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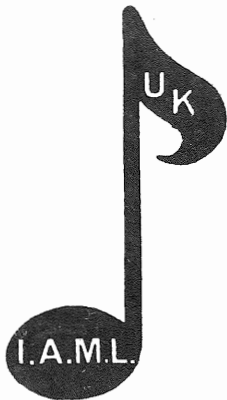
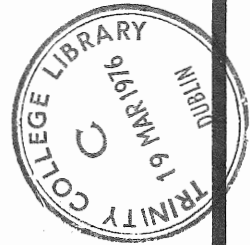
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# BRIO

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INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

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**INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES**

United Kingdom Branch

*(Inaugurated March 1953)*

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**THE ORGANISATION AND CONTROL OF ARCHIVE MATERIALS IN OPERA HOUSES**

Merle A.Crosse

Bibliothèque de l'Opéra

Stock (in 1974) comprised:

- 120,000 printed books, dating back to the 17th & 18th centuries.
- 50,000 manuscripts.
- 12,000 scores of operas and ballets, dating from 1669 onwards. These form a unique collection, in that many were used in actual performances and bear cuts and annotations made by the composers. They are arranged in chronological order.
- 70,000 prints
- 80,000 photographs, stored in files arranged alphabetically by artist and by title of opera.

Ancillary materials

- Press cuttings, filed alphabetically under titles of operas.
- Newspapers and programmes, dating from 1875.
- Posters - an unbroken sequence from the early 19th century. These are pasted on to manilla sheets and rolled into tubes, and arranged under the title of the production advertised or under the artist.
- Files of scene designs, from 1861, and a magnificent collection of costume designs going back as far as Bérain, Bocquet and Fragonard.
- A large collection of miniature models of sets used in performances. All sets from every opera performed are kept, stored in packages piled in title order, or placed in folders in drawers.
- Dossiers are kept on artists and producers, filed by name.
- A Daily Journal of Performances has been kept since 1671. Other more detailed information can be obtained from administrative documents: correspondence, accounts, etc.
- A small collection of 50 slides, concerned with the dancing school, and some microfilms are kept.

In addition, the Bibliothèque de l'Opéra has many holdings in other fields. These include the music hall, the circus, costume, theatre architecture, songs, 19th century Italian libretti, an extensive series of engravings covering portraits, caricatures, costumes and theatres, a collection of periodicals, including theatre almanacks, and fashion journals of the 18th and 19th centuries. The museum section of the library contains display cabinets in which various historical objects are on view.

Royal Opera House, Covent Garden

Unlike the Paris Opera House, Covent Garden lacks both rehearsal and storage space, and most of the archive materials are kept in two small rooms, while the rest are scattered around the theatre in cupboards or stored in warehouses.

Despite the various fires which have destroyed the theatre, there are still some materials dating from 1732, including prints, books and a few playbills. From the second theatre, 1809-1845, there are many playbills, prints and cuttings (with an almost complete run of playbills from 1813-1840). From 1858-1900 there exist annual prospectuses, libretti and programmes, reviews from the Illustrated London News (to 1890) and a large collection of letters from artists and composers. From 1900-1939 there is almost a complete run of programmes, many photographs, press-cuttings,

costume designs, letters, box-office returns and contracts. Materials such as costumes and models of stage sets are kept in storehouses and listed for reference. These items are often put on display in the large cases in the foyer. From 1945, complete records have been kept of all productions. There is a small collection of reference books and periodicals.

#### English National Opera

As a result of its varied history, the archives of the Sadlers Wells Opera Company are scattered, and can be found in various collections round London. Vic-Wells Association Library. This is housed in the Sadlers Wells theatre. Materials cover the subjects of drama, opera and ballet, and consist of books, programmes and books of press-cuttings.

Finsbury Central Public Library. Since about 1920, the library has had a fairly extensive collection of newspaper cuttings, portraits, engravings, songs, play and pantomime scripts and playbills dating back to 1781; there is also a set of programmes dating from 1880-1912 and 1950 onwards.

The Coliseum. Materials consist of programmes, photographs of productions and performers (in albums), press criticism and cuttings, general repertoire and touring leaflets, models, set and costume designs, theatrical magazines, account books and posters.

Gabrielle Enthoven Collection (Victoria & Albert Museum). This consists of playbills, programmes, printed texts of plays, engravings of actors and actresses, as well as views of theatres and books dealing with their history.

Westminster Public Library.

The Society of Theatre Research.

#### Welsh National Opera Company

In 1966, the Welsh National Opera Company moved into its present headquarters in Cardiff. Photographs are arranged and organised by two members of the administrative staff, not by the archivist; there are files for productions and for artists. Other materials include posters, programmes, press-cuttings, criticisms and other materials; these are stored in cabinets in chronological order. Press notices of performances in foreign countries as well as in Britain are kept, translated where necessary. For all operas performed, lists are made of the casts, producers, conductors, designers and musical directors.

#### Metropolitan Opera House, New York

In 1966, too, the Metropolitan Opera Company took up its present abode, the Lincoln Center for Performing Arts. The archive collection contains Metropolitan Opera financial vouchers, cheques, attendance records, box office reports, change of cast books, cash books, pay rolls, etc. There are transfiles of executive and departmental correspondence, contracts, radio scripts, photographs, stage plans, tour records, newspaper clippings, obituary lists, and slides of artists and scenes. In addition there are trunks and cases of historic costumes and small memorabilia.

#### THE CATALOGUES OF THE ARCHIVES

##### Bibliothèque de l'Opéra

A selective printed catalogue covers the earlier years. A card catalogue is being prepared of the museum collection, arranging under accession number, title and author. The main card catalogue is based on the same principles as those of the musical holdings at the Bibliothèque Nationale.

The first sequence of cards is arranged under authors and composers. The next sequence deals with dossiers of artists and producers. The third sequence covers titles:

- a. Périodiques
- b. Répertoire - this section collocates cards for all forms of material relating to an opera or production. The final sequence deals with subjects:
  - a. Matières musicales
  - b. Matières littéraires
  - c. Portraits.

#### Royal Opera House, Covent Garden

The catalogue is still in process of being arranged, and is incomplete. Opera and ballet cards are filed separately, but follow the same order:

- a. Name cards, arranged alphabetically, and covering every type of person connected with opera.
- b. Opera cards, collocating all the forms of material connected with a production.
- c. Ballet cards.
- d. Library catalogue, with books filed alphabetically within subject heads.

#### English National Opera

A typescript catalogue of the Vic-Wells Association collection was compiled in 1950; the Vic-Wells Magazine occasionally lists accessions. The Coliseum has a list of all materials in the order in which they are arranged on a series of shelves. The Gabrielle Enthoven Collection has a card index of titles of plays and operas with details of productions. The same information is also listed under:

- a. name of theatre
- b. name of actor
- c. name of producer or designer.

#### Welsh National Opera Company

As yet there is no printed list or card catalogue.

#### Metropolitan Opera House, New York

There is a catalogue which covers all materials, as well as one of all performances from 1883. The latter consists of two series of cards, both containing the same information, under name of opera and name of artist.

#### STAFF AND FINANCE

##### Bibliothèque de l'Opéra

Altogether there are 8 qualified staff. One is in charge of the museum, two handle overall management, three deal with the manual side of the work. The library and museum come under the care of the French Education Department, receiving their finance through the Bibliothèque Nationale.

##### Royal Opera House, Covent Garden

The archives receive no official finance, since the organization is a private, not a state one. There are two paid archivists, and a voluntary assistant. The Friends of Covent Garden occasionally provide financial aid to buy a particular item, but otherwise gifts are the only source of income.

English National Opera

No one on the staff at the Coliseum is officially in charge of archives. The official archivists of the company are the Mander and Mitchenson Theatre Collection, which receives copies of programmes and other materials.

Welsh National Opera Company

One company archivist and a number of helpers run the collection. The archive collection does not receive a specific grant, but it seems that any necessary finance can be obtained without difficulty out of the various grants the company receives.

Metropolitan Opera House, New York

The archivist is an amateur musician who spends much of her time lecturing, assembling materials for films and arranging exhibitions. The only income is a small grant provided by a wealthy patron; with this, one part-time worker is paid.

THE USE MADE OF ARCHIVE MATERIALS IN OPERA HOUSESServices provided

Opening hours vary. The Bibliothèque de l'Opéra is open to the public from Monday to Saturday from 10.00 a.m. to 5.00 p.m. and is easily accessible. Finsbury and Westminster Public Libraries have normal Public Library opening hours. Appointments have to be made to visit the other collections.

Although as a rule none of the collections lend materials, the Bibliothèque de l'Opéra and Covent Garden occasionally lend to libraries and museums for exhibitions.

The Bibliothèque de l'Opéra can provide reproduction facilities for users through the Bibliothèque Nationale. Covent Garden and The Met. are prepared to reproduce photographs, for a fee.

Users

All the collections receive many letters of enquiry, the Bibliothèque de l'Opéra receiving the most (20-30 letters per day). In addition to students and academic researchers, the demand is chiefly from record companies (for illustrative material for sleeves and libretti) and authors (of books and also of encyclopaedia articles). The main use from within the opera-house is from the Press Offices, which need photographs and historical notes for programmes, posters and other publicity. Other members of the staff, e.g. producers, seem not to use the collection as much as one would expect.

PROBLEMSFinance

Most opera archives do not receive official financial assistance. This results in a lack of staff able to run the archives efficiently.

Processing

In most cases, this is done by the archivists and their staff, whereas it could be shared with the secretarial staff of the management departments of the opera houses; cataloguing and organisation thus takes much longer than it need.

Accommodation

The only opera house planned with archive accommodation allowed for is in Paris; the collection has, however, outgrown the area available, and the historic status of the building makes improvements difficult. The other opera houses lack suitable archive stores and working areas. Lack of proper storage can cause deterioration of the materials, e.g. by the drying atmosphere that central heating can create.

CONCLUSIONS AND RECOMMENDATIONS

(These are based on a fuller study which has only been summarised above)

Conclusions

1. Materials in opera archive collections consist not only of manuscripts, books and other printed materials, but also of a great variety of non-book materials.
2. All the opera archives were started haphazardly, and remained so for many years; this has resulted in a backlog of sorting and processing.
3. Only the long-established collections have catalogues; these seem to be adequate.
4. With the exception of the Bibliothèque de l'Opéra, the staff running the collections are neither qualified librarians nor archivists.
5. The main users appear to be the press offices of the opera houses and the public.
6. The material can be widely dispersed.
7. Most of the problems arise from lack of financial support.
8. With the exception of the Bibliothèque de l'Opéra and perhaps The Met., there is little cooperation between the opera houses and other libraries.
9. It seems that Great Britain is far behind other countries in this field, compared with the Bibliothèque de l'Opéra, The Met., and (an Opera House not covered by this study) La Scala, Milan.

Recommendations

1. Courses for opera archive training should be available at library schools, since neither librarianship nor archival courses provide satisfactory training in this field.
2. The various collections that are dispersed should be brought together, so that all materials on one theatre can be found in the same collection.
3. The management and subscribers to opera houses ought to be made aware of the importance of the archive collections and persuaded to provide funds to house the collections adequately and pay for qualified archivists.
4. A further, more detailed and comprehensive study into this subject should be undertaken, covering all opera houses with archive collections, investigating their scope and the uses to which they are put.

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A new journal called MUSICS appeared earlier this year, covering the area of experimental music that escapes attention in the majority of music journals. It is available from 48 Hillsborough Court, Mortimer Crescent, London N.W.6, at a cost of £2.20 for 6 issues.



## SOUND IN A LIMITED WORLD

Daphne J. Kennard (Music Project Officer: Disabled Living Foundation)

Can you imagine the frustration of not being able to use a record player because spasticity causes your arm to be out of control? Have you ever been in the position of wanting a book from the top shelf with no means of getting it? This is comparable with the person in a wheelchair who can see what he wants but cannot reach it.

Very bad sight can mean that labels and covers cannot be read, so how can the partially sighted person know what records are available?

These are the kinds of problems that face physically handicapped people when using music libraries.

The Disabled Living Foundation promoted a project in September, 1973, on Access to Music for the Physically Handicapped Schoolchild and School leaver. Supported by an eminent music advisory panel, and funded by the Worshipful Company of Goldsmiths, King George's Jubilee Trust, The Worshipful Company of Musicians, and the Mary Miskin Trust, the aim of the project is to enable physically handicapped young people to have the chance, if they are interested, to be involved in music in whatever way they want.

As the project progresses, the importance of music libraries to disabled people of all ages is abundantly clear. Travelling the country, I have found that the interest shown in the work by music librarians has been impressive, even though they might not have given much thought to handicapped people before. On several occasions I have been invited to see Borough or County Librarians, Welfare and School librarians as well, because they have realised the importance of the work.

Everyone knows that the economic situation does not allow any expansion at the moment, but there is much that can be done with little or no cost.

#### What can be done

1. Many libraries now have cassette recordings in addition to discs. These open up a whole new world of independent listening to physically handicapped and blind people, who are likely to damage discs because of their disability. Do the handicapped people in your area know that cassettes are available?
2. Raised lettering or Braille on Dymotape attached to a disc or cassette cover can be a help to partially sighted or blind people trying to sort out records. One recording company has, with the aid of the Royal National Institute for the Blind, overprinted a coloured record sleeve with the details in braille.
3. As well as a home delivery service of books to housebound people, often hospitals, residential homes like Cheshire Homes, and schools for the physically handicapped have books provided from either the Welfare or Schools Service. Do all these people know that records, sets or music scores and individual copies of music can be borrowed too? Are you in close touch with your Welfare and Schools librarians to make sure they know?
4. Often very imaginative provision is made for children at libraries during holiday times, like model making, stamp clubs, story times and acting - sometimes music is included too. Are handicapped children in-

vited to join these activities? Often such children home on holiday from residential schools are very lonely, and an invitation could enable them to get alongside some able-bodied youngsters and so find some new friends.

5. Many music librarians are involved in organising concerts, recitals, illustrated talks, etc. Do physically handicapped people come as well as able-bodied people? Can people in a wheelchair get in? Could they do so if two seats were removed? Is there an accessible toilet? Is there parking close to the building?

6. In many areas of the country, Toy Libraries for handicapped children are in existence and are often run quite independently of the local authority. Sound toys are found to stimulate an interest in music, and it would be grand if this interest could be developed further by a practical link with the music librarian at the public library.

#### Careful publicity

You will realise that one of the biggest needs is to make sure that information about library provision gets to disabled people. It is no good putting leaflets in your own library and the Town Hall hoping that will do - wheelchair users often cannot get in, and a blind person cannot see them!

Not only are their local authority officers, such as special education officer, careers officer for the disabled, youth officer, further education officer, social services officer and music adviser but there are the many voluntary organizations for disabled people (e.g. Dr. Barnardo's, which runs schools, the Multiple Sclerosis Society, which runs clubs, and PHAB - Physically Handicapped Able Bodied - clubs) who should be informed. Not all of them know of the great variety of services that libraries provide. Local authorities often have their own newsletter about further education delivered to each household - news about libraries could go in that too.

If your library is accessible to wheelchairs, say so in your publicity; if wheelchair users have to use the back door, explain this.

If, say, your record library is upstairs, make sure that there is somehow a list of discs/cassettes available downstairs, so that someone who cannot get up can choose what he/she wants and it can be brought down. It is difficult to know what to ask for unless you know what is there! It is no good providing a service, omitting to tell people about it, then withdrawing it because it is not used!

In the same way that the Open University has brought the possibility of study to many housebound people, the music library can be a godsend to disabled people. Many of them do not know about it because they have never been told about it. Realise too that some people are frightened of libraries - they are not "their scene" - and have to be encouraged to come. This can be particularly true of young handicapped people just leaving a special school where they have been in a very protected atmosphere.

Make sure that your library is known about and used to the full by as many disabled people as possible - young and old alike.

#### Useful addresses

If you cannot supply the needs yourself, you might well put people in touch with the following:

Disabled Living Foundation, 346 Kensington High St, London W14 8NS  
 (The information service will answer any queries concerning the life of disabled people, with the exception of purely medical matters.)  
 National Listening Library, 49 Gt.Cumberland Place, London W1H 7LH  
 (Books on tape for physically handicapped people)  
 British Talking Books for the Blind, Mount Pleasant, Alperton, Wembley, Mddlx.  
 (Books on tape for blind people)  
 Recordings for Recovery, Box 288, Oakmont, Pa. 15139, U.S.A.  
 (Music tapes loaned to handicapped people anywhere in the world.  
 Return in limited time, or send high quality new blank tape in return.)  
 Wireless for the Bedridden, 20 Wimpole St, London W1M 8BQ  
 Wireless for the Blind, 224 Gt.Portland St, London W1N 6AA  
 Royal National Institute for the Blind, 224 Gt.Portland St, London W1N 6AA  
 (Information about braille music, etc.)

#### Help available for you

If you find it difficult to discover where the handicapped people are in your area, get in touch with me. In my work on the project, I travel through England and Wales, visiting schools for the physically handicapped, further training establishments, workshops, clubs, residential homes, and, in fact, anywhere where physically handicapped young people up to the age of about 25 years might be, in order to create links and advise.

One of the most important parts of the work is to provide local contacts where needed. I am also gradually compiling helpful lists, e.g. Books on Music and Handicapped People, Organisations connected with Music and Handicapped People, Music for One-handed Pianists, Jobs connected with Music for Disabled People, How to contact Handicapped People, Musical Contacts, Library Facilities, etc. I should be delighted to hear from anyone seeking information or advice.

#### Help you can give

On the other hand, I should be very grateful for any help that can be given in extending the lists, especially that on one-handed music - it is remarkably difficult to make a truly comprehensive list. Also, have you any information on large print music for partially sighted people? Any experience that you have with music and handicapped people that you are willing to share would be very welcome.

As you will realise, this is a practical project in which we are trying to solve some of the problems that face disabled people pursuing a leisure-time activity that ought to be available for everybody. A report will be written at the end of three years on what has been achieved and what still needs to be done, and it will then be published.

#### Books about music and handicapped people

ALVIN, Juliette: Music for the handicapped child. Oxford U.P., 1965  
 ALVIN, Juliette: Music therapy. Revised edition. Hutchinson, 1975  
 BAILEY, Philip: They can make music. Oxford U.P., 1973  
 BRIGHT, Ruth: Music in geriatric care. Angus Robertson, 1972  
 DOBBS, Jack P.B.: The Slow learner and music. Oxford U.P., 1966  
 NORDORFF, Paul and ROBBINS, Clive: Therapy in music for handicapped children. Gollancz, 1973  
 PRIESTLEY, Mary: Music therapy in action. Constable, 1975  
 WARD, David: Singing in special schools. Bedford Square Press, 1973  
 WARD, David: Sound approaches for slow learners. Bedford Square Press, 1971

#### IAML INTERNATIONAL CONFERENCE, MONTREAL, AUGUST 1975

##### Broadcasting Libraries Commission

The Commission met once, and began its meeting by expressing its appreciation of the work done by its past Chairman, Folke Lindberg of Sveriges Radio; the new Chairman is Dr. Bengt Khyllberg of Sveriges Radio, and the Vice-chairman Miriam Miller of the BBC. Regret was felt at the absence of Mme. Letailleur of ORTF. Among the topics discussed was the perennial one of the difficulties in obtaining satisfactory performance materials on hire from music publishers. The Canadian and American delegates described how their problems can be even greater than those of their European colleagues, since many major publishers keep no stocks in North America, but only an agency office in one city. This results in such delays that many performances have to be abandoned. It was agreed that national broadcasting organisations could be a valuable means of bringing pressure to bear on publishers either to improve their service or agree to allow broadcasting organisations to hold more copyright material on permanent loan. American and Canadian librarians are particularly hampered by changes in copyright ownership due to business mergers and agency transfers. Appreciation was expressed for the work of Mme. Doignies on the union-catalogue of the Documentation Centre in Brussels, and there was lively anticipation of the forthcoming publication of the BBC Orchestra Library catalogue, due to the lack of any general catalogue of orchestral material. Much discussion took place on microfiche copies of unpublished scores, most delegates being of the opinion that although they, as librarians, welcomed this innovation, it was possible that a certain amount of resistance might be offered by producers, conductors, etc, because of the unfamiliarity of the medium, and the need to consult such material on library premises only.

##### Music Information Centres

As at previous conferences, the Music Information Centres held performance sessions each morning from 9.00-10.00 a.m. Each country represented at the Conference was able to play sound recordings of works by contemporary national composers, and to comment and explain where appropriate. This particular Conference allowed delegates for the first time to hear music by Canadian composers, and congratulations to the Centre canadienne du musique for being the first organisation to bring a real, live composer to a session! He was Andre Prevost, some of whose immensely stimulating music we had heard that morning; but although willing to answer questions, he was greeted only with well-deserved admiration. Andre Jurres, MIC/IAML Chairman expressed disappointment that these sessions had not been better attended, and hoped that at future conferences more delegates might develop an interest in contemporary music. Miriam Miller

##### Public Libraries Commission

Despite the difficulty of maintaining a steady flow of work by means of intermittent correspondence and a series of hectic meetings once a year, the Public Libraries Commission covered a fair amount of ground at Montreal, and saw, among other things, the completion of one project and the start of another. The completed project is the International Basic List of Literature on Music, which has now been published at The Hague. This has been compiled by members of the Subcommittee Public Music Collecting primarily as a guide for stock selection or revision in new or established public music libraries. A supplement of professional literature and a series of national appendices are planned; the first is well in hand, the second is held up for want of information as to what national lists of books on music are already available. The Subcommittee is now considering the feasibility of producing an international basic list of music scores, and is also looking at standards for music libraries and a plan for a classified index to music publishers' catalogues.

The new project arose in the other offshoot of the Public Library Commission: the Subcommittee Reference and Community Services. It was suggested that there was an urgent need for a statement setting out the status and objectives of a public music library. If such a statement carried the weight and authority of IAML, it might lend valuable support to music librarians trying to maintain and improve their standard of service, especially in times of economic stress. It should emphasize that a music library is an essential part of a public library system, and it should state the range and extent of the services that should be provided. The proposal gained much support, and it is hoped to complete it before the next IAML annual meeting. The Subcommittee decided to modify its work on an International Directory of Public Music Libraries into a more practicable and possibly more useful plan to collect and disseminate information about already existing national directories. Musikbibliothek Aktuell was assessed after its first year in circulation, this journal for public music libraries having originally been the inspiration of the Reference and Community Services Subcommittee, and it was agreed that it should be more widely publicised in other library journals.

The first of the two plenary sessions of the Commission concentrated on the impact of media technology on public libraries. Although this is the concern of many others besides music librarians, it was thought that IAML could contribute in one way, there being a proposal that IFLA, with the cooperation of the Public Libraries Commission set up a clearing house of materials and literature relating to audiovisuals. The second session agreed on two more lines of investigation, one into music libraries for the blind and the bibliographic organization of braille music, and the other a preliminary feasibility study into making unpublished song indexes more widely available.

In addition, the Public Library Commission had a joint meeting with the Record Libraries Commission on the problems of circulating record libraries. This once again highlighted the isolation in which gramophone record librarians tackle the numerous practical problems of running a circulating record library, and the meeting felt that a central pool of information and data relating to these problems would be most useful. The session also initiated some research into minimum standards for public gramophone record libraries.

Although the Commission's projects can be planned and reviewed at the annual meetings, their progress really depends on work done during the year; so, if anyone can offer ideas, information or help, the President of the Public Libraries Commission, Eric Cooper (Enfield Public Libraries), will be very glad to hear from you.

#### IAML and the U.K.Branch

Those who attended the Annual General Meeting in April will remember that there was lively discussion on the activities of the International Association of Music Libraries and their relevance to the U.K.Branch members, bearing in mind particularly the recent increase in international dues. This culminated in a motion directing the Executive Committee to approach the International Association requesting it to consider economies; otherwise the possibility of the Branch's withdrawal would have to be considered seriously at the next A.G.M.

Accordingly, a preliminary letter was sent on behalf of the Committee to the General Secretary of IAML, followed by a more detailed statement for presentation to the IAML Council at its meeting during the Montreal Conference. Those of us who were able to go to Montreal know that the letter and statement received careful and sympathetic attention, and by the time this account appears we will have received a formal reply from IAML, which

should provide the basis for further discussion within the Branch.

There have, however, been already developments in certain of the areas causing dissatisfaction to the U.K.members. The most important of these affect FONTES, which is to undergo radical changes from the first issue of 1976. Bärenreiter will continue to publish it, but will use a cheaper process, thus staving off increased printing costs for some time to come. An extra 48 pages will be included, which will make up a fourth number per year. An attempt will be made to make it more up-to-date, with only a three month delay in reporting affairs. There will be three distinct sections, covering (1) articles and longer pieces, (2) news, current events, communications, exchange and discussion of ideas, etc., and (3) book reviews. Rita Benton (Editor-in-Chief) and Andre Jurres (Associate Editor) will be in charge of (1) & (2) respectively; both are very anxious to receive contributions, on which the vitality and success of the new FONTES will depend. Francois Lesure will be responsible for the book reviews, which, following much criticism in the past, will be restricted now to items of professional interest, such as bibliographies, dictionaries, etc. The List Selective is to be dropped. Rita Benton will be putting a statement on the new FONTES in the last issue of 1975.

FONTES accounts for by far the largest slice of the IAML budget, and is the only publication receiving IAML funds, RISM and RIILM being subsidized entirely from other sources. This is not always realized, and it was suggested in Council that IAML publishes a general explanation from time to time of how funds are spent, over and above the triennial statement of accounts which appears in FONTES. There were other indications in Montreal that IAML is looking for means of adjusting to a larger, wider and more demanding membership. More critical assessment is apparent of work proposed and in progress, although it is by no means easy to select projects of an international nature which have, at the same time, and immediate usefulness to individual national members. The accompanying reports of working commissions may give some idea of the kind of work undertaken, and now nearly all sessions at the Annual Meetings are open to any members who wish to participate.

Elisabeth Hart

#### R.I.S.M.

Four volumes of Series A/1 (Einzeldruck vor 1800) have now been published, and the fifth is in the press. The whole series should be completed by 1978. A request was made for addenda and corrigenda for the volumes so far published. The terminal date of 1800 came in for some discussion, and it seems that the Germans are including music published after 1800 by composers who were born before 1700 or who died before 1810.

(Addenda and corrigenda from English libraries should be sent to Richard Andrewes, Pendlebury Library, University Music School, Cambridge CB2 3EL)

Dr.Rösing reported on the project to put the manuscripts of 1600-1800 onto a computer data base. An initial experiment would be to cover all composers beginning with the letter A, and national committees were urged to supply entries as soon as possible. Very few countries were advanced in cataloguing their manuscripts, but it was hoped that now that the printed music volumes were on the shelves, people would be able to turn to this new project with a sense of urgency. One problem was that England had already catalogued all the manuscripts without including incipits, which are now considered essential. Dr.Rösing said that he would send xerox copies for all the British entries for the letter A to England for the addition of incipits where possible.

A certain amount of information was given about the structure of the computer entries, and the use which could be made of the data base when

complete. Publication of all the information held in book form would be practically impossible, though some sort of means would have to be found of making the information available to scholars.

#### Commission for Bibliographical Research

The publication of the IAML Guide for dating early printed music had occurred since the previous meeting in Jerusalem, and was generally warmly welcomed. There was criticism that there was no index, and a suggestion that the MLA should publish one.

The present work on the survey of publishers' catalogues 1800-1945 was well under way, and Lenore Coral's preliminary draft was passed round. Addenda were requested, and libraries with collections of early catalogues were asked to contact Miss Coral at The Music Library, 109 Music Hall, University of Wisconsin, Madison, Wisconsin, 53706, U.S.A. The details required for each catalogue are: 1. RISM sigla for country and town, 2. name of publisher in conventional form, 3. Date, 4. title description, 5. no. of pages, 6. present owner (by RISM sigla if possible).

The publication of the list would be in two parts; first, the actual list of publishers' catalogues, and secondly, if it were possible, all the actual catalogues in microform. It was estimated that the initial filming of all the catalogues would cost about £30,000.

#### Cataloguing Commission

The main publication of the Commission, the Code International de Catalogage de la Musique (Peters, Frankfurt) was nearing completion. The first three volumes were already available, the fourth (for manuscripts) was in the press, and the fifth (for recordings) was almost ready for the press.

It was reported that IFLA had approached IAML about setting up a joint working party to consider the preparation of an International Standard Bibliographical Description (ISBD) for music. Dr Lanzke of the Deutsche Bibliothek presented a draft of the commission's recommendation for discussion. The principal difference between the recommendation and the ISBD for monographs (which forms the basis for the revised edition of chapter 6 of the Anglo American Catalogue Code) is the addition of a "presentation area" after the title and before the edition area. Several people were concerned that this area conflicted with present thinking in revision of the music chapter of AACR.

Two important problems for ISBD in relation to music are the use of uniform titles and the "presentation" statement. It seems that the Germans are still in the early stage of working out rules for uniform titles, and do not seem to have heard of AACR or the Library of Congress National Union Catalogues. The position of the "presentation" area seems reasonable, but would be more useful in the collation area, where it could always be in the language of the reader.

Dr. Dorfmueller was not to be drawn on the setting up or the membership of the working party, apart from announcing that Mr Sumner Spalding had agreed to join it. Mr Andrewes said that it was important that ISBD, AACR and MARC format, which were all being developed by different groups of people, should be coordinated, and that we should see to it that music was treated in the same way in all three. Mr Rindman (Library of Congress) pointed out that the new AACR chapter 6 was based on ISBD for monographs, and that since the beginning of 1975, the Library of Congress had been using this for music. He hoped to make available their notes on the interpretation of chapter 6, but there were practical problems to hinder this.

#### Music Research Libraries Commission

Three volumes of the Directory of Music Research Libraries had now been issued; at present these were available only from the University of Iowa, but negotiations were in hand to transfer them to Bärenreiter, which should make them more easily available. A fourth volume on Japan was ready for the press. Volumes covering the Eastern European countries and the rest of the world were not moving very fast, through lack of return of questionnaires from those parts. The revision of the first three volumes was in hand, but volunteers from each country were needed to undertake the checking and correction of entries.

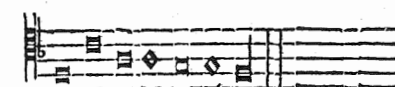
There was discussion about the future work of the commission, which turned its attention to both periodicals and microfilms. The former was put on one side for the moment, while a subcommission was formed for the latter, to prepare a report for next year on three topics: 1, cooperation within a country or area over interlibrary loan and availability of microfilms (including provision of union catalogues); 2, investigation of the planned acquisition of master microfilms and provision of copies of sources which are generally hard to obtain; 3, investigation of the possibility of compiling a catalogue of microfilms of sources now lost. Richard Andrewes (Pendlebury Library, GB), Siegrun Folter (Illinois University, U.S.A.) and Michael Keller (Cornell University, U.S.A.) were appointed to the sub-commission.

Mrs Benton announced that she was resigning the chairmanship of the Commission on her appointment as editor of FONTES. Dr. Rudolf Elvers (Staatsbibliothek Preussischer Kulturbesitz, Berlin) was elected Chairman, and Richard Andrewes Vicechairman.

Richard Andrewes



N dulci iubilo, Tu sum-  
ge wj id io/ Then all tugh fdr of fdrs  
mo ligger in praescpi o, Dd som Eolen  
stjner/ matris in gremio: Alpha es &



ω, Alpha es & ω.  
O Iesu paruule fdr tigh ar migh so we/  
Trdst migh i mitt sinne O puer optime,  
Ldt migh in godheet sinne O princeps gloria,  
Trahe me post te, trahe me post te.  
O Patris charitas, O Nati lenitas,  
Wj wore plat fdrderffuadh per nostra scrimina,  
Nu haefuer hā of fdr waerffuadh calorē gaudia,  
Eya wore wj thār / Eya wore wj thār.  
Vbi sunt gaudia Ther siunger man/ Eya/  
Swar Englanar siunga a noua cantica,  
Dd sielanar springa in regis curia,  
Eya wore wj thār/ Eya wore wj thār.



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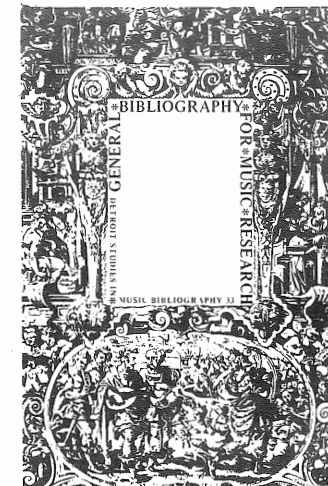
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Keith E. Mixter

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22

Detroit Studies in  
Music Bibliography

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hen Canzonetten / mit 4. Stim  
Joannis Jepp Studentenged  
weltlicher Lieder / mit 3. 4. vnd  
B. 1609. A. in 4. 1. vnd 2. theil  
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Music Publishers' Catalogues received, April - November 1975

compiled by Alan Pope

AUGSBURG PUBLISHING HOUSE Music stock order catalog, Fall-Christmas 1975 16pp  
 " BÄRENREITER (Kassel) Bärenreiter informiert 2'75. Neuerscheinungen. 32pp  
 Bärenreiter informiert 3'75. Geschenke, Weinachtsmusik, Neuerscheinungen. 32pp  
 " BÄRENREITER (London) Bärenreiter bestsellers, October 1975. 7pp  
 Edition Nagel, October 1975. 13pp + price suppl.  
 Miniature scores, 1975. 16pp  
 New Bach Edition - performing material already published (1975). 8pp  
 New Bärenreiter publications 1975 (no.14). 4pp  
 New Mozart Edition - performing material already published (1975). 8pp  
 BERBEN (Ancona) Catalogo 1975. 81pp + index  
 Listino prezzi 1975 (16pp)  
 Anton BOHM (Augsburg) Das Chorkonzert - 40 Folge, Januar 1975. 8pp  
 Das Chorkonzert - 41 Folge, September 1975. 8pp  
 Kirchenmusikalische Mitteilungen Nr.180  
 Januar 1975. 16pp  
 Kirchenmusikalische Mitteilungen Nr.181  
 September 1975. 16pp  
 BOOSEY & HAWKES Music for Christmas (1975). 8pp  
 Music for string instruments (1975) 20pp + price code  
 BREITKOPF & HÄRTEL " Choral music from the catalogues of Alexander Broude Inc., N.Y. 1975. 3pp  
 (London) Vocal scores, 1975. 4pp  
 BREITKOPF & HÄRTEL " Verlagsverzeichnis 6. Musikbücher Periodica 1974/75  
 (Wiesbaden) Music of the great churches - Prospectus (1975) 6pp  
 BROUDE BROS. N.Y.  
 CARISCH Notizario 3 maggio'giugno 1975. 12pp  
 Notizario 4 iuglio-agosto 1975. 16pp  
 Musikverlag A.COPPENRATH Kirchenmusikalischer Ratgeber 59, Juni 1975. 16pp  
 Kirchenmusikalischer Ratgeber 60, Oxtober 1975.  
 Süddeutsche Weihnachtsmusik (1975) 12pp. 16pp  
 VEB DEUTSCHER VERLAG FÜR " Positionen, Kammermusik junger Komponister (1975) 7pp  
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 VEB DEUTSCHER VERLAG FÜR MUSIK  
 VEB BREITKOPF UND HARTEL  
 VEB FRIEDRICH HOFMEISTER Das Neueste, März-August '75. 16pp  
 June EMERSON Emerson Edition, 1975-6. 2pp  
 EULENBURG (London) Miniature scores catalogue (1975) 31pp

EULENBURG Eulenburg Taschenpartituren, Eulenburg Octavo Edition, Eulenburg Bücher, 1975. 28pp  
 (Adliswil-Zürich)  
 " HÄNSSLER Partiturenkatalog Herbst 1975. Neuerscheinungen, Advent, Weihnachten, Jahreswechsel, Epiphaniastzeit (with specimen pages of music). 32pp  
 VEB Friedrich HOFMEISTER Vokalmusik, Liedersammlungen, Lieder, Zyklen und Kantaten, Singspiele, 1975. 34pp  
 Musikverlag KATZBICHLER Verzeichnis 1975. 22pp  
 KJOS 1975 Music catalog. 40pp  
 MCGINNIS & MARX Catalog of music and books (1975). 24pp  
 NOVELLO Books on music (1975). 16pp (folded)  
 Guitar music (1975). 11pp (folded)  
 Music for amateur orchestras (1975). 16pp  
 Music from abroad, instrumental, chamber and orchestral (1975). 104pp  
 Novello review, Spring 1975. 20pp  
 Rubank instrumental & band music from America, February 1975. 60pp.  
 OXFORD UNIVERSITY PRESS Oxford Music Bulletin No.519, 1 January - 1 May 1975. 20pp  
 Oxford Music Bulletin No.520, 1 May - 1 September 1975. 27pp  
 Oxford music for orchestra: supplement to the 1973 catalogue, 1975. 7pp  
 Oxford organ music for recitalists, 1975. 8pp (folded)  
 Edition PETERS, Frankfurt Katalog, 1975/6. 59pp  
 PIERS PRESS Music list, Autumn 1975. 2pp  
 ROBERTON Sacred music for mixed voices, Christmas music, organ music, sacred solos from the catalogues of Curwen, Lawson-Gould and Robertson, 1975. 16pp  
 SCHOTT (London) Music for the recorder (1975). 40pp  
 STAINER & BELL Catalogue (1975). 43pp + price code.  
 UNIVERSAL EDITION (London)/ Educational supplement. Christmas selection (1975) 7pp  
 A.A.KALMUS New publications (a regular listing, published monthly) issues from April - October 1975.  
 YORKE PRESS Catalogue Music for Double Bass, 1975. 4pp  
 ZANIBON Notiziario No.17: novita e ristampe, marzo - maggio 1975. 2pp  
 ZERBONI Notiziario 1975 Nr.1. 80pp

Work began on the compilation of the Union Catalogue of Orchestral Parts in January, at the Polytechnic of North London, where the project is based.

The first phase of the project was to establish the size and distribution of the relevant material throughout the country. A questionnaire was circulated to some 200 libraries, the response to which was gratifying. The returns from the questionnaires have shown that some 34,500 sets are at present held in libraries which are willing to consider requests for loan. A small number of specialized libraries felt that their responsibility was to their own users, and were not willing to be included, as this could stimulate an unwanted use of their own collections. This figure of 34,500 sets exceeds the initial estimate of 15,000, and has shown how little was known about many of the collections. It must be noted, however, that the initial estimate was referring to public libraries only. Several hitherto little-known collections have come to light, and most of these libraries are willing to participate in the catalogue.

The size of the collections varies from as few as 12 sets to as many as 4,000; although the majority are under 500, there are 12 collections of over 1,000.

The questionnaire has also revealed that the standard of cataloguing throughout the country has little uniformity, varying from only composer and title indexes to full bibliographical details. There are also a few uncatalogued collections which it is hoped to be able to include.

Much consideration has gone into deciding the format of the entries for this particular purpose. As the catalogue is being produced on computer, this necessitates using MARC format. At present a U.K.MARC record has yet to be defined for music; therefore a system has been devised whereby the catalogue will be produced in a shortened MARC format with other additions and modifications. A full MARC record is unnecessary for the purpose of this catalogue, which is primarily a union list; but the final format incorporates details of: Composer, uniform title, edition/version, publisher, date, duration, instrumentation, and locations. The use of the computer in cataloguing, while facilitating up-dating, filing and output of information, does impede the initial stages because of the complexity of the input system.

Now that the various trials and pilot runs have been completed, the actual collection of entries has begun. Unfortunately the current financial pressures exerted on local government are not conducive to ensuring maximum co-operation from participating libraries regarding the cataloguing. Steps are being taken to facilitate the data collection which should ensure that no collection is excluded because of the present economic situation. It has become apparent, however, that the catalogue, by virtue of its size and for technical reasons, will not be ready as soon as hoped.

For further information, please contact: Miss Sheila Cotton, Polytechnic of North London, 207-225 Essex Road, London N1. Tel.01 226 0131.

Sheila Cotton

continued from p.41

Catalogues of composers

NOVELLO

John Joubert (Contemporary Composers in the Novello Catalogue) 1975. 7pp

OXFORD UNIVERSITY PRESS

Robin Holloway (Oxford Composers) 6pp (folded)

## REVIEWS

Lewis FOREMAN (Editor): A guide to the work of younger composers  
Paul Elek, 1975. £6.50. 246p.

The rich diversity of young British composers to have established themselves during the past fifteen years is the subject of a new book edited by Lewis Foreman. This period has produced a quite bewildering variety of creative achievement, and the appearance of a survey exploring this field in some depth is thus most welcome.

Mr Foreman has wisely cast his net wide, ranging from the traditional to the avant-garde. He deals with composers of British nationality who were under fifty years of age at the time when the relevant contributions were commissioned, i.e. January 1974. (It is perhaps ironic that this book, which excludes Malcolm Williamson on grounds of nationality, should appear almost at the same time as this composer's appointment as Master of the Queen's Musick.)

The bulk of the book is concerned with the 'major' figures, and the editor has recruited a team of young experts to examine their work in considerable detail. Most of the contributors have devoted their chapter to a single figure. Three writers, however, have dealt with pairs of composers (Musgrave and Crosse, Hoddinott and Mathias, and Leighton and McCabe), and the comparisons made are sometimes quite illuminating. Michael Oliver's chapter is a brief review of nine 'significant' composers, ranging from Anthony Milner to Roger Smalley. Finally, nearly 70 'other' composers are represented in potted biographies, which read almost like entries for Who's Who.

The editor informs us that the criteria for assessing who is major or otherwise are his own. Inevitably, as he freely acknowledges, not everyone will agree with his choice. On the whole, however, at least from a 1975 perspective, I feel that his selection shows shrewdness of judgement. I was pleased that such independent and original minds as Tavener and Bedford receive a chapter to themselves, and I also welcome the detailed chapter on Ronald Stevenson, whose Passacaglia on DSCH is, to my ears, perhaps the most impressive work in British literature for the piano. I was, however, somewhat surprised to see no reference anywhere to the exuberant David Fanshawe. Despite the editor's expressed reservations, I would also like to have seen a closer investigation into the activities of Cardew and the movement associated with him, particularly in the light of recent developments.

A brief (8 page) introductory chapter by the editor gives a general survey of the period. Here I feel that some tribute could have been paid to the pioneer work of Searle and Lutyens, and also to the important role of the BBC through Sir William Glock's enlightened promotion of the previously-neglected key figures in contemporary music.

Although this book deals with the response of these composers to the "cultural shock caused by exposure to the music of the Second Viennese School", I frequently find myself struck by the extent to which quite a number of composers have, with almost indecent haste, reestablished links with tonality via a rapprochement with early music, jazz, pop, or the current vogue for quotations and 'new tonality'. Have these composers to some extent opted out, having found the terrain less fruitful than they expected? This phenomenon itself is I believe a subject worthy of some investigation. In a chapter on Bennet (perhaps the most versatile of all the composers reviewed), the editor and Christopher Palmer enthuse over his film music, jazz and children's music. By contrast, his operatic output is described as "strangely less impressive than one feels it ought

to be". On the subject of his orchestral music, the Piano Concerto, "a typical example of his style", is dismissed as "bland and faceless".

Occasionally some of the statements made strike me as rather sweeping; for example, Leslie East's assertion that traditional forms are no longer viable once the 'articulative procedures' of tonality have been abandoned. This is no doubt largely true of sonata form, which depends upon a complex interaction of tonal relationships. But such forms as, for example, rondo, variation and arch form are surely not dependent on tonality? Harold Truscott's claim that chromaticism, especially if structural rather than emotional, affirms rather than disrupts tonality is also a controversial statement and requires some explanation, especially when he accuses 'the majority of serialists, including Schoenberg in a fair amount of his music' of having failed to grasp this 'fact'.

However, this is certainly a stimulating and thought-provoking book, and its value is considerably enhanced by its bibliography, a list of the various composers' publishers, and a discography. The price may seem rather expensive for 240 pages (musical illustrations are provided only for one composer, and there are no photographs). Presumably this is due to ever-inflating production costs and fears about a limited market. I hope this will not deter potential buyers, since clearly the editor has taken the trouble to provide a most useful volume, which should be indispensable to anyone seriously concerned with current developments in British contemporary music, and which should find itself a place in any library boasting a music section. Don Street

Guy A. MARCO: Information on music: a handbook of reference sources in European languages. Volume 1. Basic and universal sources.

Littleton, Coló. U.S.A.; Libraries Unlimited, Inc., 1975. xvi, 164p. \$13.50

Six volumes are eventually to be published of this handbook. This first volume, on basic and universal sources, is selective, and intended for musicians, music scholars and librarians. The coverage is wide, including dictionaries of terms, encyclopaedias, directories, biographical sources, library catalogues, periodical indexes, book reviews, thematic catalogues and discographies in all European languages, except Turkish.

The bias is obviously American, but not at the expense of plenty of important material from other countries. In fact, several of its British entries are not even included in the more comprehensive Duckles (DUCKLES, Vincent: Music reference and research materials. New York: Free Press. 3rd ed, 1974.), e.g., Bryant's "Music", C. Egerton Lowe's "A Chronological cyclopaedia of musicians and musical events from A.D. 320 to 1896" and the "Times Index", which apparently includes 1½ columns on music in the November/December 1971 issue.

Annotations are evaluative with good cross-references, but, unlike Duckles, do not include sources of reviews. There are some notable omissions, such as Farish's "String music in print", Cobbett's "Cyclopedic survey of chamber music" and Moldenhauer's unique "Duo-pianism". There are a few entries whose inclusion in a select handbook are doubtful, e.g. Aronowsky's "Performing times of orchestral works", which is inaccurate, and Dove's select bibliography of music scores in "Music libraries...", which is arbitrary.

Marco's index is in one alphabetical sequence of authors, titles and selected subjects, compared with the three separate sequences in Duckles.

The lay-out is clear, with titles in heavy print. Bibliographical details always include publisher, date, pagination, Library of Congress

classification number, and references to Duckles, American Reference Books Annual and Winchell's Guide to Reference Books.

In just 164 pages, Marco has provided us with a concise and very usable tool which every music library should have. By the time volume six has been published, we shall certainly have access to a full coverage of music sources easily competitive with Duckles. Tony Hodges

CATALOGUS VOOR DE FLUIT-LITERATUR... Catalogue of the flute-literature, divided into progressive grades of difficulty; compiled by Jojo van Roy-Haanstra and Peter Quakernaat

Amsterdam: Broekmans & van Poppel (No.1205) n.d. (30)p  
(Available from Hinrichsen, fl.75)

From the Preface: "Compiling this catalogue of the flute repertoire we took into consideration the fact that hardly any of the existing catalogues is divided into progressive grades of difficulty... We made use of music for treble recorder as well as for flute... Although this catalogue does not pretend to be complete, it is our intention that this edition shall be the beginning of a complete catalogue. Naturally we shall be pleased to receive any remarks or suggestions concerning enlargement and correction."

The chief defects are the absence of publishers' names and the failure to identify works unambiguously. An entry Anonymous. 3 Sonatas (tr.rec.) is meaningless. There are Telemann concertos in D listed under both grades IV and VI: to which of the five flute concertos in D by him does each of the entries refer? Concerto in D or G by Quantz is not very helpful in view of the great number of his flute concertos. (Quantz is, incidentally, omitted from the index.) Of the Handel sonatas, the b minor and the Fitzwilliam sonatas are omitted. Names of editors are given for trio sonatas, but not for solos. There are no page numbers, but references in the index are given by page! The user should add numbers, starting from the title page, but not numbering its blank reverse.

This has the makings of a useful book, but it needs a lot more work before it becomes an adequate reference work. C.B.

Ludwig van BEETHOVEN: First, second and third symphonies. Introduction by Frederick Freedman. (Detroit Reprints in Music)

Detroit: Information Coordinators, 1975. xii, 88+60+126p. \$15.00

This is a facsimile of the first edition in score, issued by Cianchetti and Sperati in 1808/9. The musical value is negligible, since the scores were merely compiled from the available published parts, and have no independent textual authority; we hope that no-one will be misled by the fact that they have been chosen for reproduction to suppose that these old scores are more "authentic" than the more accurate currently-available miniature scores. It is unfortunate that comment on this is confined to the short final paragraph of the introduction: "It should be observed that Chianchetti and Sperati merely reissued material already accessible and... their editions claimed neither approval nor authenticity (there are sundry mistakes in virtually every work they issued)." There is, however, considerable interest in their attempt to publish a series of symphonies by Haydn, Mozart and Beethoven; the early association of these three names thus is itself notable. The introduction presents what is known about the two publishers. It is a pity, in view of the fact that the interest of this publication is entirely bibliographical, that a reproduction of the wrapper/prospectus was not included (or at least a transcript, if the blue paper prevented adequate photography).



The publishers are to be congratulated on one point: "To facilitate distinguishing the three symphonies, each of which is numbered individually, the preliminary pages and the three symphonies are printed on alternating colors of paper" - an excellent idea.

Information Coordinators would be performing a more useful service if they issued facsimiles either of works by Beethoven issued under his supervision, or of other contemporary works by lesser (but still worthy) composers that are unlikely ever to see modern editions. C.B.

DETROIT STUDIES IN MUSIC BIBLIOGRAPHY Detroit: Information Coordinators

30. Charles SOLLINGER: String class publications in the United States, 1851-1951. 1974. 71p. \$7.00  
 31. Claude KENNESON: Bibliography of cello ensemble music. 1974. 59p \$5.00  
 32. Alice TISCHLER: Karel Boheslav Jirak: a catalog of his works. 1975 85p. \$8.50

The Detroit Studies have been progressing for 15 years now, and must be familiar to all readers of BRIO. They cover a wide range of topics: some illuminate obscure byways of musicological research, others have become well-thumbed items on our reference shelves. The latest three volumes are typical.

No.30 certainly fits the former category, at least for English libraries. The volume is, however, of considerable interest. Teaching in this way developed early and extensively in the U.S.A., and a large body of suitable literature appeared. Dr.Sollinger provides a useful introduction, and skilfully selects extracts from or about the works catalogued to indicate their scope, and at the same time give some flavour of their approach and intention. Since the material is split into seven sections, an overall index is desirable.

No.31 is a convenient compilation, enabling the librarian to find easily material for this not too unusual medium. Users should beware, however: apart from a brief appendix, this volume does not list music for celli (the plural form the author prefers) and piano. As one might expect, there are some extraordinary arrangements listed: e.g., Nimrod for 12 celli. An unexpected composer is Mick Jagger. In some cases, the works should be identified more clearly: is the Tippett quartet the one for 4 horns? The dubious Handel concerto for two celli requires some explanation. A useful feature is the inclusion of MS items owned by cello organizations and teachers. One such item which I have heard and is not included is Christopher Bunting's version of the Schubert Marche Militaire for 8 (or more?) celli. The review copy had pp.22-3 & 26-7 blank.

Few of us, I suspect, are familiar with the works of Jirak (1891-1972), a Czeck composer who settled in Chicago in 1947, though organists may know his Five Little Preludes and Fugues, op.77, published by Novello. This catalogue lists for each work the duration, publication details (including source of hire materials), and date of first (and sometimes subsequent) performances. Titles are in English, with Czeck added in brackets, whatever language was originally used. There is no attempt to transcribe title pages or give collations: it is a list of works rather than a catalogue of publications. It is a pity that instrumentation of orchestral works is not given. The biographical introduction seems rather coy on the reasons for Jirak's departure from Czeckoslovakia after the war. It is excellent that information on a composer's works is presented clearly and comprehensively after his life is over: let us hope that similar lists will appear for other recently-deceased composers. C.B.

Gustav HOLST: Collected facsimile edition of autograph manuscripts of the published works. Vol.1. Chamber operas. 1 Savitri opus 25. 2 The Wandering Scholar opus 50. Edited by Imogen Holst.

Faber Music, 1974. 208p. £25

Facsimile editions of musical works have for many years graced our library shelves, but this is the first time that a composer of a substantial body of works has been honoured with a Collected Facsimile Edition. The authority of a composer's original score can often be over-rated by the amateur musicologist; the published score is often more accurate. The original notation can be faulty in a variety of ways, and many slips are only detected as the parts are copied. More changes can occur when the composer hears the work performed. These alterations will not always reach the original MS score, particularly when an intermediary manuscript (or, today, photocopy) is used by the conductor or as copy for the engraver. Engraving produces its own crop of mistakes, which may be corrected in proof-reading; and it is possible that further revisions are made at this stage. A proper edition can only be made from comparison of all the sources.

Miss Holst is fully aware of this, and what distinguishes this from most facsimiles that one sees is the thorough listing of all discrepancies between the manuscript and the published score. In Savitri there are few (those caused by printing errors having been corrected in the 1973 edition of the score). They are more numerous in The Wandering Scholar, since in the published version various minor alterations were made by Miss Holst and Benjamin Britten. It would be useful if the list of variants given here could be included in future printings of that version. It is a pity, however, that nothing is said about the other source material. If Savitri is the masterpiece many people assume it to be, there are various questions that future scholars and performers will be asking, and this seems the obvious place to supply the answers; e.g. What is the relationship of the full score to the vocal score and the sketches? (It is regrettable that the fragmentary sketch mentioned in the thematic catalogue is not reproduced; failing that, a description would be useful.) Was the sketch a rough draft of the whole work, from which the vocal and full scores were adapted, or does the vocal score show the composer transferring his thought directly onto the page? Are all the alterations visible in the facsimile those made in the 1921 revision, or do some date from the time of composition? One reason for issuing a facsimile is to show how the composer's mind worked - a little more information would make this volume more successful in that respect.

The scope of the series extends only to Holst's published works. There are unpublished works that one would like to see; works which, while not perhaps worthy of revival, are of interest to students of Holst's development, and which could be given limited publication in facsimile form. Sita, for example, judging from hearing it sung by a few voices round a piano, is not just "good old Wagnerian bawling", though the contrast with Savitri is still amazing.

But in spite of these remarks, this volume, produced with the excellence one expects from Faber Music, is very welcome, and we eagerly await the continuation of the series. Clifford Bartlett

MUSIC LIBRARY ASSOCIATION: Directory of music library automation projects.  
Ann Arbor: M.L.A., 1973

This slim volume appears in the series Music Library Association Technical Reports, as an attempt to "provide information for music media specialists". Specifically, it is concerned with the application of computer techniques to various music library activities: ordering, cataloging, issue and return (or "circulation", as our American cousins express it). The information was obtained by sending a questionnaire to the entire M.L.A. membership in U.S.A. and Canada. 41 libraries are included in the report, two of which are Canadian. Each library has an individual entry with full address and names of relevant personnel. The information offered describes the area of work where computer techniques have been used; whether it was part of a larger system, or peculiar to the music library; whether the system can be regarded as having been successful; and (a sign of the times!) whether additional funds "would aid the completion of the project". At the end of the volume and index lists the libraries by category and characteristic.

This is an interesting, but tantalising volume, which leaves one wondering whether the questionnaire was less searching than it might have been, or whether other information has been suppressed. None of the entries gives details as to the size or cost of each operation, and although but two firmly declare "The system is successful" only a handful qualify this statement by admitting to "a few bugs" and one is not told whether the other applications are to be regarded as failures. Seven of the libraries listed mention that "there is a description available in the literature", but no bibliography is provided to show where, in the literature, these descriptions are to be found. Another lack is a list of abbreviations, now that the art of acronymology has developed to such a degree. No doubt most of us would realise that the statement "We charge out ML and MT from Main Library for reserve" is referring to Library of Congress classification schemes, but what is one to make of "The BALLOTS system is being extended to several libraries in the Bay area (CLAN)" or "NELINET and FAUL are also involved and are being kept up-to-date"? Perhaps the reviewer should keep a closer eye on the U.S. library scene. Nevertheless, it is an interesting little volume, whatever its faults; and one of the most heartening facts to come out of the M.L.A. report is the almost universal willingness of the listed libraries to co-operate with others. One looks forward to further reports in this series, but written by people, as opposed to the Artificial Intelligence Laboratory at Stanford University: a PDP 10 is no substitute for a human being.

Miriam Miller

David E. COOPER: International bibliography of discographies: classical music and jazz & blues, 1962-1972: a reference book for record collectors, dealers and libraries... (Keys to Music Bibliography, 2)

Littleton, Colo.: Libraries Unlimited, Inc., 1975. 272p. \$16.00

No librarian with any real experience of compiling a bibliography of discographies should undertake lightly to review the efforts of a colleague who has ventured into print in this field. Let those among us who lack the experience think carefully before embarking upon the onerous task of judging the work of others. In the present case it would be a joyless chore to this writer to denigrate the thankless task that Mr Cooper undertook in this volume. The amount of research that undoubtedly went into this opus must have been mindbending indeed. To think that 1975 will go down as the year that witnessed the beginnings of what will turn into a flood of published works in the years to come is thought-provoking in itself

Within years we shall surely see the bibliography of the bibliography, etc. and so on, of discography. But at present we are concerned with this latest volume.

I am not able to go along with the view expressed by Guy Marco in his foreward of the author-compiler as discographical equivalent of Besterman. Such a conclusion lacks keen judgement, and indicates an unclear knowledge of the vast and intricate field of discographical research. In that sense the Preface makes a claim that is impossible for the following pages to live up to. In his introduction, Mr Cooper defines with great care the boundaries of his work. But practitioners in the field of recorded sound will immediately recognize that those boundaries are too far reaching to enable to author to produce more than a fraction of such a huge accumulation of material throughout the world. In fact, at one point he is quite cheeky, when he suggests that although the work of Foreman and Moon precede his, they chose much narrower fields to work in. Good for them, I say. Lewis Foreman and Pete Moon came nearer to reaching their targets than David Cooper does to his.

One should never be too ambitious. The International Bibliography of Discographies suffers from this laudable but too often destructive quality. Every user will produce his own list of discographies that have been omitted. It might even become a professional parlour game. That is a form of nit-picking I want to avoid here. Material is missing. Mr Cooper would undoubtedly say that no important work has been left out. It all depends on what one means by important, as Dr Joad would have said. In our field it is often the little-known and esoteric piece of information that is vital but elusive.

The way the volume is put together is logical and easy to use. The bias towards jazz and blues is insufficient - it could have been greater. Mr Cooper could have taken longer and produced several volumes over a period of time, each one limited to a particular area and covering it in the greatest detail. One suspects that he succumbed to the desire to be one of the first in the field. That is a pity. The formula and the product are first-class, and will set a standard for the future. A very useful tool, that leaves a little to be desired.

Eric Cooper

ORGAN MUSIC IN PRINT, edited by Thomas R. Nardone  
Philadelphia: Musicdata Inc., 1975. £19.00

This volume follows the two of Choral Music in Print as volume three in the Music-in-Print series. It is very similar in style and scope to its predecessors, listing by composer and title in one alphabetic sequence the contents of the organ catalogues of nearly 400 publishers from all over the world. The use of the publishers' forms of titles results in the same haphazard arrangement as before. Perhaps it is unreasonable to expect the compilers of such a work to go to the extra lengths of rationalizing titles, since they clearly work from the catalogues and not the items themselves, and it is surely asking the moon to expect publishers to do so. The British Standard on the subject has not noticeably improved the situation.

Coverage is very comprehensive, and indeed could not be faulted on a sample from the publishers catalogues to hand. This work is, however, not alone in its field. The comparison with Corliss Richard Arnold's Organ Literature: a Comprehensive Survey (Scarecrow Press, 1973) is inevitable, and there is also the Reclams Orgelmusikführer, by Victor Lukas (Reclams, 1963). Arnold has a useful general introductory survey with biographical details and critical observations, which the present work does not attempt, but he is much less full in his listings, both as to coverage and detail

cited for each work. There is no title index, for which the present work is valuable. The Lukas is earlier and highly selective, and scarcely bears real comparison. Although this new work costs nearly twice as much as Arnold's, it will be necessary, along with it, if the field is to be adequately catered for in the library.

Malcolm Jones

Malcolm ARNOLD: Hong-Kong anniversary overture, op.99 (1968) Faber  
 Anne BOYD: String quartet no.2 "Play on the Water" (Klee) (1973) Faber  
 Adrian CRUFT: Songs of good counsel, for mezzo-sop. & pf, op.73 (1973) Chappell  
 Stephen DODGSON: Concerto no.1 for guitar and chamber orchestra. Chappell  
 Anthony GILBERT: Regions, for orchestra, op.6 (1966) Schott  
 Iain HAMILTON: Dialogues on lines of Chateaubriand, for high soprano, fl, tpt, vlc, perc, pf(celeste) (1965) Schott  
 Jonathan HARVEY: Quantumplation, for fl, clar, vln, vlc, pf & tamtam (1973) Novello  
 Anthony MILNER: Wind quintet (1964) Novello  
 Alan RIDOUT: Concertante for woodwind quartet (1972) Chappell  
 Ernest TOMLINSON: English pageant: a suite for orchestra Mills, 1961  
 Thomas WILSON: Complementi, for clar(b.clar), cln, vlc & pf (1973) Chappell

The 1974 batch of the Central Music Library Living British Composers scores continues the good work of the previous issues. The most obvious change is that all the scores are now of a standard, larger format (30 x 21.5 cm), so legibility is improved. The stylistic range is still wide, perhaps slightly more adventurous than before, the extremes probably being Tomlinson's English Pageant and Boyd's String Quartet. Composition dates range from 1961 to 1973. It will be interesting to see whether the inclusion of several chamber works causes demand for parts. The Ridout Quartet and Milner Quintet (the latter score neat but strangely difficult to read) do not look very difficult to play, and the Wilson Complementi is probably also within the range of the enthusiastic competent amateur; even the Boyd quartet seems to present problems that are notational rather than technical. Amateur chamber musicians, however, are unlikely to hire parts merely for a playthrough, so such works will not enter the amateur repertoire unless libraries have parts as well as scores. But one must not grumble: we should be grateful to the scheme for circulating works that would otherwise be unpublished.

C.B.

#### LETTER

To the Editors of BRIO

Dear Sirs,

I have been commissioned to write the chapter on music libraries in British librarianship and information science, 1971-75. I should be immensely grateful if readers of your periodical would be so kind as to send me at the BBC Music Library details of any developments in their music library service over that period. I did make a verbal plea at the Aberystwyth Conference, but of the 120 delegates, only two have so far written to me! I realise that this is no doubt due to a very proper modesty on the part of my colleagues, but all contributions are welcome, and should, for convenience, reach me by January, 1976.

Yours gratefully,

Miriam Miller

#### NOTES & NEWS

The report of Mr Sweeney and Mr Clews on a Phoenix revision of the DC780 schedules was presented to a meeting of the Editorial Policy Committee in November, and was approved in principle. It will now be subjected to a process of experimental use in a number of libraries in Britain and the U.S.A., and should assume its final form towards the end of 1976.

It was agreed at the York conference in April 1974 that the Branch should give evidence to the Whitford Committee on Copyright, as it affects our members in their work with music and recordings. A small subcommittee, consisting of Clifford Bartlett, Elizabeth Hart and Lydia Smallwood sent a preliminary submission to the Committee, and then took the opportunity of presenting oral evidence in April this year. This oral session was based on a more detailed supplementary submission, copies of which may be seen on application to Elizabeth Hart. The Whitford Committee hopes to report next spring, although this is not yet definite.

It has recently been reported to the U.K. Committee that the practice of publishers applying a minimum order charge, sometimes quite substantial, is increasing. This obviously affects both librarians, when they order directly, and retailers, ordering on librarians' behalf. Any member who can give details of such practices is invited to contact a member of the committee.

The editors have received the suggestion that it might be useful to publish in BRIO translations of the whole or part of articles appearing in languages other than English in FONTES, if this is possible. They would be interested in readers' comments.

A IAML project in which U.K. Branch members played a significant part has recently been published. "International Basic List of Literature on Music" is compiled by the Public Libraries Commission of the International Association of Music Libraries and issued by Nederlands Bibliotheek en Lector Centrum, P.O.Box 2054, Den Haag, Holland at a price of 6.50 Fl. The list is intended primarily as a guide for public music librarians, and contains about 500 titles in English, French and German. We hope that it will soon be available from an English source, since one suspects that the libraries most in need of such a guide are unlikely to send abroad for it. Those who do should quote the order number 12245.

The following meetings are planned:

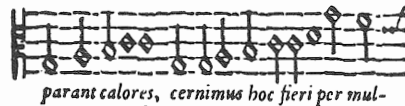
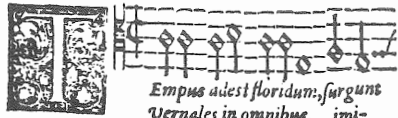
Friday Jan.2nd. Conference for Music College and University Music Librarians, at Kings College, London Faculty of Music, Strand, W.C.2, at 11.00.

Wednesday Jan.28th. Visit to the English Folk Dance and Song Society, Cecil Sharp House, 2 Regents Park Rd, London N.W.1, at 2.30.

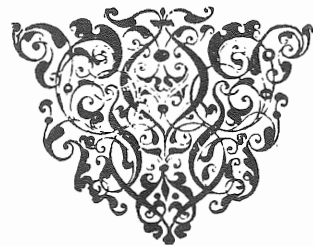
Wednesday March 17th. Visit to Cambridge, starting at 11.00 at the Rowe Library, Kings College, progressing through the Cambridge Music Shop and the Pendlebury Library to the University Library.

Thursday April 1st - Monday April 5th. Annual joint Conference with the LA Audio-Visual Group, at Trinity College, Oxford. Details are on a separate leaflet.

Further information on these meetings may be obtained from Clifford Bartlett, who should be notified if you wish to attend.



Sunt prata plena floribus iucunda aspectu,  
Ubi iuuat cernere berbas cum delectu,  
Gramina & plantae hyeme quiescunt,  
Vernali in tempore vivunt & accrescunt.  
Haec vobis pulchre monstrant Deum Creatore,  
Quem quoque nos credimus omnium factorem,  
O tempus ergo hilare, quo latari libet,  
Renouato nam mundo, nos nouari decet.  
Terra ornatur floribus & multo decore,  
Nos honestis moribus & vero amore,  
Gaudeamus igitur tempore iucundo,  
Laudemusq; Dominum peccatoris ex fundo.



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The Compiler, formerly with the University of Michigan, the Library of Congress, and the Newberry Library, is now Professor of Library Science and of Music at the University of Illinois in Urbana. He is also President of the Commission on Bibliographical Research of the International Association of Music Libraries, under whose auspices the Guide is appearing.

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