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BRIO

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

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Review

The 1973 Conference of the International Association of Music Libraries



Volume 10 Number 2

Autumn 1973

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

United Kingdom Branch

(Inaugurated March 1953)

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BRIO is distributed to members of the United Kingdom Branch, in addition to FONTES ARTIS MUSICAE, the journal of the International Association of Music Libraries. The annual subscription is:

Libraries, institutions and associate members	£4
Personal members (librarians)	£2.50

The price of BRIO (two issues a year) is: £1

Extra copies of BRIO, besides those available from subscription or membership, cost £1 (two issues) per annum.

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BRIO

Vol. 10 No. 2

Autumn 1973

Music at the Bodleian

PETER WARD JONES

The Bodleian is the second largest library in the country, and serves not only as the main library of Oxford University, but, with its rich accumulations of manuscript and printed material, it is also a research library for scholars from all over the world. The purpose of this article is to give some account of the scope of the musical side of the library's collections and activities and of the changes being made at the present time.

The Bodleian was the first library in the country to acquire the privilege of receiving a free copy of every British publication, through the agreement made by Sir Thomas Bodley with the Stationers' Company in 1610, and incorporated in subsequent copyright acts. A few musical items were received in the early days following the agreement, including our copy of *Parthenia*, but unfortunately the library appears not to have claimed copies of music until about 1760, and it did not begin to arrive in any quantity until nearer the end of the century. Since then there has been a steady intake, and though inefficiencies in the collecting system have often resulted in items not being received, the library does now possess a collection which contains a good proportion of the music published in this country during the past 200 years, in addition of course to the literature on the subject. Purchases and donations have helped to fill gaps and English music of the sixteenth to eighteenth centuries is now also very well represented. Many of these items are to be found among the great general collections of books given to the library from the seventeenth century onwards, such as those of Francis Douce, Edmund Malone and Anthony Wood. Popular music as well as that of more serious intent has been collected and the benefits of a policy of not rejecting the ephemera of the day are clearly reflected in the requests now received for items such as popular songs of the First World War period.

The library showed little interest in the purchase of foreign music up to the end of the nineteenth century, though a number of valuable editions were acquired as parts of general collections, in addition to the fine assemblage of Italian printed music in the Music School collection, which will be described more fully later on. More attention was paid to buying music in the early decades of the present century, but on a rather sporadic basis, and even major collected editions of composers and other musical *monumenta* were often not purchased. To a great extent this reflected a general shortage of library funds at the time. Since the last war the position has improved steadily, particularly in the sixties, when the beginnings of separate financial provision for music were made, and opportunities were taken to rectify many of the more glaring omissions in the catalogue. Substantial purchases were made on the antiquarian side, especially in the field of nineteenth- and early twentieth-century first editions. Indeed, for a number of years, antiquarian purchases took precedence over the acquisition of current material, a policy which appears in hindsight to have been a wise one, given the present dried-up and highly inflated state of the antiquarian music market, for the omissions of the last decade can and are being made up with comparative ease. Though much remains to be done—until last year, for example, the library had no copy of the old complete edition of Mozart—the general state of the library's printed music holdings, now estimated at about

250,000 items, is infinitely more satisfactory than fifteen years ago when my predecessor, Meredith Moon, arrived.

Turning to the manuscript collections, a survey must start with the medieval manuscripts of ecclesiastical chant, of which the best known is the eleventh-century Winchester Troper (MS. Bodl. 775). Later medieval polyphony is well represented, most notably in the manuscript of English fifteenth-century carols (MS. Arch. Selden B 26) and the famous MS. Canonici misc. 213 with its extensive repertoire of music by Dufay and other fifteenth-century continental composers. Like so many Bodleian treasures both of these are part of general collections acquired by donation or purchase at various periods of the library's history. The number of exclusively musical collections coming to the Bodleian has been comparatively small. The most important of these is the former Music School collection, founded by William Heather in 1627 when he endowed the music professorship and added to by later professors, until it was transferred to the Bodleian in 1885. It is rich in English musical manuscripts from the sixteenth to the eighteenth century, including Tudor masses by Taverner and others, consort music by William Lawes and a complete collection of the court odes, composed by William Boyce. There is also much valuable printed music, with many sets of English madrigal books and a large number of Italian seventeenth-century prints of instrumental music, several of them being unique copies. Oxford B.Mus. and D.Mus. exercises from 1710 onwards are included in the collection.

In 1801, the bequest of the music owned by Osborne Wight, a fellow of New College, laid the foundations of the library's own collection of post-medieval music manuscripts. It contained much seventeenth- and eighteenth-century English music, including autographs of Purcell and Maurice Greene. Little was added during the nineteenth century, but the present century has seen a more active policy of acquisition. Accessions by donations, sometimes through the Friends of the Bodleian, have included most of the manuscripts of Sir Hubert Parry, the collection of T. W. Bourne with two Handel autographs, three scores of works by Holst of which pride of place goes to *The Planets*, Bax's Cello Sonata and Fourth Symphony, Elgar's *The Kingdom*, Vaughan William's *An Oxford Elegy* and sketches for *Sancta Civitas*, and the complete works of Gerald Finzi. Purchases are made from time to time, one of the most recent being that of a bass part-book of services and anthems dating from around 1635.

The library possessed very few autographs by continental composers of the past two centuries until the recent acquisition of the magnificent collection of Mendelssohniana formed partly by and partly with the help of the late Miss Margaret Deneke of Oxford. In addition to autograph works by Mendelssohn himself, including an early version of the overture to *A Midsummer Night's Dream*, five of the six organ sonatas and the vocal score of *Elijah*, there are present many of his books of pencil drawings and water colours, diaries and other family albums, themselves containing treasures such as autograph music by Haydn, Mozart, Beethoven and Chopin. Much of the music he owned is also here, including the manuscript copy of Bach's *St Matthew Passion* used in the famous revival of 1829, in addition to various personal effects such as honorary diplomas and his baton. Some 6,500 letters received by Mendelssohn also form part of the collection, Goethe, Schumann, Liszt, Berlioz and Wagner being among the writers. Apart from the Mendelssohn items, the Deneke collection included a number of other musical autographs, most notably that of Schubert's *Grand Duo*.

The care and superintendence of music at the Bodleian has a history almost as varied as that of the collections themselves. A recurrent theme in the library's history has been that of shortage of space and staff. For many years the music received under the copyright act lay uncatalogued in odd cupboards around the library and it was not until the mid-nineteenth century that it was sorted out and bound in some 400 volumes. The cataloguing of the printed

music started at the end of the century under Nicholson's librarianship. Catalogue entries were handwritten on 9" x 4" slips and this continued until a typed card catalogue was introduced in 1926. All of the more important slip entries were eventually transferred to typed cards, but at the present time there are still some 40,000 items on the original slips, mostly representing the lesser products of nineteenth-century English musical life. A revised system of cataloguing, involving the provision of more information on the cards and the use of coloured cards was introduced in 1959 by Meredith Moon, who described the innovation in an article in the first issue of this journal. The cataloguing method is now similar to that laid down in the I.A.M.L. *Rules for Full Cataloguing*. Light vocal and piano music is kept in a separate catalogue, and is only catalogued back to 1953, the remainder being shelved in boxes according to year of publication, where with diligence and luck an item can usually be located. Over the next few decades it is hoped to complete the cataloguing of this and also of some minor nineteenth-century music as yet uncatalogued. As the music is not on open access, a relatively simple form of classification is used, with division by size and then by genre into 200 categories. Manuscript music has remained under the care of the Department of Western Manuscripts, where Miss Margaret Crum is currently engaged in cataloguing the Mendelssohn collection and in revising the descriptions of the Music School manuscripts.

For the past ten years provision has been made for music readers in the Old Library, where a limited amount of open-shelf space has been available for reference works, standard biographies and the more common music periodicals, together with the music catalogue and staff workroom, the readers sharing a reading room with theologians and classicists. A new reading room specifically for music, with a staff workroom attached, is however, currently being completed. It will have seats for twelve readers, with equipment including a microfilm reader and an electronic piano, playable through headphones. There will be more space for reference material and the music stack will be adjacent. Though not on open access, this will permit music to be made available in a matter of minutes rather than the present delay of an hour or more. An important item of preparation for the move has been the compilation of a card catalogue of the musical literature in the library, estimated at some 13,000 items, for music readers will no longer have the library's General Catalogue of Printed Books as conveniently to hand as at present. A major factor in the creation of this reading room has been the forthcoming benefaction of the famous collection of Walter Harding of Chicago, after whom the new room will be named. This collection, with its great holdings of song-books, sheet songs, opera scores and related material, will be partly displayed in the room, and its acquisition will represent another outstanding event in the library's musical history.

The Music Collections, Oxford City Libraries, Westgate

DAVID L. CLARK

Westgate is a spacious pedestrian precinct forming part of the redevelopment of West Central Oxford. This new complex comprises a lofty central concourse with glazed roof. There are shops at ground floor level, and above, offices to the left and a large central library to the right which opened on 21 May this year. Access is by staircase or lifts.

The music collections are housed in a separate room measuring 40' x 30'. Books and scores are placed on white Reska shelving. Records are displayed in their sleeves in purpose-designed browser boxes, painted matt white (with thirty-five black boards dividing sections

with lettering in white). There are three stepped rows of twenty-one compartments ($13\frac{1}{2}$ " \times $7\frac{1}{2}$ ") designed to accommodate thirty records each with sufficient room for the borrower to read the picture sleeve. Boxed sets are represented in this display by the published brochure, the boxes themselves are placed on a shelf below.

Two wide ledges with 100-watt lamps above are provided, at which up to four borrowers may stand at any one time. The borrower will be encouraged to check records for visible faults against the record's checking chart which forms part of the transaction sleeve before presenting them at the issue counter. Records will be checked by the staff for faults on return.

Reference books include the B.B.C. catalogues and the main thematic catalogues. The collection of scores totals about 2,500, miniature scores 300, and books for loan 1,300. Classical and Romantic chamber music parts are well represented, while the repertoire of baroque chamber music and of guitar solo are gradually being built up to cater for the ever-increasing interest shown in these fields.

The initial collection of sound recordings comprises nearly 2,500 records grouped into twenty-four categories, of which six are for non-classical music. There is a section for spoken word, with a generous selection from the Argo and Caedmon catalogue. Language study records include all the available B.B.C. courses; the twenty-one 7" records of the Linguaphone courses are issued in groups of four to five records, with extra copies of the textbooks to suit this method of issue. At present only three languages are represented in this series. Folk and national music has been ranged in two categories: Britain/United States and other national/ethnic groups; the latter is able to cover such items as Jewish temple and Indian classical music. One historical grouping for records was chosen for its anticipated usefulness, 'Music before 1660'. Because so much of this material does not fit happily into classical form groups it has made decisions of 'where to place' much simpler, although it might be said that composers such as Locke or Carissimi, who stride the date, perhaps suffer as a result.

A borrower on application is asked to describe the stereo or compatible equipment to be used and, if the stylus is not recently replaced, to bring it for inspection under a microscope ($\times 200$); thereafter stylus checks will be made at six-monthly intervals for all except the most sophisticated equipment. Sapphire styli are discouraged and tracking weights above five grams would disqualify. A 'Bib' stylus balance may be hired by borrowers whose equipment does not have a calibrated scale. An annual subscription of £1.50 is levied together with an issue charge of 5p per record per week. Membership is limited to residents and employees of the new Oxfordshire (whose boundaries include parts of the present Berkshire). The Plessey 'light-pen' recording method of issue operates at the central library and this is used for music books and records; requests are 'trapped' and overdue notices produced mechanically.

The catalogue of books held throughout the Oxford City Libraries has been edited in machine readable form for placing on the city council computer for use with the Plessey system of issue. Thus, this opportunity was taken to reclassify the scores and books on music from Dewey to MacColvin. Small white labels cover the old class numbers and these are secured with a strip of Offrex tape. MacColvin's suggestions for expansion have been followed up here and there, especially by providing sub-divisions in 782.6 class, music for (or with) wind instruments, and 783.9, miscellaneous theoretical topics. The computer print-out catalogue appears twice a year with a monthly supplement; it comprises author and classified catalogues with a subject index. At present L.P.R.L. catalogue cards are used for records, but plans are going ahead to incorporate the catalogue of records in the computer print-out together with scores and books.

As this music library has been open for such a short time and the loan of gramophone records has hardly begun, no issue statistics have been provided with this article. The addition of orchestral parts and sets of vocal scores is not at present envisaged; such material is borrowed either from Plymouth or Manchester City Library collections.

Looking back at Leeds Music Exhibitions

ELLA BURBRIDGE

Two trestle tables placed end-to-end covered with deep crimson baize was the extent of the display space available when the Leeds Music Library opened in 1950—a contrast indeed to the splendid and sophisticated equipment described by Mr Hector Fernandez in two previous issues of BRIO (Spring 1970 and Autumn 1971). Yet there are many librarians, particularly in the smaller libraries, where it is not possible to provide elaborate stands and cases, either because of lack of funds or lack of space, or both. Nevertheless, it is surprising what can be achieved with a little improvisation. Our tables, arranged down the middle of the library, provided a centrepiece which became a focal point of interest as well as adding warmth and colour to the department; further, a pleasing intimacy was created, lacking perhaps, in a more formal display arrangement. Displays were kept fresh by being changed weekly but after gramophone records had been added in 1957 they became severely restricted. From then onwards four flat topped glass cases were used in the entrance hall and these had to be shared with other departments so that only the more important occasions could be recognised. One advantage of the display cases was that they could be locked and exhibits safeguarded.

So far as displays are concerned music libraries are particularly fortunate on two counts. They have a wide variety of material to exhibit: books, all kinds of scores, original manuscripts, facsimiles, periodical articles and the ever obliging record sleeve which adds colour and interest to any display. As regards book illustrations, photocopying can overcome the problem of one book, one illustration.

Secondly, there is no lack of subject matter. Something is always happening in the musical world around which some kind of display can be arranged. As in most large cities, there is an enormous variety of musical activity in Leeds: weekly orchestral concerts during the winter, opera several times a year, chamber music concerts at the university, the Triennial Musical Festival (now biennial), the Triennial International Piano Competition, Music College and other educational activities, besides various music society conferences. And anniversaries of major composers, living or dead, provide excellent opportunities for imaginative display work.

Some of the more important display work carried out during twenty years working in the Leeds City Library may be of interest to other music librarians if only because the approach was occasionally unusual. The notes describing the exhibits were, for the most part, printed in an elegant Gothic script by a member of the music library staff, Mr Gordon Maud. Invariably the lettering was done in blue ink on a pale primrose card of good quality and displays were considerably enhanced by Mr Maud's highly professional skill.

Frank Kidson, the well-known musicologist, folk song collector and pioneer writer on music printers, engravers and publishers, was born in Leeds in 1855. In my early days in the Leeds reference library I remember him as a very frequent visitor. A display was arranged to commemorate the centenary of his birth, selected from interesting and varied items in the music library and the local history library. One of the most surprising exhibits was a collection of charming water-colour sketches, probably painted during his travels when collecting folk song material. Mr Kidson's relatives took a keen interest in the display.

The most ambitious effort, for which a gallery was made available by the City Art Gallery, was an exhibition to celebrate the centenary of the Leeds Triennial Musical Festival in 1958. Among other exhibits was an invaluable collection of original manuscripts of works performed at previous festivals (including many first performances) and at the current Festival. We were greatly indebted to several music organisations for so willingly co-operating and giving their permission to borrow the manuscripts. The British Museum lent Haydn's *The Seasons*, Handel's *Samson* (which was performed at the Leeds Grand Theatre in the presence of Her Majesty the Queen), Mozart's *Symphony No. 34 K.338* and a juvenile work entitled *God is our Refuge K.20* written at the age of nine and presented to the British Museum when Mozart visited London as a child prodigy. (The insurance value for these items alone was £35,550.) Other exhibits included Sterndale Bennett's *The May Queen*, lent by the Royal Academy of Music; Sullivan's *The Golden Legend* and Stanford's *Voyage of Maeldune*, lent by the Royal College of Music; Vaughan Williams' *Toward the Unknown Region* and *A Sea Symphony*, lent by Stainer and Bell; Elgar's *Falstaff* and *The Dream of Gerontius*, the former lent by the Fitzwilliam Museum and the latter by the Oratory, Birmingham; Walton's *Belshazzar's Feast*, lent by the Oxford University Press; Britten's *Canticle No. 2, Abraham and Isaac*, Fricker's *Vision of Judgement*, and Leighton's *Violoncello Concerto*, these last three lent by the respective composers. Locating the manuscripts, obtaining the necessary permission to exhibit them, arranging the insurance and transport, was a time-taking business but the result amply justified all the preparation. A catalogue was prepared giving relevant information about exhibits.

And here one would like to pay tribute to the generous response received from composers when manuscripts were requested from time to time for special displays. Benjamin Britten, in particular, obliged on several occasions for other Triennial Festival displays. Stravinsky was approached for the loan of the manuscript of his *Symphony of Psalms*, also being performed at the centenary Festival. After some delay on account of his not being in America, he sent a hand-written note from Venice suggesting that the Boston Symphony Orchestra, to whom the work was dedicated, might have the score. This was the case but unfortunately it could not be obtained in time.

Another example of generous co-operation occurred in 1969 during the centenary celebrations of the death of Berlioz. Michael Ayrton was responsible for a most interesting programme on B.B.C. television dealing with the composer's life and works. Among other pictorial illustrations Mr Ayrton used his striking painting sketches of Berlioz. The artist was asked if he would be willing to lend one to include in our own display tribute to the composer. His response was to send three. They were of folio dimensions and made a magnificent centrepiece for three of the display cases. Such gestures as these from very busy people are most encouraging and heart-warming.

The Leeds International Piano Competition is another event which offers scope for attractive display work. The music library has co-operated in numerous ways with its organisers since the competition started in 1963, not least by supplying music scores for the panel of judges.

Generous co-operation on two occasions from another source, the publishers, Universal Edition. Through the good offices of Mr William Colleran they agreed to transfer exhibitions direct from the Edinburgh Festival. The first exhibition dealt with twentieth century avant-garde music and provided a unique controversial display at a time when electronic and other advanced scores were new to most of the musical public. The second occasion, in 1961, was connected with Schönberg, whose music was receiving special attention at that year's festival. The exhibition included many interesting items from Vienna including the manuscript scores of *Gurrelieder*, *Pierrot Lunaire* and the *Chamber Symphony* for fifteen solo instruments. Amazingly, permission was given in Vienna for us to borrow these valuable exhibits on

condition they were collected from Edinburgh and delivered back to London personally. This resulted in a pleasant two-day trip to Edinburgh, but travelling to Leeds by road was not without its anxieties. *Gurrelieder*, was an outsize manuscript, for Schönberg had found it necessary to join two sheets of manuscript paper together on account of the very full orchestration. It was a great relief when all were safely in Leeds. Also among the exhibits was a letter written by the composer giving instructions for the performance of *Gurrelieder* and a request scribbled in red pencil on a scrap of paper asking for the score to be sent to Schnabel.

Co-operation with educational authorities whenever possible can be of enormous value in making known the library's resources. A welcome opportunity presented itself in 1967 when a weekend seminar for teachers took place in one of our larger and more attractive comprehensive schools. The inspector of schools responsible for its organisation asked for our help in supplying suitable scores, books and records. The emphasis was to be on education but the opportunity was taken to display other material including a selection of suitable reference and bibliographical works. The facilities for the exhibition were excellent with plenty of space and light. A short talk describing the resources of the library was included.

Other educational activities included co-operation with the university and with the Leeds College of Music especially during the latter's annual festivals. An opportunity to co-operate with the university occurred in 1968 when one of their concerts was devoted to the works of a talented member of the teaching staff. The performers were well-known local professionals along with some members of the university music society. Manuscripts of the works performed were photocopied and the composer supplied some fascinating examples of juvenilia. To add interest to the display performers were asked to supply photographs of themselves which they kindly did; the composer, not possessing one, was prevailed upon to pay a visit to the photographers! The concert was a very happy occasion and a great success.

A departure from the usual kind of display was undertaken when it became known that members of the Yorkshire Symphony Orchestra (now, alas, defunct), many of whom frequented the music library, were enthusiastic collectors of old musical instruments. They obligingly offered to lend those suitable for exhibiting in glass cases, and an interesting collection was assembled, together with some of the more important books on musical instruments.

All music librarians will be familiar with the problem of the selection of choral sheet music of which a prolific amount is published every month. The output is a somewhat mixed bag of good, bad and indifferent, and a great deal of time can be spent on selecting and ordering worthwhile copies. To overcome this, the co-operation of some of the leading publishers was sought with a view to their supplying new publications gratis. In return, they were told that their music would be displayed in the library each month for a week when teachers, choirmasters and choral conductors would be invited to inspect it. The point was stressed that this would be to the mutual benefit of all concerned as there was the possibility of multiple copies of their music being ordered. All the publishers, with the exception of one, readily agreed to co-operate. A letter was circulated to all who might be interested explaining what had been arranged. The Director of Education informed the teaching staff by way of the weekly bulletin of news, and instructions sent out to each school in the city. The response was gratifying and soon many new borrowers were making use of the library having become aware of its extensive resources. Oddly enough, though there were facilities for teachers to examine the same kind of music at the education offices headquarters, they eschewed the seat of authority, preferring to use the library instead. Unfortunately, this service had to be discontinued when the display area was taken up with records, though the publishers continued for some time to send their publications.

It is a great advantage if the co-operation of the local press can be enlisted to publicise displays and exhibitions. In Leeds we have been singularly fortunate in this respect. By a happy coincidence, Mr Ernest Bradbury became music critic of the *Yorkshire Post* the same year as I was appointed music librarian in Leeds in 1947, and over the years a pleasant and useful relationship ensued. A word to him about some forthcoming exhibition or display brought a ready response and a mention in his music column. And in 1965 an invitation to take over his weekly music article for two weeks provided an excellent opportunity to write about music librarianship in general and the Leeds music library in particular. Book displays are a comparatively simple exercise given a little space to arrange them. If space is limited, displays will probably have to be confined to recent additions. In Leeds there was room also for a subject display and the four junior members of the staff took it in turns each week to select some aspect of music. This was useful in stimulating interest and helping staff to get to know the stock and so give a more efficient service. An essential piece of equipment in any library, but particularly in a music library, is a notice board—the bigger the better. Notices can be classified into convenient groupings. Most important, information should be kept up-to-date; there is nothing so depressing as to see events advertised which have already taken place. Additional services include the provision of literature on summer schools, competitive festivals, international festivals, music college prospectuses, concert syllabuses local and national, cathedral and parish church music calendars—all these are welcomed and bring people into the library. Writing for them initially is a time-taking job but a request to be put on the mailing list usually brings them in automatically.

It is this kind of extra activity which not only adds interest to the library but gives it a refreshing vitality too. In fact, opportunities are continually presenting themselves to add to the library's service, which in turn publicises its importance to the community. But the best and most telling publicity is a thoroughly good personal service to the music loving public.

NOTES ON CONTRIBUTORS

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ALEC HYATT KING is superintendent of the Music Room, British Museum.

BBC APPOINTMENT

Miss Miriam Miller, M.A., F.L.A., L.R.A.M., has been appointed BBC music librarian in succession to Mr John Davies. Miss Miller, who is a graduate of London University, took up the post in April 1973.

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The future of BRIO has been considered very carefully by a small sub-committee. Three factors influenced the executive committee to set up this committee. The first of these was the ever-present problem of rising costs, the second was the difficulty in finding suitable material for publication and the third was the pending resignation of the editor and the compiler of the index to British music periodicals.

It is my impression that at one stage the sub-committee was working towards the view that the only solution was to cease publication. In fact the opposite conclusion was reached when it met for the final time during the meetings of the International Commissions in London in August. Whether this was due to the infection of the general enthusiasm pervading the international body or to the fact that a number of delegates, both British and foreign, expressed dismay at the prospect of BRIO's demise is immaterial, but the sub-committee decided to make the following recommendations to the executive.

1. That BRIO should continue for at least one year under the joint editorship of Clifford Bartlett and Malcolm Jones.
2. That the scope of articles should change somewhat to take more account of activities in libraries and to be rather less scholarly than in the past. That at the same time more use should be made of work being done by students in library schools, particularly were this to take the form of original bibliographies likely to be of use to librarians in their work.
3. That the periodicals index should cease, as it was felt the periodicals concerned were now adequately covered in the British Humanities Index and R.I.L.M.
4. That the membership subscription should be raised to cover increased costs from 1974.
5. That cheaper methods of production should be investigated.

The committee is anxious that the modifications proposed should not be seen as criticism of the work of Ruzena Wood, the present editor, and Christel Wallbaum, the compiler of the index, both of whom deserve the highest praise and thanks of the Association for their efforts. An editor's task is always thankless, but Ruzena Wood has always sought articles with energy and enthusiasm and has established a standard which it will be hard to maintain, but below which the Branch would not wish its periodical to fall even if the approach is varied. We are very grateful for all her work and very sorry that she feels it necessary to resign.

Christel Wallbaum's work will also be missed. Her index has become a recognised part of BRIO. It is really the appearance of R.I.L.M. and the improvement of the British Humanities Index plus rising costs which have made the cessation of the index a possibility plus a necessity. So, thanks go too to Christel Wallbaum for her work over the years, which also contributed in no small way to the reputation which BRIO has achieved.

The branch will need to hold an emergency meeting to pass the proposed increased subscriptions to £6 for institutional members, £4 for personal members, £1 for students and retired members. Details of the date and place will be circulated later, but I hope members will appreciate the necessity of the increase if the branch is to continue to develop and to give scope for the younger members, who are now coming forward to work on various committees, to put their ideas into effect. It is good to see this happening and it can only help to improve the standards of service provided by the libraries and library schools in which we all work.

Finally, all members must be sorry that Michael Short has had to resign as secretary. The United Kingdom branch has had the responsibility of organising the largest meeting of the international body ever held and the fact that the London meetings went so smoothly was due in no small part to Michael Short's efforts. He worked so quietly that it would be easy to lose sight of the effort involved. Older members of the branch will know that there can be no higher praise than to say that the conference was as well organised and controlled as in the day of Walter Stock. The same degree of quiet excellence went into Michael Short's general secretarial work for the branch and all the members of the executive are extremely sorry that he has had to resign. We hope that we shall be able to call on him to work for the branch in other ways. In the meantime we hope he will accept our very sincere thanks.

REVIEWS

AN INDEX OF MUSICAL WIND-INSTRUMENT MAKERS. Third edition, revised, enlarged and illustrated. Lyndesay G. Langwill. Published by L. G. Langwill, Edinburgh, 1972. £5.

Mr Langwill has surely deserved a place in the Guinness Book of Records. I cannot think of any other author who himself published his first and only book in his sixty-third year and has been able to issue the third edition of it in his seventy-fifth. This has been the happy destiny of the *Index of Musical Wind Instrument Makers*, the demand for which has clearly reflected the growing world-wide interest in the history of instruments and their manufacture.

The mere statistics are impressive enough. The first edition (1960) had 139 pages; the second (1962), 202 pages; the third (1972), 232 pages. During these twelve years, the index itself has expanded from 129 to 175 pages and the supplementary matter (bibliography, list of collections, makers' marks, list of makers, etc.) from eight to fifty-six. Of the first edition Mr Langwill printed 500 copies; of the third, 1,000. These simple facts, coupled with the world-wide range of correspondents to whom he makes acknowledgment, testify to the extraordinary diffusion of research in this particular field of organology where Mr Langwill has become, so to speak, one of the founding fathers.

In this third edition, not only are many new names included; previous entries have been substantially expanded. Here are a few examples, in terms of type-lines:

	<i>Old</i>	<i>New</i>
Goulding & Co.	4	7
Louis Lot	11	13
D. Jahn	5	8
S. Koch	14	16
J. Thibouville-Lamy	9	14
J. Ziegler	6	12

The variety of new information is notable—new makers, new instruments, new locations and references. It is remarkable how many instruments survive in one specimen only: equally so, the number to which no date or place can be assigned. Here, clearly, is much scope for further research.

What, it may be asked, has all this to do with music librarians? Directly and indirectly, quite a lot. Many of them receive enquiries about wind-instruments from time to time (though it must be confessed that letters which begin, "I have an old violin" are rather more frequent), and Mr Langwill has provided an invaluable book either for giving an outright answer, or for putting the enquirer in touch with an expert who can help. Moreover, music librarians who deal with early printed music will find themselves sometimes on familiar ground. They often see a publisher described in his imprint as a manufacturer of instruments and in these pages they will find many extant specimens recorded.

Some of the proof-reading, especially of foreign names, is rather casual; the presentation of some of the references in the bibliography tends to be erratic. For instance, *Music Publishing in the British Isles*, by Humphries and Smith, is listed under its title, whereas Kidson's book is under his name. There are some puzzling features in the method of listing the numerous and very important exhibition catalogues. But these are small blemishes in a fascinating work of immense and devoted labour. Let us look forward to the fourth edition.

ALEC KING

BIRMINGHAM MUSIC LIBRARY

The Music Library in Birmingham's new Central Libraries building opened on 25 June. It takes over the former music collections of the central lending and reference libraries, as well as the gramophone record library. Although the staff (twelve: seven professional; five assistants) have been working on the stock for three years, much still remains to be done of stock revision, integration and rationalisation of catalogues, etc. before the library is really in order. A full range of reference and lending services is now provided. The recordings collection (including reel and cassette tapes) is enhanced by listening accommodation for thirty-two people individually, as well as provision for talks, live and recorded recitals, etc. The stock is about 12,000 recordings, 8,500 books and 26,000 items of printed music. The library is fully involved in the Birmingham Libraries Co-operative Mechanisation project, which involves co-operation in cataloguing with Birmingham's two universities and the Birmingham School of Music, on a common catalogue using A.A.C.R. standards and M.A.R.C. format for all music books, scores and recordings. A visit to and meeting in Birmingham is planned as part of I.A.M.L.'s programme this winter.

MALCOLM JONES

THE 1973 CONFERENCE OF THE
INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

The annual meeting of the working commissions of I.A.M.L. was held in London from 26 to 31 August 1973. We were fortunate to have Bedford College as conference centre, with accommodation for delegates mostly at Hanover Lodge, a few minutes walk across Regent's Park. Although not a general congress, attendance was higher than at any previous annual meeting—260 delegates were expected and about 240 actually appeared. The week was packed with meetings and it was impossible for anyone to attend them all, or produce a comprehensive report: that, anyway, will eventually appear in *Fontes*. But we thought that it would be of interest to give an informal preliminary report here on some of the sessions of particular interest to British libraries. Some sessions were held in private, some produced interesting exchanges of views that it might be premature to publish, some we were unable to cover. And as in all conferences, more may have been achieved between the sessions than at them! The following reports were all written hastily, amid many distractions; we are grateful to the authors for their speedy response.

C. B.

Public Music Libraries Commission

1. *Public Music Collections* (Chairman: Charlotte Van der Pot)

These were closed sessions, but I understand work on the basic list of literature on music has continued and has now reached the final editing stage.

2. *Education and Training of Librarians* (Chairman: Hermann Wassner)

Concern was expressed on the generally poor quality of training received in library schools, not only for music librarians but also for general librarians, on the control of gramophone libraries. Bent Christiansen of Denmark outlined a very good course which is given in the Danish library school covering the technical side as well as control in libraries, marketing of records and copyright regulations.

An analysis of music librarians' work in dealing with enquiries in West Germany has run into difficulties in framing the questionnaire. Further work is to be done on this in the hope of arriving at an analysis in all member countries. In West Germany the enquiry showed that 75 per cent of questions asked in music libraries required information, while the remainder required the librarian to recommend, or use his judgment.

Donald Krummel (U.S.A.) has completed a survey of the qualifications needed by a music librarian and reached the conclusion that music qualifications, professional library qualifications and ability with languages were all essential. A paper on this is to be published in *Notes*. It was agreed that in Jerusalem there should be discussion of the staff organisation of public music departments and their relationship with other departments. Papers are being prepared.

BRIAN REDFERN

Sub-commission on Reference and Community Services (Chairman: Hans Vetterlein)

The first part of this meeting was given over to reports on activities in different countries.

1. Lutz Lesle (Hamburger Öffentliche Bücherhallen) reported on the continuation of Hamburg's notable catalogues. Following the well-known "Oper" catalogue, there have been catalogues of G. P. Telemann (1967), New Music (1969), Twentieth-Century French Music (1971), Heinrich Heine Settings (1972) and Clarinet Music (1973). He also reported on lectures and recitals given in the library's *Brahmssaal*.

2. Britta Carlsson (Stockholm Public Library), new to the Commission, gave an informal report on the general position in Sweden. We were interested particularly in her reference to a mobile library which is equipped with playing apparatus and carries discs to give recitals in the villages visited. She expressed disquiet on the training of librarians in Sweden.

3. Hanne Bruhns (Music Library, Lynby, Denmark), reported on an impending law requiring payment of loan fees to composers in respect of records, although apparently performers do not benefit from the scheme.

4. Dieter Bloch (Stadtbücherei, Bochum) reported on Bochum's concerts, especially by young artists and including new music. Great interest had been shown by the public in a display of a historical collection of musical instruments.

5. Hans Vetterlein (Berliner Zentralbibliothek) reported on recitals of modern music (e.g. Maderna, Linke, Puchelt and Blacher), and a Polish exhibition with displays on folklore, films and concerts of Polish songs and dances.

The meeting also discussed schemes for a Directory of Public Music Libraries and a newsletter on public music libraries. A draft or sample newsletter is to be prepared for presentation to the board of I.A.M.L., the editorial committee includes Elizabeth Hart.

ROGER CRUDGE

Public Gramophone Record Lending (Report of an open meeting.)

The chairman of the meeting (Eric Cooper) explained how in 1970, in Leipzig, the members of the Sub-Commission on Public Music Collecting found that it was necessary to avoid all reference to matters connected with recorded sound if their task was to be kept to manageable proportions. With this consideration grew the realisation that pressure of work in other commissions was such that they too must have similar problems. Consequently, approaches were made in St Gallen in 1971 to our late President, John Davies on behalf of interested parties and the chain of events that led to the open meeting here in London were set in motion.

The state of Public Gramophone Record Lending in the world today was then examined and statistics provided to show that it was the most intensely active area of most Public Music Librarians work, that it was used by a growing section of the public and that staff time, loans and finance all exceeded the equivalents on Public Music Lending. With these facts in mind the meeting began to examine a number of important points in order of importance.

Minimum Standard. The widely differing standards of gramophone record provision throughout the world and the unevenness of provision even within individual countries. Mr Huib Deetman of Amsterdam gave a survey of the proposals being put forward in Holland to provide standards of finance, staffing and other aspects of provision. Mention was made of similar moves being made in the U.K. and other countries. The meeting agreed that a set of international recommendations might serve as a guide and avoid too great a measure of variation throughout the world.

Cataloguing. The public sector was increasingly being influenced by management and efficiency experts who, with the support of book-orientated directors with little or no knowledge of the needs of documenting sound recordings, want to cut back essential bibliographical information. Cataloguing could not be influenced by cost/use ration considerations. Mrs Hanna Bruhns of Denmark surveyed some of the problems peculiar to cataloguing records and asked that efforts be made to produce more national discographies. She recommended discussion with broadcasting libraries and more national archives to encourage the production of the cards for use in public libraries. The discussion that followed showed complete support and agreement.

Education. The education of librarians called upon to handle discs and tapes was often inadequate. Mr Bent Christiansen of Denmark reported on education in his country. This revealed a progressive situation where librarians could return to school for further training. Discussion followed, Miss Elizabeth Hartmann of Philadelphia (U.S.A.) pointing to the realities and results of poor training. Mr Brian Redfern (London) said that the task was for music librarians to make specific recommendations for library schools to examine and implement where possible. He felt this support was needed from I.A.M.L. to make the work of library schools easier in a situation where education had by necessity to be largely theoretical and philosophical. Discussion followed on public library archives, copyright, national subject specialisation schemes etc. All of these aspects revealed particular areas in need of discussion for public gramophone lending.

The chairman closed the meeting by assuring the delegates that if a body was set up to examine these problems, then the group would not work in isolation from commissions and sub-commissions that were already dealing with similar matters. Every effort would be made to make effective progress by passing recommendations to other groups and concentrating efforts on questions not being discussed elsewhere. In this way work could be made to progress speedily and with greatest effort.

ERIC COOPER

News in Brief

The broadcasting commission continued its usual quiet discussion on the operation of the E.B.U. Orchestral Materials Union Catalogue at Brussels, but the novelty this year was the presence at one session of two representatives from the Music Publishers' Association. There was a friendly exchange of views on such controversial issues as the sale of currently hire-only materials, the physical condition of orchestral parts and the provision of permanent loan sets. The distrust and suspicion between the publisher and the broadcasting librarian seem fortunately to be declining. We were interested to discover that Blackwell's (who presented an excellent display of British Music Publishing) have made some progress in persuading publishers to sell photocopies of unpublished modern scores to some libraries.

As well as meetings, there were other musical and social events. The British Council gave a reception; we heard Boulez conduct a Prom; Ars Nova gave a concert of seventeenth- and eighteenth-century music for Shakespeare plays. After a boat trip down the Thames to Greenwich, the Tallis and Jaye Consorts gave a programme of music connected with the Greenwich Court, inspired by which (and a previous lecture by Mrs Alec King) we enjoyed a stroll round one of London's most impressive architectural sites. Our visitors seemed to enjoy their visit to London; fortunately the weather was fine, apart from a storm during the Ars Nova concert (which appropriately included music from *The Tempest*) and a shower at Greenwich; Regent's Park was looking magnificent. Old friends met, new friendships were made and we all hope that as many of us as possible will be able to afford to meet again at Jerusalem next year.

CLIFFORD BARTLETT

H. BARON

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