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BRIO

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

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

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BRIO

Vol. 6 No. 1

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Editorial

RUZENA WOOD

If you hate going out on cold winter evenings, or to be exact, on cold Monday evenings, you may have seen the television programme in which Sherlock Holmes immediately identified an unknown visitor as a retired sergeant of Marines. Would Holmes have guessed right if Watson could have introduced a twentieth-century music librarian? What would we expect a British music librarian to be like, or a British music library? BRIO ought to provide a clue. Ten issues have been published during the last five years, so perhaps this is a good time to assess progress and consider the future.

A high proportion of articles deal with the past. Most of us are anxious to develop an awareness of our musical heritage as we are actively concerned with conserving British musical assets. We realise that our responsibilities do not merely consist of storing calfbound volumes where neither moth nor rust doth corrupt. If the retrospective articles in BRIO have anything in common it is the idea that our musical past is a continuing thing.

Is BRIO articulate about present-day problems? According to some contributions, a music librarian is likely to be outspoken about his difficulties whatever they are. Clerical assistance and storage space may be minimal. New buildings may be unsuitable for the preservation of scores and records. Perhaps there is not enough basic stock, not enough money, not enough air conditioning. A librarian may have inherited sets of Victorian reference books and have to deal with totally unpredictable inquiries. He is most likely to be consulted if there is some sort of snag: Polish nocturnes after Chopin, or music for a woodwind quartet whose flautist is ill.

BRIO cannot provide automatic solutions but we do welcome technical articles on a wide range of subjects. There are surveys of the music library resources of the West Midlands and Yorkshire. Library buildings have been criticised and individual cataloguing systems analysed. We have published articles about classifying the literature of jazz, a Bruckner bibliography and a list of the published works of the musical bibliographer, Cecil Hopkinson. Colleagues in the British Music Information Centre, the British Institute of Recorded Sound and the Performing Right Society have provided details of their work. One reference feature deserves special mention because it has appeared in every issue. This is the Wallbaum Index.

BRIO is a United Kingdom journal but it has a growing international circulation. While we must continue to reflect the needs and interests of our own members, we should welcome contributions from others who would give an outside view of our activities: for instance, visiting librarians from overseas might like to express their views on our music libraries and services.

Having traced the progress of BRIO thus far, is it possible to say anything about the future? As a nation we tend to dislike forecasts: we even hesitate to prophesy about the weather because the British climate is a national curse only alleviated by the British weekend. Perhaps we should base our predictions on concrete factors and consider BRIO in a wide context. The journal is intended to reflect developments in music librarianship. Discussions at the Dijon

Sound Recordings in Academic Institutions

Part Two

PATRICK SAUL

In this country the BBC has two large collections of recordings, the BBC Gramophone Library¹², containing what is probably the largest collection of commercial records in the world, and the BBC Sound Archives¹³, devoted to those recordings made by the BBC itself which it considers can be used in future programmes.

The BBC has for many years employed a staff of Educational Officers who keep it in touch with the world of education, and there is a Schools' Broadcasting Council which includes representatives from education. There are four separate BBC schemes involving the educational use of recordings. Firstly there is a collection of 'demonstration records'—formerly on 78s and now on tape—which are available to BBC Educational Officers only, for demonstration purposes. Under the second scheme, which came into force in September 1967, any institution engaged in training teachers may hire 'demonstration packages' consisting of a twin-track tape providing two programmes, plus associated printed matter. A catalogue is available and enquiries should be sent to the BBC Schools Broadcasting Council, Broadcasting House, W.1. Thirdly, any school can tape, for repeat in the classroom, any BBC Schools' Broadcast, but the school is under a legal obligation to destroy the tape within the academic year. Fourthly, there is the Radiovision Scheme, under which a school can buy film strips to use in conjunction with the BBC Schools Broadcasts. These strips are obtainable from BBC Publications, 35 Marylebone High Street, W.1.

The main point to remember about the use for educational purposes of recordings of BBC broadcasts is that the BBC, though having a Broadcaster's Right which protects its own interests, cannot overrule the rights of copyright owners, performers, record manufacturers etc., and could not, even if it wished, give a blanket authority to educational bodies to make what use they liked of BBC broadcasts.

The BBC's own record collections are not accessible for public reference but there is a satisfactory relationship between the BBC and the British Institute of Recorded Sound. Copies of many of the recordings added to the BBC Sound Archives are sent to the Institute, which also (under a contract between it and the BBC, performers' unions and copyright bodies), is permitted itself to record broadcasts which the BBC does not intend to preserve. I should point out that the BBC keeps only what it thinks will be useful for future broadcasting purposes, whereas the Institute's standards of selection as a national archive are not necessarily the same. The BBC, the unions, copyright owners and other interests are naturally jealous of their rights, and in its early days the Institute met with some suspicion that if it were given privileges in respect of copyright and related matters it might misuse them. But I am glad to say that during the last ten years or so we have been able to arrive at an almost ideal relationship which I venture to suggest is a model which radios and national archives in other countries might follow in their relations with one another.

The British Institute of Recorded Sound is a national reference collection, international in scope, assisted by an annual Government grant-in-aid. It acquired premises and started active work in 1955 and the average monthly intake of discs since that date has been about 1,000. In addition to about 150,000 discs the Institute has some 5,000 hours of tape and about 1,500 folk music cylinders.

conference of 1965 and articles already published in BRIO suggest that technology, not confined to computers and photographic processes, is likely to have an increasing influence on our profession at all levels. Future articles in BRIO may explore some of the technological resources likely to affect us. We can also expect that an increased use of mechanical aids may encourage us to approach scientifically subjects like music library training and musical knowledge in general. Library education has already been discussed in BRIO but there is still a great deal to be said on the subject, for the future of our profession depends on it. It may be relevant to remind ourselves that the general public is now better informed musically than, say, twenty years ago. The L.P. record, the tape recorder and the paperback revolution have made it possible for library readers to help themselves to musical education. In response to this situation the music librarian is having to adapt his professional function to meet new demands. Everywhere there are signs of musical expansion. The BBC is offering an increased coverage of music on television, and there is the Music Programme; the BBC Training Orchestra is a unique achievement. On a national level we are aware of widespread interest in international competitions, chamber orchestras have attained a new popularity and small towns are organising successful musical festivals. By a chain reaction, this musical Renaissance—what else can we call it?—may persuade us to participate professionally and view our work as part of a larger cultural structure. From time to time contributors to BRIO may wish to comment on the current musical scene.

We realise that nowadays a music librarian is distinguished by his ideas rather than the style of his raincoat. Would Sherlock Holmes be able to recognise a music librarian in Baker Street? Perhaps he would say, "Elementary, my dear Watson! Surely you noticed he was carrying a copy of BRIO."

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When the Institute was founded it had little success in persuading the record companies to present it with new records, since even on gifts purchase tax was payable. After some years the Government was persuaded to pass legislation which exempts the Institute from paying tax on archive records and nowadays most of the principal record manufacturers present their new records—all 'serious' ones but only selected 'pops'. In addition to recordings of broadcasts and commercial records, many of which come as gifts from other libraries and private individuals and by purchase, the Institute acquires many private recordings (for example, folk music recorded in the field) and itself records each production of the National Theatre and the Royal Shakespeare Theatre during a public performance. It is hoped to extend this scheme, which has the approval of Equity and copyright owners, to selected productions in other theatres. The recordings made under the scheme are for use for private study only, within the premises of the Institute.

The Institute maintains a library of books and periodicals about recorded sound, other than purely technical items, taking about eighty periodicals in many languages and record manufacturers' catalogues of all countries and periods. It is forming a very large collection of record catalogues, matrix lists, and recording sheets on microfilm and has acquired and is keeping up-to-date entries for *The World's Encyclopedia of Recorded Music* since the last (1955) volume of that work was published. The Institute used to operate a small entirely separate lending library, known as the Central Gramophone Library, for the use of hospitals, prisons and educational bodies other than schools. This was used a great deal by adult education lecturers. It had been taken over from the Arts Council in 1955 and was maintained by an annual grant from that body. This was withdrawn a few years ago on the ground that the increase in the number of local municipal record libraries made it redundant, an opinion which the Institute did not share. Although the Institute continued to support it from its own resources for some time it was closed down at the end of 1965 at the request of the Department of Education and Science, who felt that on the limited scale on which (because of shortage of funds) it had to be run it was not serving a useful purpose.

It seems clear that there is no adequate source of supply available to educational bodies of withdrawn, foreign or other unusual records. Local libraries are admittedly keeping records on an increasing scale but generally speaking they tend to acquire the same standard repertoire. There is at least one scheme between a group of local libraries for interloan and co-operative purchase, under which, for instance, one library buys all the records by Bach and another everything by Boulez. For books, schemes of this type are well-tried and clearly result in economies and in public access to a greater range of material. But for records there are serious difficulties which do not apply to printed matter. One difficulty may be temporary: there is not even yet a wide enough acceptance of the idea that sound recordings are of real value and importance; thus any embryonic scheme which depends on the enthusiasm of a local record librarian may be brought to an end by his successor or by a library committee after it has been discovered that the ratepayers have been spending large sums on unused Pfitzner.

Two difficulties affect all aspects of the work of record archivists and librarians. These are, firstly, the extreme vulnerability of sound recordings compared to books, and, secondly, the rights of performers (as distinct from copyright, mechanical rights, etc.).

Some librarians have demonstrated that it is possible to run a loan service of discs with great success by, for instance, inspecting users' apparatus. Nevertheless, accidents will happen—and experience in most countries shows that it would be far too optimistic to assume that a widely used loan service of discs or tapes could regard its collection as being as permanent or as repairable as books.

With regard to the rights which exist in recordings it should be remembered that most of them are recordings of a performance. The use and copying of records is affected not only by the Copyright Act 1956 but also by the Dramatic and Musical Performers Protection Act 1958.

Records may be used in primary and secondary education without a licence, but in certain circumstances, which may include some further education activities and public lectures by teachers, a licence may be required. If records are to be used during an amateur dramatic performance a licence will be required. It is therefore advisable, if in doubt, to make an application, fully explaining the circumstances, to the organisation which for this purpose represents most British record manufacturers: Phonographic Performance Ltd., 62 Oxford Street, London, W.1 (telephone 01-636 1472). In arranging programmes of any performances for which fees may be payable it is advisable to ascertain any financial liability in advance; the fees for using records of certain choral works, for instance, are considerably higher than for instrumental works.

The copying of the whole or part of a commercial record, for *whatever* purpose the copy is to be used, is always an offence if done without a licence from the record manufacturer concerned, who will also be able to advise on any copyright clearance needed in respect of the material recorded.

Broadly speaking, it would be no defence in any proceedings for infringement of copyright or similar rights to argue that the infringement had been committed, for instance, by a charity, for educational purposes, for the advancement of science, for private use, or for the benefit of a non-fee-paying audience. (These are some of the mistaken ideas on unauthorised use which are most frequently encountered.)

As I have already said, copyright and related matters, particularly the rights of performers, are of general relevance in the work of any record collection. They are especially important in any scheme for making unobtainable records available which tries to solve the problem of vulnerability by supplying copies instead of the records themselves.

The British Institute of Recorded Sound has had discussions about a possible revival of the Central Gramophone Library in a revised form. One scheme which has been considered would allow an institution joining the C.G.L. to borrow a tape copy (to be made by the C.G.L.) of the original recording in the archive of the Institute. (A scheme on these lines operates in Germany, which may seem strange, since the rights of performers in that country are even more carefully protected than in this country.) To organise such a scheme the co-operation of the record industry, unions and copyright bodies would be essential and there would be administrative problems. It would probably be necessary to restrict the scheme to records not currently available on the British market, in order to safeguard the financial interests of the record industry and retail trade. It would be necessary also to charge borrowing organisations a fee sufficient to cover the C.G.L. costs: overheads, engineer's time and tape; it would be necessary to collect and forward appropriate royalty payments to the owners of rights in the record which had been copied. The cost for each borrowing would thus not be inconsiderable and support from central funds would be needed.

An alternative scheme which might be cheaper and simpler to operate and which would remove many difficulties would be the organisation of a system of direct lines from the B.I.R.S. to selected institutions—say, to the British Museum Library, and to university libraries in the provinces, which would have to be equipped with suitable listening facilities. A student would be able to hear a record played from the Institute while following a score in his own library. A refinement of this scheme would be to use a transmitter instead of a system of direct lines, with a scrambler, perhaps, to prevent illicit copying.

Although it has always been the ambition of the Institute (to paraphrase Panizzi) to form the best collection of British records and the best collection of the records of every other country outside that country's central archive, it is by no means our desire to become a monopoly. It has always been one of our main objects to encourage the intelligent use of recordings, and to further the interests of scholarship by preserving, in as permanent a form as possible, the sounds of our time.

One way in which we could achieve all these objects would clearly be to get a scheme such as I have just described in proper working order. Our first duty must obviously be to acquire and preserve in recorded form any sounds considered to be of value, but it is desirable that, subject to moral and legal obligations, we should be able to make the riches of our archive more readily accessible to students who do not find it easy to visit London.

We are thus interested in the parallel growth of sound archives in other institutions and it is satisfactory to note that a number of British universities are starting record departments for various purposes. Many are related to audio/visual-aid requirements but there are a few specialised developments such as electronic music studios at York University and the Guildhall School of Music and elsewhere.

¹² *Recorded Sound* 1, May 1961. 'The BBC Gramophone Library,' by Miss Valentine Britten.

¹³ *Recorded Sound* 6, April 1962. 'The Recorded Programmes Library of the BBC,' by Timothy Eckersley.

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The British Catalogue of Music

Distribution and use in British libraries

PETER LEWIS

The information on the British Catalogue of Music (hereinafter cited as B.C.M.) on which this report is based came mainly as part of, or in complement to, the data on the British National Bibliography (hereinafter cited as B.N.B.) which it has been among the principal objects of a research project at Queen's University, Belfast, to examine and assess over the last two years. It has not been possible to carry the search for evidence of the use of B.C.M. much beyond the examination of this information, which was contained in invoice records and mailing-lists made available to us by the offices of the British National Bibliography. Advantage was taken of field work on the use of B.N.B. to ask questions of libraries about their use of B.C.M., but in selecting suitable libraries for the field work the criterion was in all cases their significance as B.N.B. users, and no library was visited for the sake of a potentially significant use of B.C.M. This survey is, for these reasons, partial and incomplete. But there appears to be little existing information about the use of national bibliographical services in the field of music librarianship; and the justification for the present report is, therefore, that in Belfast some information about B.C.M. was gained which was not known before and which may be of some value to those with an interest in the field.

ANALYSIS OF B.C.M. SUBSCRIBERS AND SUBSCRIPTIONS

Table I—U.K. Subscribers to B.C.M. at September 1967.

Subscriber categories	SUBSCRIBERS		SUBSCRIPTIONS		No. of sub- scriptions per subscriber
	No.	Per cent of all	No.	Per cent of all	
A. Public libraries	284	72%	379	76%	1.34
B. National and university libraries*	31	8%	33	7%	1.06
C. College and school libraries	27	7%	27	5%	1.00
D. Special libraries	13	3%	16	3%	1.23
E. Trade subscribers	41	10%	44	9%	1.07
A-E ALL SUBSCRIBERS	396	100%	499	100%	1.26

Source: B.N.B.

*Excludes data relating to B.C.M. received by national libraries as copyright deposits.

These figures show a pattern of distribution not dissimilar from that of the B.N.B. itself, the public libraries being overwhelmingly dominant as subscribers and being the only category showing a significant attempt to extend use of B.C.M. by multiple subscription. The main differences from the B.N.B. pattern lie in the comparatively slight interest of the college and school libraries (a category which includes the schools and academies of music, as well as the general and technical colleges), who by contrast constitute about 36 per cent of all B.N.B. subscribers and use about 17 per cent of all B.N.B. subscriptions in the U.K.; and in the comparatively large share of B.C.M. consumption by the trade subscribers (category E).

Nine per cent of all subscriptions go to the trade (mostly specialist dealers and publishers in the music field), as compared with 5 per cent of B.N.B. subscriptions to the book trade in general, though the proportion of subscribers which the trade constitutes is about the same for each service. The more extensive use of B.C.M. by the trade, within its field of interest, goes some way to demonstrate that this bibliography serves a purpose for which there is no substitute in the trade bibliography: there is no musical equivalent to *The Bookseller* to explain why some libraries do not subscribe to B.C.M., and the trade recognises this.

But the most striking aspect of Table I lies not so much in the comparative performance of the various categories of subscriber as in the remarkably small total circulation of copies of B.C.M. within the United Kingdom as a whole. When the facts are noted that, as the *Aslib Directory* states, 'most university, public and county libraries have collections of music'¹, and that the professional press provides evidence of considerable interest and activity in the development of music libraries during the last ten years or so²—though statistical details are hard to come by—it becomes a matter of astonishment that so few libraries should regard the B.C.M. as an essential element in the bibliographical control of their collections.

The interest in music in many general libraries is perhaps marginal, and those with small collections and a non-specialist readership may find good reasons for not spending even the small cost of a B.C.M. subscription on a service which will mainly inform users of the items that are not available to them (for music fares badly in the interlibrary loan agencies). To estimate the extent to which B.C.M. has penetrated into the more extensive and specialised collections and libraries, an analysis was carried out of the membership of the International Association of Music Libraries United Kingdom Branch, and of the libraries listed at class 78 of the *Aslib Directory* as being 'those with special collections or music departments'.³ The results are discussed below.

B.C.M. IN SPECIALISED LIBRARIES AND MUSIC DEPARTMENTS

Table II—Analysis of B.C.M. use among members of the International Association of Music Libraries United Kingdom Branch, 1967.

Member categories (institutional members)	MEMBERS OF I.A.M.L. (U.K.)		B.C.M. SUBSCRIBERS			B.C.M. SUBSCRIPTIONS		Per cent of all subscriptions
	No.	Per cent of all members	No.	Per cent of		Number		
				Category members	Subscribers	Total	Per subscriber	
A. Public libraries	57	48%	57	100%	63%	129	2.26	75%
B. National and university libraries*	25	21%	16	64%	17%	18	1.12	10%
C. College and school libraries	13	11%	7	54%	7%	7	1.00	5%
D. Special libraries	7	6%	3	43%	3%	5	1.67	3%
E. Trade organisations	16	14%	9	56%	10%	12	1.33	7%
A-E ALL MEMBERS	118	100%	92	78%	100%	171	1.45	100%

Sources: B.N.B.; I.A.M.L. (U.K.) *Annual report*, 1966-67.

*Excludes data relating to B.C.M. received by national libraries as copyright deposit.

In the case of the *Aslib Directory*, eighty-two libraries were selected as relevant for analysis from class 78; of which about two-thirds were common to the I.A.M.L. membership list. The

analysis showed that the performance of the various categories of libraries was broadly similar to that shown in Table II, though there were some differences, as noted below.

Table II shows that the somewhat high proportion of 22 per cent of the 'serious' music libraries in I.A.M.L. membership do not subscribe to B.C.M. The *Aslib Directory* analysis gave an even higher proportion of non-subscribers, at 33 per cent.

Table II also shows that the public libraries—though dominant as B.C.M. users with their 100 per cent purchasing of the service (*Aslib Directory* 91 per cent), their 63 per cent of the subscribing membership of I.A.M.L. (59 per cent of *Aslib Directory* subscribers) and their 75 per cent (*Aslib Directory* 66 per cent) of all subscriptions among those listed—constituted slightly less than half (*Aslib Directory* 44 per cent) of all the libraries analysed.

Compared with the national figures in Table I, where they constituted 72 per cent of all subscribers to B.C.M., the Table II analysis shows that public libraries have a relatively smaller dominance of the field of music libraries proper. Their proportionately high consumption of B.C.M. in the country as a whole may reasonably be ascribed, therefore, not so much to a generally superior standard of music librarianship, nor to a qualitative assessment of B.C.M. which makes it more suitable for public library purposes than those of other libraries, but to the same kind of attitude to library service as a whole which accounts for much of their predominant use of the B.N.B. itself, and for the tendency to a proprietorial attitude towards that service. Our field work tended to confirm the commonness of a view among public librarians, which was found in no other category, that B.C.M. was a professional tool that ought to be available irrespective of the amount of use that was made of it.

At the same time, if one takes the most authoritative figure for the total number of public library authorities in existence at this time as 455⁴, it will be seen that only about 62 per cent of public libraries subscribe at all to B.C.M., as compared with about 90 per cent to B.N.B. (as established at Belfast); and the average number of subscriptions per subscriber to B.C.M. is shown in Table I to be 1.34, as compared with about 4 to B.N.B., among public library subscribers. Much of the limitation of use of which these figures are evidence must of course be ascribed to the comparatively small and limited clientele for music literature; but our field work also showed that there were somewhat severe limitations on the use of B.C.M. even by those libraries (in all categories) by whom it was regarded as an essential tool.

LIMITATION IN THE USE OF B.C.M.

The main limitation lay in the scope and frequency of B.C.M., which inhibited its use for the same kind of administrative purposes of acquisition and cataloguing for which many public (and some other) libraries use B.N.B.:

1. A few librarians felt very strongly that there was no useful purpose served by repeating entries in B.C.M. for books about music which had appeared in B.N.B.; though there were at least as many who had no strong views about this.

2. There was no evidence, within the limits of the investigation carried out on this occasion, that B.C.M. was used by any subscriber as a first or prime source of book selection, as so many libraries use B.N.B.; or as a consequential administrative tool (accessions register, location index, etc.), like the files of B.N.B. in some public libraries. Publishers' and booksellers' lists appeared to be the main source of book selection data; and B.C.M. was used mainly as a 'long-stop' source, corresponding to a residual use of B.N.B. in libraries which do not gear their acquisitions and cataloguing processes to the weekly parts of that service. Observing the ways in which the characteristics of B.N.B. have been geared to intensive use, it may be asserted without doubt that an increase in frequency in B.C.M., coupled with a more frequent cumulation pattern, are all that are necessary to attract librarians to a more intensive use of this service; and that the consequently smaller size of each issue would not detract from the kind of use now being made of it. It should be stressed, however, that no evidence was found of a vocal

desire for these changes; and that nowhere was found a sign of that passion with which many aspects of the B.N.B. were discussed during the field work.

3. The classification in B.C.M., though much admired by most of whom the question was asked, was not used as the basis for the arrangement of library stock, nor of classified catalogue entries, in any library visited. In all libraries, the notation was that of the main classification scheme used (i.e., Dewey or Library of Congress), though in only a couple of cases was the notation used as directed in the scheme itself.

4. B.C.M. was not systematically or regularly used as a source of cataloguing data in any library visited, though occasionally consulted as an authority from time to time in most. A widespread use of simplified and limited cataloguing principles appeared to account for this, as much as any difficulties in matching data.

CONCLUSIONS

The evidence of this survey suggests that, although B.C.M. is appreciated in a number of public libraries and some others for those virtues attributed to it by its first reviewer⁵, it has by no means reached the optimum level of use which the present situation in general libraries, as well as in music librarianship, indicates that it could attain.

It is not purchased as extensively as the number of libraries in the U.K. with a general interest in music would suggest; nor, in spite of the important part played in the foundation of B.C.M. by the International Association of Music Libraries, is it used as intensively by libraries with a special interest in music as the purposes for which it was established would suppose.

Within the limited terms of reference of this inquiry, the principal inhibiting factors in the growth of circulation during the ten years of its existence appear to lie in the relative infrequency of issues, which impedes their use in selection and acquisition procedures; and possibly in the related absence of cumulation, which impedes reference use in some cases. But no positive evidence was gained of what might be regarded as desirable features of the service which it now lacks, in terms of format and presentation.

The question of whether the control of music in libraries is most usefully approached through the concept of 'national bibliography', interpreted as based on the copyright deposit laws, was not one which could be pursued. It was, however, a frequently spontaneous explanation of the limited use of B.C.M. in some libraries that the clientele's requirements in respect of the non-linguistic literature of which music scores and parts consist cut so far across national boundaries, in the same way as music publishing, as to invalidate some part of such an approach to the problem of bibliographical control as is made by the British Catalogue of Music. There is clearly a distinct area for research in this respect alone.

¹ *Aslib Directory* . . . Ed. by M. Alman. Aslib, 1957. Vol. 1, p. 81.

² The following articles exemplify the literature:

Currall, H. F. J. *Die Stellung der Musikbüchereien in Grossbritannien*. (*Bücherei und Bildung*, vol. 13, no. 3, March 1961, pp. 129-130.)

Batty, C. D. *Music Collections of Public Libraries in the West Midlands*. (BRIO, vol. 1, no. 1, Spring 1964, pp. 6-9.)

Sopher, A. J. *New music Libraries in London and South-East England*. (BRIO, vol. 3, no. 1, Spring 1966, pp. 6-9.)

³ *Aslib Directory* . . . 1957. Vol. 1, p. 81.

⁴ *Public Library Statistics, 1966-67*. Institute of Municipal Treasurers & Accountants, etc., 1968. (The correspondence in L.A. Record, Apr. 1968, arising from my attempt to establish a definitive figure for the total of all active library authorities, fails to provide an acceptable alternative to the I.M.T.A. statistics, incomplete as these are known to be.)

⁵ Davies, J. H. *The British Catalogue of Music, 1957*. (*L.A. Record*, vol. 60, no. 7, July 1958, p. 240.)

Index of Articles published in selected musical Periodicals

January - June 1968

Compiled by CHRISTEL WALLBAUM

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Music (Journal of the Schools		Proceedings of the Royal		Trinity College of Music	
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BROWN, MAURICE J. E. The Therese Grob collection of songs by Schubert. ML vol. 49 no. 2. April, pp. 122-134.

HOORICKX, REINHARD VAN. Two Schubert dances. MT vol. 109 no. 1504. June, p. 532.

SUTTON, WADHAM. Schubert the Romantic. MO vol. 91 no. 1086. March, pp. 321, 323.

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WORDS and MUSIC

KAY, NORMAN. 'Words for music perhaps'. MMu vol. 16 no. 5. Jan., p. 22.

NOTES & NEWS by Walter H. Stock

Branch Activities.—Three meetings have been held, at all of which there has been a fair attendance, including a welcome representation of student members.

At the Royal Academy of Music (28 November 1968), members visited the spacious library in its new rooms at the back of the main building. Introductory talks were given by Jane Harington and Walter Stock.

The British Piano Museum at Brentford (13 January 1969) provided a most interesting meeting, at which members met Mr Frank Holland, its founder and director. He gave a fascinating demonstration of player pianos and other mechanical instruments. Members were able to hear a selection from the extensive collection of player piano rolls.

On 26 February 1969, a visit was paid to 10 Stratford Place, London, W.1., best known perhaps as the home of the Royal Society of Musicians, and where the Music Information Centre, established in 1967, also has its offices. Its work was explained by Miss Yeomans and Mr Glaze.

Weekend Conference.—A successful, well-attended conference was held at Magdalene College, Cambridge, from 21 to 24 March 1969. The following papers were read:

‘Comparative Music Librarianship, British and Overseas’, by Miriam H. Miller (Lecturer, North-western Polytechnic) and by Ruth J. C. Davies (Deputy Music Librarian, Liverpool Public Libraries);

‘International Inventory of Musical Sources—at home and abroad’ by A. Hyatt King (Music Room, British Museum);

‘Some aspects of Gramophone Record Libraries, a fundamental approach’ by David G. Williams (Music Librarian, Grimsby Public Library);

‘Music Librarianship as a career’ by Donald E. Gadsby (Music Librarian, Bradford Public Library).

Charles Cudworth organised an excellent concert in the University Music School of music by Stanley, Purcell, Gibbons, Byrd, Soler and Britten, in which the following took part: Pauline Brockless (soprano), Claire Shanks and Tony Burton (oboes), Christopher Hogwood (harpsichord and chamber organ), Robert Phillips (chamber organ). Ceiriog Jones, accompanied by Margaret Balmforth, sang Welsh folk songs.

Visits were paid to the Pendlebury Library, the Fitzwilliam Museum, to the Rowe Music Library in King’s College, to the Music Room in the University Library, and, by courtesy of the Master of Magdalene College, to the Pepsyian Library.

Loans of multiple copies.—As requested in the last issue of BRIO, several libraries have reported such services. The London Borough of Barnet has a published catalogue of vocal score sets. Essex County Libraries reported stocks of choral, operatic and similar scores available to societies throughout Essex. Worcestershire County Council have published catalogues of their choral library and of orchestral and chamber music. Further reports, including mention of published catalogues, would be welcome.

Publications.—Exeter City Library published a catalogue of gramophone records available in their library. This catalogue may be obtained from the City Librarian, Castle Street, Exeter, price 3s. 6d. post free.

Honorary Membership.—At the New York meeting of I.A.M.L. honorary membership of the Association was conferred on A. Hyatt King (vice-president 1951-55, president 1955-59 and president of the U.K. Branch 1953-68).

Mrs Jill Vlasto.—A service of evensong, with specially chosen music, was given in the chapel of King’s College, Cambridge, on 22 February 1969 in commemoration of Mrs Jill Vlasto, librarian of the Rowe Music Library, whose death was recorded in the autumn 1968 issue of BRIO.

Status and Salaries of Music Librarians.—From facts already collected by I.A.M.L. (U.K. Branch) and by the Sound Recordings Group of the Library Association, a joint report is being prepared for ultimate submission to the Library Association and to the Department of Education and Science.

BRIO.—The Branch can still supply all past issues (vol. 1-5, ten issues). The complete set (including postage) is available at £4 (\$10.00).

NOTES ON CONTRIBUTORS

RUZENA WOOD is a research assistant in the Music Room of the National Library of Scotland, Edinburgh.

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

PETER LEWIS is a lecturer in the School of Library Studies, Queen’s University of Belfast.

CHRISTEL WALLBAUM is assistant to Hermann Baron.

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

The contents of BRIO vol. 6, no. 2 (Autumn 1969) will include the last part of ‘Sound Recordings in Academic Institutions’, by Patrick Saul.

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