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Music:

National Provision and Activities in Libraries of Austria, France, Great Britain and the United States Part 3

ELIZABETH HART

FOLK MUSIC

Up to this point the chief responsibility for national collections and services has lain with the national music library, but in two relatively new fields—folk music and sound recordings—it is by no means always this library that holds the supreme position. Most folk collections have been built upon materials donated by individual collectors and these found their way into many institutions. So that although the national library does possess, in all four countries, very strong resources both of its own folk music and that of other nations and races, collections of equal importance have been built up elsewhere as well.

In Britain the English Folk Dance Society (now the English Folk Dance and Song Society) founded a library with the collection bequeathed it by one of the first collectors of English folk music, Cecil Sharp; this contains books, periodicals, manuscripts, photographs and sound recordings. Many recordings of folk music are also held by the B.B.C. and the British Institute of Recorded Sound. In France, folk music has found a niche in institutions concerned with folk culture in general. The Département d' Ethnologie Musicale in the Musée de l'Homme concentrates on the international aspect, the Département d'Ethnomusicologie in the Musée des Arts et Traditions Populaires specialises in French folk music, and finally there is the Phonothèque Nationale which, although now part of the national library, was a separate organisation when it originally began collecting folk music. All these libraries were able to accommodate sound recordings (a vital element in folk music collection since accurate registration of the sounds is often well nigh impossible) at a time when the national libraries were not willing to take responsibility for this kind of material; this may well be one reason for their continuing independence and importance. The Library of Congress, on the other hand, began collecting sound recordings in 1928, with the foundation of the Archive of American Folk Song. It does deal *only* with the 'sound' side of folk music material, but maintains close connections with the general folklore section in the library, and is expected to advise on acquisition. In the United States, therefore, the national library's holdings do represent the largest and most important folk music collection.

Ethnological studies lend themselves to regional treatment. Austria is divided into a number of provinces each with a library designated as 'national' for that province, and these libraries contain substantial folk collections, within them sections devoted to folk music. A similar situation is now being induced artificially in the United States, to save local researchers travelling enormous distances to see the material they want. New regional archives are being established, usually in state university libraries—as for instance those in Arizona and Utah. In Britain, too, the National Library of Wales and the School of Scottish Studies, Edinburgh University, have archives of Welsh and Scottish folk music respectively.

It is possible to see comparable *raisons d'etre* in these and the Austrian collections, and to contrast them with the reasons behind the American decentralisation move. In the United States, an important consideration has been the practical one of great distances, while in the two smaller countries the prime factor is the nationalistic spirit of regions with long traditions of independence.

Apart from adding to their stock field recordings made by others, folk music collections have undertaken recording projects of their own, to preserve material fast disappearing in the modern world. Both the Phonothèque Nationale and the Music Division of the Library of Congress have recording laboratories which deal with folk music among other things, and the Library of Congress actually finances and loans equipment to collectors for various field recording projects. They can also produce copies of their material and issue them to the public. By 1950 the Library of Congress had published twenty-two albums of folk music, and the Musée de l'Homme has also made many records of the material in its collection. Nothing of this kind is attempted in Austria or Great Britain. Many recording opportunities are day by day being lost for ever, since traditional folk song is rapidly losing its distinct identity and merging into the wider field of pop music.

SOUND RECORDINGS

' Eine Musiksammlung ist eine Summe vieler Einzelgrössen praktischer und theoretischer Musik vorliegend in Handschrift, Druck, Film, und Schallplatte.'[2]

This is an inspired conception of a music collection, and one which most librarians would surely support, in theory at least. There are, however, certain characteristics of *Schallplatte* and sound recordings in general which must be borne in mind. First, the subject coverage is very wide and is by no means exclusively musical. Second, the physical format is relatively new, requiring new techniques of handling, storage and exploitation; a large institution can take time to adjust to them. These factors have influenced the growth of the four national sound archives under discussion and can account for some of the present variations between them.

It is true that three are now attached to the national library, but the circumstances are different in each case. The initiative and adaptability of the Library of Congress and also the wide interpretation always given to its title of ' Library ' has ensured that a vast collection has been amassed within its walls. The Archive of American Folk Song was set up in 1928, the Recorded Sound Section in the 1930s, and the latter now has over 500,000 items.[3] Contributory factors in this rapid growth are the size of the record industry in the country, and also to some extent the very wide activities of the recording laboratory (established 1940) which includes concerts, important broadcasts, ceremonies, play reading and so on.

Thus, what is now the main national sound archive has always been the responsibility of the national library and this will also be the case in Austria. It is in a way surprising that there is really no national collection to speak of, since it was in Austria that the very first sound archive was established: the Phonogrammarchiv der Akadamie der Wissenschaften in Wien, founded in 1899. Perhaps where a sound collection already exists, albeit of restricted access and less than comprehensive coverage, the national institution is under slightly less pressure to create its own. But the late start is probably more attributable to the severe economic strictures which Austria has undergone in the past fifty years. Be that as it may, it is hoped that a proposed legal deposit law will stimulate the development of the small *Lautarchiv* within the library into a true national archive.

Legal deposit, or a less formal equivalent, has of course been an important factor in the growth of the national sound collections. Right from the beginning, American record companies were asked to donate copies of their products to the Library of Congress Recorded Sound Section, an arrangement which has worked reasonably well up to the present day, although formal legislation is now proposed. The exemption of purchase tax and import duty on records deposited in the British national archive has facilitated a similar arrangement there. Legal deposit proved a turning point in the history of the French Phonothèque Nationale.

This is the oldest of the four national archives, a fact which is emphasised by the unique museum of early gramophones and similar instruments attached to it. Its origins are not in the national library, as in the United States and Austria, but in a small recording laboratory, the Musée de la Parole, established in 1911 within the University of Paris. It was therefore as an aid to the study of *phonetics*, rather than of music, that the French national collection began. Legal deposit was extended to sound recordings in 1925 and the university administered it since the Bibliothèque Nationale was at that time unable to. This led to the reorganisation of the Musée in 1938 as a national institution. It is an annexe of the Bibliothèque Nationale, and allied to the Département de la Musique. These firm foundations have encouraged the growth of an extensive collection (85,758 items in 1967),[4] also a wide range of activities including, for example, experiments with mechanised cataloguing procedures and much participation in international library affairs.

By 1948 the two national sound archives that were in existence were already attached to the national library, where they benefited from state finance and enriched the national collections. Yet the British Institute of Recorded Sound, which was founded in that year, began as and remains an independent organisation. It has therefore been faced with building up stocks in isolation and with limited funds. Despite this drawback growth has been rapid and the total number of recordings now exceeds 180,000.[5] Starting relatively late the Institute has expanded more quickly its range of activities, keeping abreast of developments elsewhere. For example it has recording equipment and undertakes the recording of certain theatre productions and broadcasts. It has established links with one of the most extensive broadcasting record libraries in the world, that of the B.B.C. It is also building a collection of written material related to sound recordings which is thought to be as large and comprehensive as any.

It is possible to detect in the foregoing descriptions a very slight and subtle difference of emphasis in the four national sound archives. On the one hand, sound recordings are considered an integral part of the national library, kept in a separate section mainly because of their physical format; there is evidence of this approach in Austria and the United States. On the other hand, a sound archive is viewed as a separate entity, perhaps forging links with other music and general collections but nonetheless complete in itself. There are elements of this approach in the French Phonothèque Nationale with its distinct title and early history of independence and most of all in the British Institute of Recorded Sound. A similar attitude is apparent on the international scene where the International Association of Music Libraries and the International Association of Sound Archives are separate bodies.

ADDENDA

Throughout this article the Library of Congress has been considered to all intents and purposes the national library of the United States. Nevertheless it is appreciated that it has never actually been designated as such and there are other libraries in the country with important national functions.

CONCLUSION

The above comparison is not intended as criticism of any of the libraries or library systems discussed. Criticism cannot be based on written assessments alone, since there are certain characteristics unique to each library which require examination in much greater depth than

can be accomplished here, and yet ultimately decide the quality of the service. But comparison can help to pinpoint some of the factors behind the present organisation of national music resources and appreciation of these factors may assist in visualising and planning future development.

In Britain the resources themselves compare very favourably with those in the other three countries. But there is perhaps room for improvement in the way they are organised. The proposed rebuilding of the British Museum Library has already been mentioned;[6] it is to be hoped that the music section will gain from this in terms of better facilities and enhanced status within the library. Outside the national library the scattering of resources is also a matter of some regret because the accumulation and full exploitation of collections is more difficult in isolation. The kind of governmental direction that was in earlier decades behind the reorganisation and regrouping of French libraries (and therefore of the music collections among and within them)[7] is not really adaptable at the present time to the library scene in the rest of the world. But this should not be regarded as immutable. Perhaps a more profitable approach would be to aim for greater co-ordination between libraries. Experiments in America, where there is a spread of resources on a wider scale, could be considered. One might hope particularly that more links could be formed by the British Institute of Recorded Sound, whose separation from other national music resources may be found increasingly strange by future generations brought up as much on sound recordings as on books and scores.

Activity at international level is encouraging. Projects such as R.I.S.M. and R.I.L.M. are good examples of international co-operation. And bodies such as the International Association of Music Libraries promote exchanges of views and ideas which may well influence future directions in national music resources.

1 Abridged and revised from an essay submitted in 1967 at the North-Western Polytechnic for the post-graduate Professional Examination of the Library Association.
2 Novak, L: *Die Musiksammlung*, in *Die Osterreichische Nationalbibliothek: Festschrift*. Wien, H. Bauer, 1948, p. 119.
3 *Gramophone record libraries in the United States of America* by E. Cooper, in Currall, H. F. J.: *Gramophone record libraries*, 2nd. ed. Lockwood, 1970, p. 256.
4 Décollogne, R.: *La Phonothèque Nationale. Bull. Bibl. France* 12(2), February 1967, pp. 35-60.
5 *Museums of sound* by P. Saul, in Currall, H. F. J.: *Gramophone record libraries*, 2nd. ed. Lockwood, 1970, p. 216.
6 *See* Part 1 of this article, BRIO 8 (1), Spring 1971, pp. 5-6.
7 *Ibid.; see also* Part 2, BRIO 8 (2), Autumn 1971, p. 1.

CORRECTION

In Part 2 of this article (Vol. 8 no. 2, Autumn 1971) the last paragraph on page 3 is out of place. It should have been printed on page 4 between the fourth and fifth paragraphs.—EDITOR.

A meeting of the United Kingdom Branch was held at the Victoria and Albert Museum on Thursday 20 January 1972. The party visited the Enthoven collection of theatrical material, and were shown round it by Mr George Nash, Research Assistant in the Department of Prints and Drawings. The collection comprises an extraordinary wealth of documents, both manuscript and printed, including many illustrations of famous actors and singers. It covers English theatrical history from about the mid-eighteenth century up to the present time and is of exceptional interest to anyone working in the field of operatic and musical history.

An exhibition to mark the centenary of the birth of Vaughan Williams will be held in the King's Library of the British Museum from 29 September to 29 December 1972.

The Music Room of the British Museum has compiled from the London Directories an index of music sellers, engravers, printers and publishers from 1850 to 1950. The index amounts to 2,734 cards and is available for consultation in the Music Room.

A. H. K.

Some Notes on the Selection of Sound Equipment for use in Music Libraries

MICHAEL SHORT

These notes have been prepared in response to requests for advice from librarians who are musically qualified but apprehensive of the technical side of sound reproduction. They are intended as a basic guide only and the services of a qualified engineer should be obtained if possible, but it is hoped that they will help the librarian to decide what is required and also to explain those requirements to an engineer or salesman.

Any sound reproduction system consists of three basic sections: (1) source, (2) amplifier, and (3) output unit, together with ancillary control units, cables, etc.

(1) SOURCE

Record player

This consists of two parts: a turntable and a pick-up arm. Most cheaper models combine these two together in a single ' integrated ' unit. The turntable should be capable of revolving at the speeds of all types of record the library may possess, i.e. 78, 33⅓, 45 and possibly 16 r.p.m., and should be robust and capable of withstanding day-to-day usage. Turntable performance is measured in terms of ' wow ' and ' flutter ' which represent variations of speed and therefore should be as low as possible. Good quality, or ' transcription ', turntables have wow and flutter figures of about 0.05 per cent, whereas cheaper models rise to 0.3 per cent or more. Some turntables have provision for precise adjustment of speed, so that special markings on the rim appear to be stationary when viewed under electric lighting, but this is only really necessary for professional applications or for altering the speed to correspond with the pitch of a musical instrument being played simultaneously with a record.

The pick-up consists of a pivoted arm which carries a ' head ' or ' shell ' in which the cartridge is fitted. Choose an arm in which the whole head can easily be removed from the arm, as this facilitates cartridge changing. The arm should have provision for adjustment of the playing weight, and added refinements are a hydraulic lever for lowering the arm onto the record, and a ' bias compensator ' device to counteract the centrifugal effect of the rotation of the record.

The cartridge should be either stereo or ' stereo-compatible '. A stereo cartridge will give full stereo output to the amplifier, whereas a stereo-compatible cartridge will only give mono output (for use with a mono amplifier) but will enable stereo records to be played without damage. Stereo records should never be played with an ordinary mono cartridge, but mono records may be played with a stereo or stereo-compatible cartridge. This is because mono recordings have only horizontal vibrations, whereas stereo recordings include both horizontal and vertical vibrations and therefore the stylus must be capable of moving in all directions. Stereo and compatible cartridges permit this movement, but ordinary mono cartridges allow only horizontal movement of the stylus and will therefore cause damage to stereo records.

This ability to allow movement is called ' compliance ' and should be as high as possible. Cheap cartridges have compliances of about 5×10^{-6} centimetres per dyne, whereas high

quality cartridges would be about 30 × 10⁻⁶ centimetres per dyne. The higher the compliance, the less wear on your records, but also the less electrical output. Make sure that the electrical output of the cartridge you choose will match the rated input of your amplifier. Good quality cartridges have outputs of about 1 millivolt(mV) whereas a cheap cartridge giving say 30mV would overload an amplifier rated at 1mV and cause distortion. Conversely, a cartridge giving 1mV connected to an amplifier input rated at 30 mV would not give sufficient power to drive the amplifier and a very weak sound would result.

The cartridge will generally be supplied complete with stylus, but when stylus replacement is necessary the correct type should be fitted. For mono records ($33\frac{1}{3}$ and 45 r.p.m.) the stylus tip should have a radius of 0.0007″ and for stereo records 0.0005″, but many cartridges are fitted with a ' compatible ' stylus of 0.0006″ radius which will serve both purposes. Also available are stylii with an elliptical shape of 0.0007″ × 0.0003″ which follow the record groove more accurately, but these should only be used in the better types of pick-up where exact adjustment is possible. In the case of 78 r.p.m. records a much larger stylus is required, and it is best to have this fitted in a separate cartridge in its own head for use with these records as damage can easily occur if the stylus is being continually changed. Some integrated units have facilities for autochanging and for automatic stop at the end of a record, but these devices are best avoided as the mechanism causes increased wear of the record grooves. Wooden plinths with perspex covers are available for most makes of turntable, but if these are not used it will be necessary to engage a carpenter to provide some kind of cabinet.

Tape machine

This may be considered in two sections; mechanical and electronic. The mechanical part consists of the tape transport mechanism and associated controls, which should be sturdy and capable of sustaining day-to-day usage. Recordings are usually made at speeds of 15″, $7\frac{1}{2}$″, $3\frac{3}{4}$″ and $1\frac{7}{8}$″ per second, and these are found in varying combinations on commercial machines. In general, the higher speeds give better quality of reproduction (although improvements are constantly being made in low-speed quality), while the lower speeds enable more material to be put on the tape. For normal use, $7\frac{1}{2}$″ or $3\frac{3}{4}$″ p.s. should be employed for music and $3\frac{3}{4}$″ or $1\frac{7}{8}$″ i.p.s. for speech recordings. Another device for increasing the amount of recorded material is to increase the number of tracks. Two-track (or ' half-track ') machines use the top half of the tape and then the bottom half when the tape is reversed, while four-track (or ' quarter-track ') machines divide the tape into four parts instead of two, thus doubling the recorded time, although the use of all four tracks prohibits editing of more than one track at a time. Normal reel sizes are up to 7″ diameter, but by using larger reels on specially adapted machines the recording time may be increased. Stereo recording requires the use of two tracks simultaneously, thus halving the recorded time in the case of both two- and four-track systems.

The electronic part consists of a control section, an amplifier and a loudspeaker. If the machine is to be used solely in conjunction with a separate amplifier and loudspeaker system, the built-in amplifier and loudspeaker may be dispensed with, thus substantially reducing the cost. The control section should include facilities for monitoring the source and the recording in order to compare the original with the recorded sound, and should preferably be capable of mixing two or three sources together before recording. Before making tape recordings from discs or radio programmes, the provisions of the Copyright Act must be carefully considered.

Cassette machine

Cassette tapes are becoming increasingly popular and for general library use offer distinct advantages over gramophone records. Machines of various types are available, the only

common factor being the type of cassette and playing speed, which are standardised throughout the industry. Some machines are capable of play-back only, but it would be best to choose a machine which can also record in case the library may wish to make its own cassette recordings. Many cassette machines are portable and run from batteries, whereas others may be used either with batteries or plugged into the mains. A third type is designed for mains use only and these are generally of better quality and intended to form part of a permanent hi-fi system rather than to be immediately portable (although all cassette machines are very small and light). A recent development in commercial cassettes which is now coming into general use is the Dolby system which improves the sound quality and reduces tape hiss. Although these cassettes will give slightly improved quality when played on an ordinary machine, their full capabilities will only by reproduced on a machine which has been specially designed according to the Dolby system.

Microphones

Some libraries may wish to make their own live recordings, for which a microphone is necessary. Microphones are usually supplied with cheap tape recorders, but in the case of better quality machines the microphone must be purchased separately. Microphones are designed with various directional characteristics, the most usual being cardioid, figure-of-eight, and omni-directional. Cardioid microphones pick up sound mainly from the front and are useful when recording in the open air in order to eliminate unwanted sounds; figure-of-eight microphones pick up sound from the front and the back but virtually nothing from each side, while omni-directional microphones have an even response in all directions and are useful for indoor recording of music, etc. Generally, microphones are classed as being of high or low ' impedance ', and it is important to see that the amplifier or tape recorder has an input socket of the appropriate impedance. A low impedance microphone cannot be connected to a high impedance input without the use of a special transformer, and vice-versa. High impedance microphones must be connected by means of special ' screened ' cable which must not be too long otherwise hum will be picked up, whereas low impedance microphones may be connected with fairly long lengths of ordinary cable but generally require more amplification. For a permanent studio-type installation an engineer should be consulted, as the selection and positioning of the microphone are key factors in producing good recordings.

Radio

Although the prime function of library sound equipment is to play back recordings, it may also be desirable to be able to receive radio programmes from time to time. Receivers are designed according to the waveband of the transmissions: short waves are normally used for communications and international broadcasting, medium waves for general national broadcasting and the FM ('frequency modulation') bands for high-quality interference-free reception. BBC Radios 2, 3 and 4 are on both medium wave and FM, while Radio 1 is on medium wave only BBC local stations are on FM only. Therefore, for reception of all kinds of transmissions a unit capable of receiving short wave, medium wave and FM is necessary. At present, many programmes on Radio 3 are broadcast in stereo on the FM waveband, and a specially adapted receiver is needed to receive these in stereo. Normally, short waves will not be of great interest to a music library, and therefore it would be best to choose a radio unit capable of receiving medium waves and FM in stereo. As in the case of tape recorders, if the radio is to be used with a separate amplifier, it is possible to purchase a unit without a built-in amplifier or loudspeaker (i.e. a ' tuner '), thus saving on cost. For good reception of FM a special outside aerial is desirable.

(2) AMPLIFIER

The output from any of the above sources may be fed through an amplifier and thus to the loudspeakers. Amplifiers consist basically of two sections: a pre-amplifier and a power amplifier, which are sometimes provided in separate boxes, but more commonly are housed in one 'integrated' unit. An integrated amplifier will usually have controls for varying the bass and treble response, the overall volume, and also the balance between the two stereo channels. Added refinements are scratch filters which cut out the surface noise on older recordings, and a 'loudness' control which emphasises the bass and treble frequencies when playing at low-volume levels. Most amplifiers have a switch for changing from one source to another, but more expensive models have individual volume controls for each input, thus enabling them to be 'mixed' together. Alternatively, a separate mixer unit may be used to mix the sources before they are fed into the amplifier. It is important to make sure that the inputs of the amplifier match the sources in both level and impedance (see the appropriate sections on sources, above) otherwise distortion will result, or else no sound at all. The power of amplifiers is generally assessed in terms of watts RMS ('root mean square') per channel. Many hi-fi amplifiers have ratings of about 15 watts per channel, which would be more than enough for normal loudspeaker listening, always bearing in mind that distortion is reduced when the amplifier is operating at well below its maximum rating. For small rooms, 5 watts would be quite sufficient, while for headphone listening a much smaller power would suffice. Amplifiers boasting powers of the order of 75 watts are over-virile for normal use and are more suitable for recitals in large halls. However, the exact method of calculating the power of amplifiers varies according to the manufacturer, and it is therefore best to try the unit *in situ* before purchasing, if possible. As with inputs, output impedances should be matched with the speakers or headphones (see below).

(3) OUTPUT UNIT

Loudspeakers

In general, the bigger the better, although many 'bookshelf' type speakers are capable of surprisingly good results. The power rating should be at least equal to the maximum output of the amplifier as distortion is minimal when the speakers are operating at well below their maximum rated power. If possible, the impedance of the speakers should match the output impedance of the amplifier, although no harm will be caused by connecting say a 15 ohm speaker to an 8 ohm output, or vice-versa. Full power, however, will only be delivered by an amplifier into loudspeakers of the correct impedance. Some speakers have added refinements such as individual adjustment of the treble response, but this is an additional luxury and can normally be taken care of by means of the amplifier controls. For use in listening booths, loudspeakers need not be very large, but if it is intended to use them for public recitals they (and the amplifier) must be capable of handling large powers. If listening booths are not available and it is desired to maintain a low level of sound in the library, then headphones are suggested as a practical solution.

Headphones

Very good quality reproduction free from extraneous sounds can be obtained with stereo headphones, although some users find them somewhat claustrophobic at first. If the amplifier has a headphone socket they may be plugged in direct, but care should be taken before connecting headphones to sockets intended for loudspeakers. In this case a special unit is needed to cut down the power before it reaches the headphones, otherwise damage will result. As in the case of speakers, headphones are sometimes made with facilities for adjustment of treble response, but this may be considered a luxury. The remarks on loudspeaker impedance matching also apply to headphones, and one should beware of older

'high-impedance' headphones which will not match amplifier outputs or give hi-fi reproduction.

GENERAL

Any sound reproduction system is only as good as its weakest link. Try, therefore, to obtain the best equipment you can afford and provide for its regular maintenance. All equipment should be capable of withstanding day-to-day library use and should give the best reproduction possible. Professional standards provide for level response throughout the frequency range, from 20 Herz(Hz) to 20,000 Hz, and although this is never achieved in practice it is an ideal to work towards. Variations from level response are measured in decibels(db); a figure of $\pm$ 2 db, for instance, would hardly be noticeable to the ear.

In order to avoid frustration and wasted time, standardisation of plugs and sockets should be aimed at. For signal-carrying connections, four main types are in general use: jack plugs, DIN plugs, phono plugs and miniature jack plugs. Jack plugs are best if constant connection and disconnection is envisaged, but rather large for miniaturised equipment. In Europe, the DIN system is used extensively, while Japanese manufacturers favour phono plugs and miniature jack plugs for portable transistor radios and cassette machines. Whichever system is adopted, ensure that all units are fitted with the same type of plugs and sockets so as to facilitate interchange of units and connecting cables.

In addition to the equipment mentioned above, some ancillary units may be necessary. Headphone matching and control boxes are available to enable outputs to be switched to headphones, loudspeakers, or both, and if several sources are to be fed through more than one amplifier to several outputs a control box will be required to provide for the necessary permutations. This will probably have to be specially made up and an engineer should be consulted before placing an order.

THE ST GALLEN CONGRESS

Looking back over the congresses that I.A.M.L. has held during the last twenty-two years, it is pleasant to remember that each reflected the *genius loci*. This was specially true of the ninth congress which took place at St Gallen from 22 to 28 August 1971. From the spacious grounds of the Technische Hochschule, where the meetings were held, high on the green hills to the north of this elegant, venerable city, we looked down over the roofs to the dome of the great baroque cathedral and the buildings clustered around it. Here St Gallus founded his shrine a thousand years ago, and here his successors built up the famous collection of liturgical manuscripts. We were honoured that a selection of the great musical treasures had been set out in the exquisite library specially for the congress. We listened, enthralled, to a lecture by the librarian, Professor Johannes Duft, 'Mittelalterlicher Kirchengesang im Kloster St Gallen', with splendid records of plainsong and other early music, and on another evening, were given a tour of the cathedral and recital by the organist, Siegfried Hildenbrand.

In the daytime we fulfilled a strenuous programme of meetings in which it is hard to think of any aspect or level of music librarianship that was not catered for. It is remarkable how some of the older committees, which were planned many years ago to fulfil long-term projects, still co-exist actively and quite happily with the new committees which have come into being to fulfil new needs of the association. The only matter for regret is that the committees have increased in number, so that on several days two of them had to take place simultaneously, which is a pity, as anyone who is interested in both cannot be in two rooms at the same time.

As a full, official account of what all these meetings achieved will appear in *Fontes*, it hardly seems necessary to anticipate it here. Suffice it to record that there was an excellent attendance, some 280 in all, from all over the world, and all delighted by this pleasant town right off the tourist route, in northern Switzerland. We owed a great deal to Herr Hans Steinbeck, the Director of the Swiss Music Archives in Zurich, who was largely responsible for the excellent planning and for the running of the whole week. He showed us another aspect of his skills as a member of the Winterthur Baroque Quintet which gave us a delightful concert of chamber music. It might seem invidious to single out any one event in such generous hospitality for special mention, but I am sure that for sheer virtuosity, coupled with spontaneous, infectious gaiety, the music making of the Appenzell musicians in the Hotel Krone at Gais will not soon be forgotten.

A. HYATT KING

New Books for Music Librarians

F. J. DYMOND

ARKWRIGHT (Godfrey E. P.). Catalogue of Music in the Library of Christ Church, Oxford. Part 1: Works of Ascertained Authorship. Reprint of the original edition of 1915. S. R. Publishers. 1971. £2.75.

BARTOK (Béla). A Complete Catalogue of His Published Works. 40 pp. 1971. 75p.

BURNEY (Charles). A Catalogue of the Burney Family Correspondence. 1749-1878. Ed. Joyce Hemlow with Jeanne M. Burgess and Althea Douglas. 440 pp. Montreal. £8.

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COOVER (James). Music Lexicography. Third edition revised and enlarged. Carlisle Books, Carlisle, Pennsylvania. 1971. £7.20.

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WILLIAM C. SMITH, NONAGENARIAN.

To present generations the name of William C. Smith is known for his multifarious researches into the works of Handel and into the publications of John Walsh and other music publishers of this country—researches the results of which are known all over the civilised world. The man behind all this work is less well known. It was as long ago as 1900 that he entered the British Museum and in the following year he succeeded W. Barclay Squire in charge of the Music Room, where he remained until his retirement in 1944. Surely this was a sufficiently long life to devote to musical research and bibliography; but it is only since then that he has published all his major works, and even now he is engaged on an iconography of Handel, another major task.

In 1938, both in London and in Handel's birthplace Halle, he received official recognition of his prowess in Handelian research, but little has been done during the past thirty years to mark the perpetual debt of gratitude which all Handelians owe him. Being alive to this, some old friends, colleagues and workers in the same field hit on the happy idea of holding a luncheon party in his honour, and should any excuse have been necessary for such a function it was admirably provided by his attaining on July 22 the venerable age of ninety.

Therefore to do him affectionate honour, there gathered at the Cafe Royal, London, on July 15, a small company presided over by Sir Frank Francis (formerly Director of the British Museum). Sir Frank made a presentation to Mr Smith accompanied by a speech befitting the occasion, and Mr Smith made an entertaining reply which displayed all his unquenchably youthful energy. Those present included Sir Gilbert Inglefield, Dr Desmond Flower, Dr James Hall and Messrs. Gerald Coke, Winton Dean, Martin Hall, Cecil Hopkinson, Charles Humphries and John Tobin, all of whom had been friends of Mr Smith for more years than they cared to remember. That he may live long enough to give the musical world still more of his Handelian researches and knowledge was the wish of the assembled company.

REVIEWS

SCOTTISH MUSIC ARCHIVE: CATALOGUE OF PRINTED AND MANUSCRIPT MUSIC. 74 pp. (Scottish Music Archive, 1970. 25p.)

The Scottish Music Archive was founded three years ago to collect copies of the works of Scottish composers associated in some way with Scotland and to make them available for study and performance. Though based on Glasgow University, the Archive is run by a committee representing all the older Scottish universities, the Royal Scottish Academy of Music and Drama, the Scottish Arts Council, the Saltire Society, the National Broadcasting Council for Scotland and Scottish Television, and is therefore a truly national centre for the collection of Scottish music. Hitherto the S.M.A. has concentrated mainly on acquiring copies of the works of living or recently dead composers, though in future its scope is to be expanded to include Scottish music of all periods.

Its name however is misleading. The S.M.A. is not a place where music is stored simply for preservation, but a place where it is possible for musicians to sample what is available in ' serious ' music in Scotland and to obtain copies for their own use. The Archive also collects tapes and has facilities in its students' room for hearing them. It is thus complementary to the older music repositories in Scotland. Unlike the National Library of Scotland for example, it does not collect sketches and drafts and it always prefers a printed copy or a good dyeline to the composer's original manuscript. Nor does it collect folk song settings, though naturally a large work based on a folk melody is not excluded. It is a strictly functional library and the amount of material that it has amassed in so short a time clearly demonstrates its value.

It is for this reason that the publication of its *Catalogue of Printed and Manuscript Music* is so particularly welcome. It is clearly designed for the use of a musician with a particular group of performers in mind. The entries are arranged under the general headings of Chamber Music, Choral Music, Orchestral Music, Vocal Solos etc., with sub-headings for the various instrumental groupings within these categories, individual works being arranged in alphabetical order of composer. The information given for each item includes besides the name of the composer and the title of the work, the date of composition or the opus number, instrumentation, duration, publisher if any and details of availability of score and parts. The clarity with which the information is laid out on the page, and the loose binding which allows the catalogue to lie open, make it a pleasure to use.

It is an essential tool for all who wish to study or perform modern Scottish music, and at 25p for its seventy-four pages it is also a bargain. If one must make a criticism it is that there is no index of composers, the absence of which could entail a lengthy search through the volume if one approached it with the composer rather than the musical form in mind. It would also perhaps be pleasant to find mentioned in the catalogue the works of such deceased but still ' modern ' composers as Ian Whyte, Erik Chisholm and F. G. Scott, though it should be said that the first of these is now represented in the Archive in a small way, and the Archive will no doubt soon turn its attention to the others. But these minor reservations apart, the catalogue is an extremely valuable compilation, and one which should be on the shelves of every music library in the country.

PATRICK CADELL

MUSIC LIBRARY BUILDING AND EQUIPMENT: selected bibliography. 9 pp. Typescript. (Music Library Association, 1970.)

The forty-six items listed are a revision, ' omitting older works of a general nature ', of a list of 1968. ' Since the literature on music libraries in particular is nearly non-existent with the notable exception of Freitag [On planning a music library, *Fontes* 1964/1], the emphasis here is on sources of information about specific problems.' These remarks are from the compiler's (Mary Wallace) foreword. Thus, of the first dozen items three are general works, seven are on ' Planning ' and two only on ' Planning: music '. Then come the Special Problems (Acoustics, Architecture, Equipment: audio and library, Floors, Lighting, Shelving, etc.)

All but two or three items are American, and inevitably are mostly periodical articles. They are usefully evaluated in annotations, and the basic information could apply to libraries anywhere, and to music libraries in those very rare cases where there is a chance (as at Berkeley and the Lincoln Center) of planning independently instead of taking the crumbs dropped from some architect or surveyor's table when all other demands have been met.

J. H. DAVIES

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