.g. 'Turnus . . . in . . . Camilla' (41, 42, 45—all different, Turnus being a character in the opera) or virtually non-existent like 'Set by Mr Ramondon'. Anonymous songs go under their titles if possible, even if they are descriptive (e.g. *HUNTING song*), though Mr Harman draws the line at *Song* and *New Song* and puts these under the first word of the text.

When, however, he does not transcribe literally, the effects are disastrous. In 274, he gives up completely and substitutes '[12 Cantatas by]' for the original Latin title; true, this starts with a long dedication but eventually the words *Questa nuovamente composta opre di musica vocale* are reached, which is no vaguer than some other titles. If he can include three lines of explanation before a title elsewhere (570), why boggle here? The anonymous collection *Antwerpsche Vrede Vreught* (612) has suffered from the kind of aberration that haunts librarians' nightmares. It is entered under 'VREDE, Vreught. Vrede Vreught, Violino I. Antwerpsche'; this heading and the transposition of the words are the more unfortunate in that, according to *R.I.S.M.*, this really is a unique copy.

Mr Harman is apparently unaware of the standard conventions for dealing with joint authorship and collections, for if more than one person is concerned with a publication he catalogues it under its title no matter what

the nature of their contributions. Even the name of an editor is not used for the heading: I am sure that most people would not expect to find such works as Boyce's *Cathedral Music* under title. Nor is the choice of the heading for entries consistent. We have *COLLECTION. A Collection of Anthems* . . . (67) but *LESSONS. A Collection of Lessons* . . . (525); *TWELVE Duets* . . . (350) but *SOLOS. XII Solos* . . . (584) and *APOLLO. Apollo's Banquet* . . . (386) but *LADY'S BANQUET* (515). Occasionally Mr Harman goes completely astray, for instance, the unlikely *FOETUS* (145) turns out to be Casati and Cornetti's *Primi partus foetus alter* (i.e. second offspring of the first birth).

At least he explains his approach to joint works; he gives no guide at all to his method of arranging items under one heading, possibly because he has none. Very occasionally, the arrangement is basically alphabetical, though why Handel's *Pyrrhus* comes after *Sosarmes* is anyone's guess. Quite often, though not always, instrumental works are arranged by opus number, which has some logic, even if it mixes up works of different kinds. Most often items seem to be arranged by shelfmark order—permissible perhaps in the case of single-sheet songs bound together, but not, I should have thought, otherwise. And why does Locke's *The Present Practice of Musick Vindicated* precede his *Melothesia*? Thus to see whether a particular work is contained in this library one has to read every entry under a likely heading, notes and all, and check in the composer index as well, since there are no cross references. Admittedly there are not often many entries under each heading; nevertheless this is unnecessarily tedious.

It is a pity that the principles on which Mr Harman has based his catalogue are so erratic. He has taken great pains in compiling the five indexes which are a very helpful part of the book, indeed an essential supplement to its principles. Whatever its defects, the book will certainly be invaluable to scholars and librarians, and make them aware of the existence of two very important repositories of music in a historic institution.

MARGARET LAURIE

## NOTES & NEWS by Walter H. Stock

The Annual General Meeting of the United Kingdom Branch was held on 12 June 1968, at the British Institute of Recorded Sound, and was followed by a programme of selected recordings from the Institute's archives.

**The Executive Committee.**—The following amendment to the Constitution (as amended on 26 April 1955) was passed at the Annual General Meeting, and is to be added to the heading 'Organisation': 'that an additional category of Past Presidents be created who will have no specific administrative functions but who may serve ex-officio on the Executive Committee without annual election'. Mr A. Hyatt King, who has retired as President after fifteen years in office, was elected Past President. He continues to represent the Copyright Libraries on the Committee. An election was held for a representative of the Schools of Librarianship. The result was as follows: K. H. Anderson—19 votes, C. H. Ray—7 votes (no spoilt papers). Kenneth H. Anderson was declared re-elected to the Committee for 1968-69.

The following appointment of officers was confirmed: President: John H. Davies, M.B.E.; Chairman: Brian Redfern; Hon. Secretary: Walter H. Stock; Hon. Treasurer: Alan P. Sopher; Peter Brierley has replaced R. L. W. Collison as the Aslib representative.

The full membership of the Executive Committee is given on the inside front cover of this issue.

**Cecil Hopkinson.**—A party was given at the National Book League in London on 8 July 1968, in honour of Mr Cecil Hopkinson's seventieth birthday, which had occurred five days before. The party was organised by Mr Richard Macnutt and Mr Albi Rosenthal, and was attended by a number of members of the United Kingdom Branch, as well as by Cecil Hopkinson's friends in other fields of music. Speeches were made by Sir Frank Francis, the Director and Principal Librarian of the British Museum, by Mr Rosenthal and Mr Macnutt. Mr Hopkinson was presented with a first edition of the vocal score of Puccini's *La Bohème*, inscribed and dated by the composer June 1898, which was, by a happy coincidence, the year of Mr Hopkinson's birth.

**Honorary Auditors.**—To fill the vacancy caused by Mr Sopher's election as Hon. Treasurer, Mrs Joan Smith has agreed to serve in 1969, jointly with Mr O. W. Neighbour.

**Week-end Conference, 1969.**—Preliminary notice is given of a conference to be held in Magdalene College, Cambridge, from 21 to 24 March 1969. A detailed programme will be posted to members as soon as possible.

**Status and Salaries of Music Librarians.**—The scope of this enquiry has been widened to include music librarians in music schools, colleges and universities. A questionnaire has been circulated and the results are



being tabulated for consideration of a special committee. Mr Michael Anderson (Reid Music Library) has been assisting with the extension of the enquiry, following on the work done in respect of Public (Municipal and County) Libraries by Miss A. E. Burbridge and Mr Donald Gadsby.

**Publications.**—Lists of accessions continue to be received as given in the last issue. In addition, Leeds City Libraries have published a supplement (May 1968) to their Catalogue of Orchestral Scores and Parts in the Music Library. This, and the original catalogue (1965), shows the extent to which this service is freely available to music societies within the Leeds boundary. Organisations outside the city limits may use this service on payment of a 'non-resident's' fee of 10s. per annum.

**Out-of-print music and musical literature.**—The response to this note in the last issue of BRIO has been disappointing. The committee feel that there is little point in dealing with the ephemera so far offered for consideration. The reprint catalogues by various English and American firms should be searched for many of the items sought.

**Loans of multiple copies of choral, operatic and orchestral scores.**—The branch is continually being approached, not only by music librarians, but by secretaries of societies, asking to be put into touch with libraries who can offer this service. The secretary would like to compile a list of such libraries with a view to assisting other librarians in their quest for such copies. A letter without detail but stating whether loans would be available only to residents, education services, or otherwise, is requested.

**Appointments.**—Miss Dorothy N. Pearce, formerly States Librarian of Jersey, has been appointed to the post of City Librarian, Salford, Lancs.

Miss Ruth Davies, formerly in the Bibliographical Services Division of Westminster City Libraries, has been appointed Deputy Music Librarian in Liverpool City Libraries.

**Exhibition.**—The National Library of Scotland will hold an exhibition next year to mark the centenary of the death of Hector Berlioz on March 8th, 1869. The items shown will be drawn mainly from the Hopkinson Berlioz Collection of early editions, manuscripts, letters portraits, posters and programmes presented to the Library by Cecil Hopkinson in 1952, but will include also some items lent by Mr Hopkinson, and some unpublished letters added to the Collection in recent years. The exhibition will be open throughout March and again during the Edinburgh International Festival.

**Correspondence.**—Professor Richard Arnell writes: 'I am doing some research on the English composer JOHN BLOCKLEY (1800-1882). He was also a publisher and one address I have for the firm is Park Road, Hampstead. Any information, *at all*, would be welcomed by R ARNELL, c/o Special Collections, Longfellow Hawthorne Library, Bowdoin College, BRUNSWICK, Maine, 04011, U.S.A.'

**Directory of Amateur Musicians.**—As part of their information services to the public, the Music Division of Westminster City Libraries is now compiling a directory of amateur musicians. Amateur performers in the Greater London Area are invited to have their names entered in the directory free of charge by completing application forms which can be obtained at the Music Libraries at Buckingham Palace Road, Charing Cross Road, Marylebone Road and Porchester Road.

Copies of the directory are available for consultation at the Central Music Library, Buckingham Palace Road, S.W.1 and the Music Library, Marylebone Road, N.W.1. Amateurs wanting to meet one another for the performance of chamber music, vocal music, jazz etc. are invited to call at these libraries to consult the directory. Organisers of amateur orchestra and choral societies may also find the directory of value in listing musicians who may wish to participate in their activities.

All entries in the directory are valid for one year and renewal notices will be sent annually so as to keep it up to date. Staff of the library cannot undertake to put musicians in touch with each other personally, but it is hoped that by making this information available, they will find it easier to meet for amateur music making.

Mrs Jill Vlasto, Librarian of the Rowe Music Library at King's College, Cambridge, died on 25 September 1968. Mrs Vlasto contributed a great deal to the success of the International Congress which the United Kingdom Branch of I.A.M.L. organised, jointly with the Galpin Society, at King's College in 1959. Those who attended it will remember the delightful party which Mrs Vlasto and her husband gave in the garden of their house in Adams Road.

## NOTES ON CONTRIBUTORS

MICHAEL SHORT is music librarian of Lambeth Public Libraries, a composer and member of the Composers' Guild.

PATRICK SAUL is director of the British Institute of Recorded Sound.

JOHN DAVIES, M.B.E., is music librarian of the BBC.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

MARGARET LAURIE is music librarian of Reading University Library.

The contents of BRIO vol. 6, no. 1 (Spring 1969) will include:

'Sound Recordings in Academic Institutions.' Part 2, by Patrick Saul.

'The Rise to Mastery: the early works of Arnold Bax,' by R. L. E. Foreman.

'The British Catalogue of Music: distribution and uses in British Libraries,' by Peter Lewis.

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