

BRIO

*JOURNAL OF THE UNITED KINGDOM BRANCH OF THE INTERNATIONAL
ASSOCIATION OF MUSIC LIBRARIES, ARCHIVES AND DOCUMENTATION CENTRES*

Autumn/Winter 2001

Volume 38, No. 2

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CONTENTS

Editorial	1
Side by side <i>Angela Escott</i>	2
The metamorphosis of Mildred or Hail, bright Cecilia <i>Peter Linnitt and Paul Andrews</i>	10
Encore! again: the history and current state of the project <i>Malcolm Jones</i>	15
CADENSA on the web: the British Library National Sound Archive catalogue in hyperspace <i>Antony Gordon</i>	24
Urtexts, URLs and a trip to the Russian optician: In-house staff library staff training at the RNCM <i>Geoff Thomason</i>	31
Reviews	41
List of Items Received	49
Some Recent Article on Music Librarianship <i>John Wagstaff</i>	50
Updates to BUCOMP2 <i>John Wagstaff</i>	52
Advertising and Subscription Rates	58

Brio is abstracted in *Library and Information Science Abstracts* (LISA) and *RILM Abstracts*, and indexed in *The Music Index* and *The International Index of Music Periodicals*. Contents of current and previous issues are listed on the JANET Bulletin Board for Libraries (UK.AC.NISS)

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EDITORIAL

IAML(UK) has a reciprocal arrangement with several branches worldwide whereby they receive *Brio* in return for copies of their own journal or newsletter. One of the incidental pleasures of Périgueux this summer was the chance to meet and talk to fellow editors. Some are doing a gallant job in comparatively small branches where a good deal of activity is devolved onto a handful of dedicated members. On the other side of the world, for instance, Roger Flury appears to be virtually the public face of IAML in New Zealand, maintaining, among other things, the branch newsletter when not doing equally important things like writing books and mounting the first New Zealand performance of *La clemenza di Tito* (and if, you're reading this Roger, I'm holding you to that offer to come and play the basset horn and won't charge anything more than expenses).

Dedication like that brings home to you just what a responsibility we editors have, since for many members we really are the public faces of our respective branches. I'm sure I don't speak only for myself in saying that it's a hugely rewarding task, if at times a frustrating one. This issue has had a particularly difficult gestation, as two promised articles fell temporarily by the wayside, one at the very last minute, because of their authors' commitments. Always reluctant to use the pages of *Brio* as a vehicle for my own writings, I found myself having to do just that at the eleventh hour to avoid a large hole in the issue. What has proved possible, though, is to retain the "projects" theme which I had envisaged. Hence the articles on Encore!, Cecilia and CADENSA by those who are far more qualified than most of us to introduce them with authority. I hope they will give a flavour to our overseas members of what exciting developments the UK branch is currently involved in. A big thank-you to their authors and also to Angela Escott, whose paper at Périgueux fascinated me so much that I instantly signed her up to refashion it for *Brio*.

Périgueux now seems a long way off. Since then fate has ripped one of those great scars across history and given future generations a new date for their textbooks. Numerous messages on the IAML lists have brought home to us, not just how frighteningly real the events of 11 September were to some of our colleagues in New York and Washington, but the depth of love, sympathy and support which many have offered from around the world. One e-mail which sticks in my mind – I'm sure many of us will have seen it – tells of a librarian who took his violin and played for the rescue workers, offering his music as a healing force. It put me in mind an experience I had in Berlin this summer, where the Wall Museum was showing footage of Rostropovich, who came unannounced to the wall two days after it was breached and played Bach. Even on a tiny video screen the power of music to take over where words fail was palpably moving. Things like this remind us of what that "M" is for in IAML; more than that, they remind us of why we and our dedicated colleagues the world over are in this game in the first place.

Geoff Thomason

"SIDE-BY-SIDE"*Collaboration between professional orchestras and music conservatoires*

Angela Escott

A brief description of two musical events will give an idea of the nature of one important area of collaboration between conservatoires and professional orchestras in the UK. One event took place in the Royal Albert Hall, and was enticingly called *Noisy Kids*. The audience exactly fitted the description of the concert title. The stage was set for an orchestra, but no players had yet appeared. Following an off-stage trumpet fanfare an entertainer wearing a brightly coloured shirt and carrying a large stick with a cardboard hand attached with pointing finger ran onto the front of the stage. Known as an animateur – his function was warm-up act, and master of ceremonies – he told the audience they were about to hear the greatest orchestra in the world, and asked them to clap, shout and stamp as loudly as they could to practise their applause. 3000 children obliged. When the orchestra finally appeared on stage, they played pieces from Stravinsky Suites, Verdi's *Force of destiny* overture and Brubeck's *Concerto for bass trombone* which used much percussion, especially bells – orally and visually interesting pieces. The leader and desk partner were given bath caps to wear and the trumpet players made to stand, described as a synchronised swimming team, and given brightly coloured swimming caps. The audience was prepared for a performance of a semi-improvised piece using words and dance and based on a theme by Stravinsky. About nine students from the Royal College of Music were playing in the orchestra.

The second event was an informal demonstration/performance of an arrangement of Dukas' *L'apprenti sorcier* given by an ensemble called Elastic Band, comprising members of the Philharmonia Orchestra, and conservatoire students – string quintet, wind quartet, one each of trumpet, trombone, horn and tuba and percussion. The bassoonist featured as the soloist, wearing a funny hat. For the second work, the audience (in this case adults, members of The Incorporated Society of Musicians) was required to perform, and was divided into groups of singers or percussion players to rehearse a semi-improvised piece with the ensemble.

These two events give some idea of the range of work with which British conservatoire orchestral students are becoming involved as collaborative schemes between professional orchestras and music teaching institutions are developing.

Until recent years students of orchestral instruments in UK conservatoires have lacked an intermediate stage in their transition from student to professional orchestral player. For some years this was offered by a BBC training

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orchestra for post-conservatoire players, which also provided a pool of young players upon which the BBC could draw for its fully professional orchestras. Postgraduate courses at the UK conservatoires specialising in orchestral technique now give students training in the repertoire and skills required for their chosen profession.

The educational outreach programmes of the professional orchestras were originally a condition of government funding with the purpose of finding new audiences, but are now also based on a broader ethical philosophy of using music to benefit the local community. These programmes, together with the specialist postgraduate courses, provided the impetus for formal structured collaborative projects between conservatoires and orchestras, although much informal collaboration takes place as a result of initiatives on the part of individual professional players who also hold teaching posts in the conservatoires. Outside London formal structured schemes are not so essential because good students start playing in regional professional orchestras while still studying.

The structured schemes are generally organised in a different way for the string players and for all the other orchestral instrumentalists who play solo parts in the orchestra. Senior string students – in their 4th or postgraduate years – are auditioned within their institution, and the best players sent for a further audition with the orchestra members. In the case of the LSO, 12 players from each London college and each string section are auditioned, and four of each instrument chosen for the year. Students are paid the full rate for rehearsals and concerts, but no TV rates or recording fees. A mentor is selected from within each section to provide a link between student, administrator and the orchestral members and to note if a student is disruptive within the section. This is usually because the student is inexperienced at orchestral playing, although technically very advanced. Some of these players are spotted for permanent jobs within the orchestras. This orchestra's scheme is funded by the Musicians' Benevolent Fund. The concerts chosen depend upon conductors' cooperation and the repertoire needs of the students. Recent performances using conservatoire string students have been a Mahler Symphony and the final of the Shell/LSO wind competition, which required the sight reading of a large number of extracts. Students are generally not invited to play in concerts of contemporary repertoire with the LSO.

Wind, brass and percussion players generally do not have the opportunity to play in concerts, but they have side-by-side rehearsals with the professional players at the conservatoire, to prepare a work that is to be performed by the orchestra. They then sit alongside players at orchestra rehearsals and play in tutti passages, or replace one of the players "down the line". Whether a student plays or not generally depends on the wishes of the professional players. Most of the players are very supportive of these training schemes. Students are auditioned for the scheme, which gives them experience in orchestral auditions.

Collaborative schemes vary between conservatoires, according to the local professional music provision. For example there are no structured schemes for the wind, brass and percussion players at the Royal Northern College of

Music in Manchester, because the best students in the 3rd, 4th and postgraduate years work regularly in the regional orchestras. There is not a large pool of freelance players as is the case in London, and yet there are a number of professional orchestras in the area – the BBC Philharmonic, the Hallé, the Royal Liverpool Philharmonic and the English Northern Philharmonia (the orchestra of Opera North). Many of the principal players are teachers at the College. Last year a postgraduate trumpet student played for 3 months in one of the local professional orchestras while the co-principal trumpet was on sabbatical leave. Another phenomenon of this region of the UK is the brass band, of amateur status, but professional standard. Many of the students play regularly with the Black Dyke Mills Brass Band and the Grimethorpe Colliery Band.

The Welsh College of Music and Drama in Cardiff has 3 collaborative schemes with the BBC National Orchestra of Wales, and like the RNCM its senior wind players take work as extras in this orchestra. Six to ten string players are selected from about 20 students sent for audition, and they work with the orchestra for two or three sessions at the end of the summer. The new Head of Brass is developing a brass placement scheme. The third scheme is a Joint Composer in Association. Michael Berkeley works both with the BBC orchestra and with 3rd and 4th year composition students. Students may perform Berkeley's works, and the orchestra members perform student compositions. The Birmingham Conservatoire, which has close links with the City of Birmingham Symphony Orchestra, also has a scheme which gives opportunities to student conductors.

The music colleges are now collaborating with the professional orchestras in their educational outreach work in the community, because students need to develop the skills required for this type of work. The development of education work of British orchestras can be traced back to the work in the early 1980s of a few trail-blazing pioneers, in particular Gillian Moore, first Education Officer of the London Sinfonietta. The schools projects of the Sinfonietta, which has always specialised in contemporary music and has an active policy of commissioning new works from composers of all nationalities, are repertoire-based. The children compose their own work inspired by an original piece in the repertoire. An important element is the final performance, with the children performing at a concert or pre-concert event.

The Elastic Band group already mentioned is organised by the principal percussion player in the Philharmonia Orchestra, who also teaches percussion at the Royal College of Music. The ensemble works mostly with state and special needs schools and in prisons. The ensemble's director has been invited to Texas and California, where he will work with musicians from the Baltimore Symphony Orchestra to demonstrate his ideas in this area. The purpose of Elastic Band is to let children hear what an orchestra sounds like and to show how exciting classical music is. Unlike the London Sinfonietta's projects, it is not particularly concerned with contemporary music. The director says that nothing is pre-planned, and the creative process is driven by the children. They base projects around standard repertoire like Ravel's *Bolero*, Dukas' *L'apprenti sorcier* and *West Side Story*. The children learnt the

songs from *West Side Story* in advance of an Elastic Band visit. Individual instruments are demonstrated and rhythm games played. The players will make innovative use of the situation and venue they find themselves in – hide behind bookcases and appear one by one. Kevin Hathway notes that the percussion training in a conservatoire must now include world music – African rhythms, tabla, South American and Cook Island, Jazz, Latin and drum kit. The national curriculum and GCSE courses also include the study of world music.

The RPO has developed its own distinctive educational programme, so that it is not duplicating the work in this area of other orchestras. They work less with schools, and more with community groups, homeless people, pre-school children, youth clubs, rock and pop musicians, special needs children and their families, groups of the elderly, and the underprivileged in inner city areas. Conservatoire students, as well as the professional players are prepared for the kind of audience they are working with. The Head of Education of the RPO is a trained music therapist. The *Noisy Kids* concert was intended to interest the audience in the orchestra, not the personality of the presenter or the conductor, who was a bass player in the orchestra and a composer. Other RPO events in which RCM students have been involved are a Family Day held at the Conservatoire, in which eight RPO players and six students worked with 300 children and parents on improvisation and composition, and a street carnival as part of the Thames Festival, for which a band played processional music of a semi-improvised nature. A typical workshop will involve a composer, guitarist, pianist and one each of a high, middle and low pitched instrument. A riff or repeated figure is played on the bass instrument, and a piece of music is gradually built up as the other instruments add parts, and the high instrument a melody at the top. The audience play rhythmic patterns or melodies based around five consecutive notes of a glockenspiel. A new music ensemble called Sharp Edge has grown out of these educational projects. They collaborate with composers and claim to “push the boundaries of performance practice”.

The London Philharmonic Orchestra has developed an assessed structured “outreach project” with the Royal College of Music for 3rd and 4th year undergraduates, which claims to develop teamwork, leadership and communication skills and adapt technical and improvisatory skills within an educational context. The students visit schools with LPO players after half-day training sessions and a meeting with the teacher. The visits are followed by a feedback session at the RCM. The project involves a 300-word essay, with the objective of reflection on the issues and debates about outreach work.

The London opera houses are only just beginning to become involved in collaborative work with conservatoires. Recently a percussion student sat in the pit at the Royal Opera House during rehearsals. The principal percussion player in the Royal Opera House, Covent Garden believes players would welcome the presence of students, but an obvious difficulty, particularly for percussion, is that of limited space in the pit and the moving around by percussion players. Conservatoires cannot easily train their percussion students for opera, because of the limited opportunities to perform operas, yet 25%

of professional percussion players in London play in the opera houses. Collaborative schemes with the opera houses would therefore be beneficial for students. Percussion students attended rehearsals of *Lady Macbeth of Mtsensk* at English National Opera during the summer.

The period orchestras are also sharing their particular expertise with conservatoire students. The Orchestra of the Age of Enlightenment organises educational projects based around the opera they play at Glyndebourne during the summer; this year *Fidelio*, next year Weber’s *Euryanthe*. During this academic year one of the rehearsals of the Royal College of Music’s classical orchestra will be attended by several members of the OAE who will sit alongside the students. In the Spring Term an equivalent side-by-side session will take place at a rehearsal of the college’s Baroque Orchestra.

Some of the conservatoires offer courses which develop communication and workshop leadership skills to prepare students for education work. Guildhall School of Music and Drama offers a course in Professional Development for practising professional musicians, composers, teachers and arts coordinators who want training for educational outreach work. The Royal Northern College of Music in Manchester appointed a composer to the post of External Education Projects Coordinator last September. She both devises her own outreach projects and places students within the already existing educational schemes, some organised by the regional professional orchestras: Manchester Camerata and the Hallé Orchestra. Like other conservatoires, the RNCM provides musicians for the national Live Music Now scheme, originated by Yehudi Menuhin, with the purpose of bringing music out of the concert hall and into the local community, or to special needs institutions or prisons. The RNCM’s Educational Coordinator recently spent three weeks working with the College Jazz Ensemble, and then took them out into schools.

The bodies which represent, respectively, professional orchestras and conservatoires are now showing serious interest in the role the orchestras can play in the training of musicians. A one-day seminar was recently organised by the Association of British Orchestras and the Federation of British Conservatoires to address issues involved in the training of orchestral players. Also present were those involved with PROMUSE, an EC-funded research project examining continuing education for musicians across Europe. This was an opportunity for representatives of these bodies to communicate their concerns about the future training of orchestral musicians. Some of the issues arising included questions about the adequacy of repertoire and audition training at conservatoires, the fact that string tutors are more likely to be soloists or chamber music players, with less commitment to orchestral playing than wind and brass tutors, whether there is adequate continuing professional development in the orchestras and how far the profession should expect “fully formed” professionals straight out of college.

How do these schemes affect the librarians? A mechanism for collaboration between conservatoire orchestral librarians and professional orchestral librarians in the UK exists in an informal group organised under the auspices of the Association of British Orchestras which meets annually

together with publishers' hire librarians. A London professional orchestra recently approached two conservatoires to provide accommodation for their library in exchange for limited use of their orchestral sets, and one conservatoire was able to offer this. The conditions of use don't seem to have been worked out fully yet with the conservatoire orchestral librarian, but it was thought that the libraries would remain separate and lend material to one another when required. The orchestra is retaining its own librarian. Matters to resolve would include ownership, insurance, costs of space and the status of permanent loan sets hired to the professional orchestra by publishers' hire libraries.

Generally the conservatoire librarians play little part in providing music for the collaborative schemes, except for "side-by-side" sessions when the professional players attend a rehearsal at the conservatoire and sit alongside the students. The postgraduate orchestral courses do however have significant implications for the conservatoire librarian. Long lists of orchestral repertoire are required to be prepared for examination. Much of this is twentieth century music, still in copyright, and the parts only available for hire. Even though orchestral study books cover some of the repertoire, much is not even available here, and in any case the study books often only print extracts, and the student needs to learn the entire work. The adjudicators in the Shell/LSO woodwind competition (all principals in the LSO) this year were very disappointed at the lack of knowledge of and familiarity with the significant orchestral repertoire. So, if collaboration is teaching students the new skills required for educational outreach work, the Shell/LSO adjudicators' judgment would suggest more work is required to improve basic orchestral skills and more commitment from students in familiarising themselves with the repertoire by making more use of our libraries and sensitivity from ourselves to the needs of these students.

This article is based on a paper given at the IAML conference in Périgueux this summer (2001), at a joint session of the *Orchestral and Broadcasting* libraries branch and the *Libraries in Music Teaching* Institutions branch. I should like to thank the following people for their generous time and help in compiling this article:

Roy Carter (Principal Oboe, LSO. Member of Panel of Judges, Shell/LSO Competition)

Simon Channing (Head of Performance Planning Royal College of Music)

Miranda Cramp (Orchestral Librarian, Guildhall School of Music and Drama)

David Davies (Head of Department of Orchestral Studies and Head of Woodwind, Royal Scottish Academy of Music and Drama)

Rachel Dunlop (Orchestral Manager, Royal Academy of Music)

Liz Fernee (Education Officer, London Symphony Orchestra)

Edmund Fivet (Director, Welsh College of Music and Drama)

Kevin Hathway (Percussion, Philharmonia Orchestra; Head of Percussion, RCM; Director, Elastic Band)

Anwen Lewis (External Education Projects Coordinator, RNCM)

John Miller (Head of Brass, Royal Northern College of Music)

Chris Sharratt (Performance Supervisor, RCM)

Michael Skinner (Percussion, Royal Opera House Orchestra)

Susan Sturrock (Manager, The Woodhouse Centre, RCM)

Judith Webster (Head of Education, Royal Philharmonic Orchestra)

Abigail Weldon (Postgraduate Bassoon student, RCM)

Liz Williams (Assistant Orchestral Manager and Orchestral Librarian, RAM)

Angela Escott is Orchestral Librarian at the Royal College of Music

THE METAMORPHOSIS OF MILDRED

or Hail, bright Cecilia

Peter Linnitt and Paul Andrews

The impetus for Mildred came from the need to develop a new directory of music resources in libraries throughout the UK. Mildred stands for Music In Libraries: a Directory for Resource Discovery.

There has been a need for a first-stop source for information about music collections in the UK, covering a range of data from contact and access information to notes on collections, including their size and strengths. In the past this direction has been available via directories like Barbara Penney's *Directory of music in British libraries*, which is now very out of date. Mildred was intended to take the directory in a new direction facilitated by the development of and access to the internet.

The potential afforded by the internet meant that we could now develop a directory which could include continually updated information and give users links to other sources of information relating to specific collections, for example to library web-pages or information provided by projects like Encore! and Music Libraries Online.

The proliferation of other sources on the web meant that we did not need to include every bit of information about collections and services. We agreed early on that the directory should list the basic information and use links to library web-pages to give the fuller picture.

This does not mean that libraries without internet access would lose out, since we also intended to make the basic contact information available in a printed form. Rather than produce a printed volume, which would go out of date quickly, we looked at setting up a simple screen format which can be printed off by individual libraries when details change significantly.

The development of Mildred

Having looked at the earlier directories of music collections and those already on the internet, we decided that we could match the range of information which had always been available while expanding other areas.

There is always a problem with getting people to fill in questionnaires, which would be exacerbated by the length of the final form. Some of the ideas we adopted a couple of ideas to make the questionnaires included:

- The use of tick boxes. These are easier to complete and to record compared with trying to quantify free text once the questionnaires are returned

- The front page of the questionnaire, covering all the basic information, was partially completed by merging into it the information we had already gathered. This meant that music librarians needed only to update the information and gave us the advantage of having information available even if the questionnaires were not returned

Following many meetings with the IAML(UK) Documentation Committee we agreed on the following sections:

1. Library details
Covering information like the name of the library, address, telephone number, RISM siglum and a contact name.
2. Opening hours
3. Access
Covering who has access rights to the collections and what provision is made for people with disabilities.
4. Services available
This section gives the broadest idea of the range of services the libraries offer. The questionnaire focuses on some of these services later on.
5. Catalogue
This covers both the types of catalogues and the library management system. This is an important example of where the link to the library homepage and the specific catalogue could be directly linked.
6. Union catalogues
This section indicates whether collections are represented in union catalogues. This will direct users to these sources, where more detail about individual collections can be found. It will cover the standard union catalogues, for example RISM, the *British union catalogue of orchestral sets* (BUCOS), the *National register of archives* (NRA) and more recent resources like Encore!
7. Charged services
8. Collections
This final section of the questionnaire is the largest and covers more detail about the library's reference and lending collections. This data would give users a simple benchmark when looking at the size and extent of each collection.

We knew that we needed to see what other organisations such as Music Libraries Online were doing in developing standards for collection level descriptions. This was not tackled at this point but was one of the major changes in the development towards Cecilia.

In addition to asking for information on lending and reference collections we sought information about libraries' collections of reference tools, of any publications concerning them, their collection strengths and special collections. The last might include anything from significant manuscript archives to holdings of early editions or concert programmes. Again, this was seen as a way of giving users another way of determining the extent of collections before necessarily contacting individual libraries.

To give us additional clout, the President of IAML(UK) supplied a letter which was added to each questionnaire urging people to complete the form. Following the advice of a number of colleagues we were able to write notes on how to complete the form. We then used this form to ask music librarians to look outside their own libraries, as experience has shown that some special music collections are often held in other locations such as public library local studies collections.

We now had a five-page questionnaire with around 100 questions. We looked at a few ways of storing these data and finally chose Microsoft Access. The size of the database led to our splitting the data into ten discrete tables. These were all related via an ID number which the system allocated to each collection record. Although this meant that there was more work required to design the input forms for the database, it did mean that each table could be displayed completely on a computer screen. More usefully, we were able to develop sections independently of each other, deleting whole sections or adding completely new tables. This will allow the database to grow organically in the future. I can already see that the work on collection level descriptions will make the present table covering special collections redundant.

The first batch of questionnaires were sent out to members of the IAML(UK) Executive Committee. This allowed me to check how well the questionnaire was constructed and how useful the notes were. As the Executive Committee is made up of librarians from all types of organisations, including public libraries, universities and conservatoires, members were able to bring their experience and perspective to bear to suggest improvements. These replies gave me data to populate the database, which allowed me to see how easy it would be to use the database and how effective and resilient the system was.

The next step was to identify the music collections in the UK so that we could send the questionnaires to them. We were able to build up a large and comprehensive list of collections, with basic contact details, by combining lists of libraries in other directories and standard reference tools. These have included the library lists from the following sources:

- British union catalogue of music periodicals
- RISM
- IAML(UK) annual survey list (for which I am extremely grateful to Adrian Dover)
- British music yearbook

Having built up a list of addresses and contacts for over 400 collections I was then able to target specific sectors. For example, with public libraries I was able to get a list of library authorities from the EARL website and check each authority against the database. Within regions I was kindly supplied with lists of libraries which individual librarians had compiled themselves. This led to a partially completed database with nearly 450 collections covering the whole of the UK.

Having used an Access database, we were easily able to merge the data we already had with the first page of the questionnaire. The first batch of 238 questionnaires was sent out at the beginning of 2001. We decided to send reply envelopes with them to prompt people into responding. I am grateful to the financial assistance given by the Music Libraries Trust which has covered the cost of any stationery needed and postage incurred.

The birth of Cecilia

During the summer of 2000 the Executive Committee of IAML(UK) agreed that a working group should be set up to tackle the issues around getting any funding and developing the directory within an internet environment. At the same time I gave a paper at the IAML conference in Edinburgh and suggested we might look for an alternative name for Mildred. And so Cecilia was born, the name taken from the patron saint of music rather than having any acronymic derivation.

Work stepped up a gear when, in November 2000, applications were invited for funding from the British Library Co-operation and Partnership Programme. This led to a frantic Christmas break as applications had to be submitted by the beginning of January 2001. The project is indebted to Chris Banks, Ruth Hellen and Susi Woodhouse for all the work they put into writing the *Cecilia – Mapping the UK music resource application*.

This was the impetus the project needed to take it from a useful idea, which was moving on slowly, to a reality. The application outlined how Cecilia would develop and extend the work done on Mildred in the following areas:

- Extending the data-gathering exercise to include other organisations with music collections, e.g. music information centres, archives and museums.
- Collection level descriptions will be developed for music resources. This would be developed in consultation with the Research Support Libraries Programme (RSLP) and the UK Office for Library Networking (UKOLN), which have considerable experience in this area.
- A web interface would be built to allow searchable access. This would include options for searching for places, people, material types and subjects. This web interface would also give links to item-level catalogues and other related programmes.

The application was based on the work's being carried out over 15 months by a full-time project manager. There was also provision for employing an additional assistant for up to nine months to help with the initial data entry work.

With any request for funding comes the need for monitoring the work. The project manager would be self-managing with IAML(UK) overseeing the work. This would be supplemented by a steering group made up of representatives from across the music sector. They would monitor a plan for evaluation work, including a timetable of critical milestones to be drawn up

as part of the full project plan. The application also included opportunities for the users to be involved in the evaluation of the directory as the project develops. A final report would be drawn up to record the progress of the project, its outcomes and identified next steps. It was agreed that the project needed to ensure that Cecilia would be sustainable and could continue to develop both alone and within the music sector.

The application for funding was approved and the team which wrote the proposal leapt into action again. On 13 August 2001 Dr. Paul Andrews, familiar to many of us as a former editor of *Brio* and Music Librarian at Bedfordshire Libraries, began work as project manager of Cecilia.

Initial work on Cecilia has concentrated on defining what we mean by the term “collection level description” as it applies to collections of music materials. This relates to the Mildred survey in the sense that it amplifies and extends the last question on the survey questionnaire which was sent out in January. Part of the RSLP’s purpose in awarding funding to Cecilia, and to the other projects currently running under its umbrella, is that the RSLP Collection level description schema should be evaluated as a tool for constructing data entries. This will be an important part of our preparatory work. When Cecilia is eventually launched on the web, it will fulfil a twofold purpose. On the one hand it will serve as a UK-wide directory of music resources at a general level, enabling enquirers to find out what is available in a particular locality, for example. On the other, it will function as a powerful search tool allowing researchers to locate materials relevant to their research topics through indexed descriptions at collection level.

We are all aware of the extent of the cataloguing backlogs which exist in many if not most of the UK’s music institutions, and of the desirability of alerting the musical community to the existence and location of much unique and rare material. We are also aware of the huge resources, both in terms of staff time and of funding, which are required in order to achieve full cataloguing at item level. In the main, these resources are not available. Even though projects such as Ensemble have achieved a great deal, much more remains to be done. The existence of a collection level tool such as Cecilia will therefore not only provide users with an entry point to important collections, but will also enable information professionals in our field to make their holdings known in outline in a relatively quick, simple and inexpensive way, in advance of the full item level descriptions which are being worked towards. This is an exciting and important development which should engage the enthusiasm and support of all who work in the music information field.

Cecilia is watched over by a steering group consisting of representatives of the British Library, public libraries, complementary projects such as Cornucopia (museums) and Backstage (theatre collections), music publishers, the Music Libraries Trust and the IAML(UK) Documentation Committee. Matthew Dovey, who worked on the Music Libraries Online e-Lib project, has agreed to be the technical consultant for Cecilia. The steering group held its first meeting in September 2001.

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ENCORE! AGAIN:

the history and current state of the project

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The phenomenon of “music sets” in libraries, familiar enough to most of those who work in the field in this country, is a relatively recent one, and also a largely British one. A “set”, as generally understood, is either a vocal set: a number of copies of a vocal work, identical, or sufficiently so for practical purposes; or else an orchestral set, a full score (or equivalent) for the conductor, and a set of parts for all the instruments necessary for performance, with sufficient duplicate parts for each string section for the number of desks likely, given the work. Furthermore, string orchestra seems to be included, but, at least until quite recently, wind and other bands are not. Chamber music is not, being part of the general collection. Sets have been traditionally stored, loaned and even catalogued as a separate, self-contained part of the library.

Very few other countries make such provision as part of the publicly-funded library. It seems to have begun with the acquisition of collections by donation in a few major cities, especially Liverpool and Manchester, in the early part of the century. In the immediate post-war period, there was a great expansion in music-making in schools, and several Local Education Authorities built up collections. Since, in those days, LEAs were responsible, in the rural counties, for libraries, the administration of the collection often devolved upon the library; to this day, some authorities have a “schools collection” and a “library collection” side-by-side, and often virtually indistinguishable. Metropolitan authorities followed, as did a lively inter-library loan traffic. The situation developed with the expansion of library services serving the expanding demand for amateur music-making: those who had developed a taste for the choir or orchestra at schools were now looking for similar provision in the community. The university music departments, keen to promote live music-making to counteract an image of dry musicology were also building collections, and there was also expansion at the Conservatoires.

By the end of the 20th century, there was a highly developed network of libraries of various kinds, offering a service; some still free, others charging, with so much inter-library loan traffic that it amounted to a national service, delivered through regional outlets. After all, no user cares who actually owns the copy they are using, and stories abound of conductors driving large distances in the hope of finding a set in a remote library.

By the 1970’s the older-established collections were feeling the pressure. A paper by Tony Hodges, then deputy at the Liverpool Music Library, was

given to the joint conference of IAML(UK) and the LA Sound Recordings Group (as it then was) at Bristol in 1972. The outcome was the setting up of a joint committee of the two organisations, chaired by Brian Redfern, and whose secretary was the present author. It met five times, and its conclusions were that a national union-catalogue of orchestral material was practicable, but that one of vocal sets was not, and Regional Library Systems were urged to take up the challenge. In retrospect, both recommendations seem like either great optimism or colossal cheek, but music librarians have never shrunk from either. The result was the setting in hand of the *British union-Catalogue of orchestral sets* (BUCOS), published in 1982 and edited by Sheila Compton, as a research project at the (then) Polytechnic of North London, largely as a result of Brian Redfern's good offices, and published by that body. The British Library Lending (at Boston Spa) assumed, through its music department, responsibility for updates, and produced a second edition in 1989 with a supplement to this in 1995. For vocal sets many regions happily accepted the challenge and produced catalogues, several of which ran to more than one edition. A common style emerged, due to the indefatigable involvement of Kenneth Anderson, who had been in charge of the collection at Liverpool before moving to the Library School at Loughborough, but was now retired.

Thus his layout, with entries arranged in groupings, such as *Opera, Cantatas* and so on, followed by author and title indexes was to become the *de facto* standard. Libraries acquired these catalogues avidly, and to this day well-thumbed copies are hanging on to their binding by a thread up and down the land. Coverage was, however, incomplete and many libraries published their own catalogues. In this rather messy situation, staff got into the habit of making extended phone calls to their colleagues, notwithstanding the advice given in *Sets of vocal music: a librarian's guide to interlending practice*, written by Malcolm Lewis and published by IAML(UK) in 1989, which was, and still is, an indispensable vade mecum on the subject.

In 1995 the West Midlands Regional Library System (now The Libraries' Partnership, West Midlands) was considering the production of a new edition of its catalogue. There had been an abortive attempt to produce a catalogue on computer using BLCMP (now Talis), and Ian Ledsham, then music librarian at Birmingham University, had done a great deal of work, although he had not had the resources to finish it, and some years had then passed. By one of those happy accidents, the catalogue, on a foot-wide reel of half inch tape (already by then an obsolete medium) and in MARC format, came to light just as Birmingham Public Library was setting up a new catalogue on DS Galaxy. Birmingham therefore had, for a few months only, both the necessary hardware and a programme to dump the data from tape to a file on the UNIX system employed by Galaxy, and thence to copy it to a DOS/Windows file for a PC. I remember well making this discovery, and persuading the system centre staff to collude in the work (it took about half an hour), and then looking at the data in a kind of awe on my PC. It could be argued that from such an accident the modern era of bibliographic control of sets was born, for I conveniently took early retirement from

Birmingham soon thereafter, and the WMRLS, under the leadership of Geoff Warren (a good friend to music projects), applied for, and successfully obtained, a grant under the Public Libraries Development Incentive Scheme to develop a catalogue using the standards of MARC and AACR2 as a pilot for a national catalogue. The advent of the PC had made what, twenty years earlier, seemed impossible into a practicable possibility – but not just yet.

The next thing for the WM project was to obtain suitable cataloguing software. The criteria were that it should handle MARC records and run on a PC, as well as being reasonably priced. There were few contenders, and the Mikromarc system, from Norsk Systemutvikling AS of Oslo, Norway was chosen, largely for its flexibility and the fact that much of the setting up and the output to print (since this was then still the preferred medium) was controllable by the user without the need to have (expensive) recourse to the supplier for "modifications". This was Mikromarc 1, which ran in DOS, and had been chosen by the Britten-Pears Library after the firm visited the International Conference at Oxford, so it had a respectable pedigree in the UK. In the course of nine months the database was completely revised and updated, which involved much visiting of all libraries and long cataloguing sessions, generally in their basements, although staff were invariably friendly and hospitable (... time for another coffee?). In spite of a week in hospital with heart failure (not cause and effect) the catalogue was published on time, in 1997.

Meanwhile the East Midlands had decided that a new edition of their catalogue was needed, and some heads were put together in the IAML fashion (the list of pubs visited by two Malcolms, Jones and Lewis, might form an appendix). As computer consultant, the former agreed to take the last published EM catalogue and subject it to OCR, and then process the resulting flat file into a database. This was my first experience of the process: the resulting database was in dBase 3, and was demonstrated to staff in the East Midlands, who seemed to like it. A program was developed to output the data from dBase 3 into a MARC flat file and this was imported into Mikromarc. From this, Helen Mason undertook the mammoth task of editing the rather minimal entries, without the possibility in general of travelling to see the material. It says much for her knowledge and judgment that the standard of the catalogue was what it was. Given the source, and the lack of sight of the works, it was not practicable to use AACR2 completely; nevertheless *Music for choirs* was published, using the same print programme as that for the WM, later in 1997.

At about the same time, the North West Region had agreed to take under its wing a catalogue produced by Tony Hodges, he of the 1972 paper, who was now at the Royal Northern College of Music. This used a mainframe computer and produced a printed catalogue in a set of standards which, like its author, were *sui generis*. The sheer size of the catalogue, at 6639 entries, compared with the WM's 4911 and the EM's 4946, speaks highly for the energy and enthusiasm put into the work, particularly since for much of the time its author was working on his own without a sponsor.

Information North also maintained a database, using the proprietary Card-box software on a PC, with 1414 titles. Roger Duce at the National Library of Scotland was also working on a catalogue, though using a word processor, not a database, on an Amstrad PCW. Although it was never published, this was later made available to Encore! Meanwhile the catalogues of LASER and the SWRLS remained in the "Kenneth Anderson" form, on paper.

This, then was the state of play at the end of the 20th century. The thought was in several minds that a national database was within grasp. After all, the projected size of such a database (around 50,000 titles) was suitable for a single database, especially since a number of the collections had no computer, let alone computer catalogue. Network solutions such those using Z39.50 were therefore out. Moreover, the CD-ROM had appeared as the suitable medium for such catalogues (the British Library's *Catalogue of printed music* first appeared in 1993, and transformed the bibliographic control of music in the UK overnight). A national catalogue on paper was not practicable on cost grounds, although microfiche remained a possibility.

For two or three frustrating years the possibility was discussed in various quarters, but no real progress was made on funding. However, this time was not wasted, since many good friends of the project were made. CONARLS expressed support, as did all the regions, who made their machine readable data available for evaluation of the technical feasibility of such a project (as well, of course, as later for the project itself). It was in the latter part of 1999 that the British Library announced its Co-operation and Partnership Fund. Here, at last, seemed the right body to approach, if any were. After a very constructive informal meeting with Geoffrey Smith of the BL who was managing the fund, during which more pet ideas of the Branch were discussed than ever in one place before, it was suggested that some pump-priming money might be available for the sets project immediately, in the 1999-2000 financial year, without prejudice to a formal application for the first year of the fund. In fact, we were successful in both applications. The letter of application for the first was written immediately the meeting finished, on a laptop, and the file printed and delivered the next morning. The formal application took a good deal more work, and the efforts of Susi Woodhouse and Chris Banks among others, both being particularly expert in the appropriate language for such documents, was invaluable. And so the project began; it needed a name, and Encore! was as good as any.

The project aims were obviously first and foremost to deliver a single catalogue of vocal sets, with the orchestral sets material added to form a single source for performance sets as defined at the head of this article. However, the other tasks were first a collection mapping exercise, to try to locate all the relevant collections, and the contacting of them to discover what data was available, and then, after the database had been put into use, to attempt to codify the strategic implications for the co-ordination of collection development and the planning of service delivery, as well as the vital question of ensuring the sustainability of the catalogue.

The first task was to take the four databases, from the WM, EM, NW and North, convert the last two into MARC, amalgamate them all, and remove

duplicates as far as possible. Only where there was certainty were records treated as duplicates; there are still works for which there are three catalogue records, a "proper record" each for two editions and a third which refers to these, adding in a laconic note: "It is not known to which edition these copies belong". By this time, a repertory of programmes to generate output from a proprietary database while adding MARC coding had been developed; these relied heavily on dBase 3 or dBase 4, its later version, and Idealist. The correct field and in many cases subfield tags and indicators were written automatically. Taking field 245 as an example, if there is a main author (100 field) present in the record, then the first indicator is 1, otherwise it is 3. The second indicator was recorded after examining the first word of the title to see if it was on the list, which had had to be written, of words to be ignored in filing. So, if the title began "The", followed by a space, the second indicator was 4. And so on . . . If this seems low level stuff, there was a good deal of it. Irritatingly, some catalogues had omitted initial articles altogether, and there was much inconsistency, especially over abbreviations (no, op in particular) some of which, regrettably, persists.

Building on this, and the identification of other collections, much more data was received, in various forms. A major issue was the fact the LASER declared its intention to cease operations, and therefore was unable to fulfil its commitment, made, along with the other regions, at the beginning of the project, to help in the collection of data. Libraries in the South East, including London, had to be dealt with individually. But meanwhile data was coming in.

It is inevitable that every time a substantial data set is added, the quality and consistency of the catalogue deteriorates. As music librarians come together more in co-operative projects which involve pooled data, the arguments for standardisation apply with ever greater force. However, Encore! is a pragmatic finding tool: I have been encouraged in the belief that it is better to make the information available, warts and all, than to wait for the glorious day when all inconsistencies have been removed. I hoped I have not pushed this (and therefore users' patience) too far. It should be noted that a part of the database for imminent release is a collection of information about the libraries themselves, including contact information and some statement as to the terms and conditions on which loans may be made. Returning to the bibliographic data, some specific comments about the state of play (at the time of writing this, September 2001) may be helpful.

The general aim I followed in the vocal sets catalogue was to use AACR2 and UKMARC, albeit at a lowish and slightly idiosyncratic level. I mean that some areas are treated in a detail which others are not. I believe that this was dictated by the purpose of the catalogue, which is primarily that of finding list and not descriptive bibliography, and also by the standards of much of the data I received at second hand. On the other hand, the orchestral material was all supplied to me in the form in which it has appeared in the printed BUCOS. I have tried very hard to accommodate all personal name headings in both files to a single preferred form for each, that of the British Library's *Name Authority File* where I could establish or infer it, though this

was not always possible. If however, I am in doubt, I always leave alone; therefore, faced with a Smith, J. in one context and Smith, John in another, I leave the first alone unless I am quite sure that they are the same person.

As far as the vocal sets data are concerned, I have followed this same principle for pairs of records for the same work, unless the information supplied is enough to be sure that they are the same edition. Ah! But what is the *same* edition? Here, I have taken again a pragmatic view which may lead to my being drummed out of the descriptive bibliographers' Brownie pack. I have treated as "the same edition" many variations, especially those of cover or title-page, but not of musical text; a particularly common situation with, for example Novello works, re-issued with new covers, title-page variations, especially as to place of publication, but always with photographically identical music. I am not, therefore, speaking about the more recent new editions from Novello, where the text is newly edited and set. My reasons are that many libraries have "sets" which mix these various editions (states, impressions – the terminology is famously tricky) and that for all practical, performing purposes the same. There is generally a note, however, recording the situation.

On the other hand, there are editions which may appear at a glance the same, but are not. The best-known is probably Ricordi's of the Vivaldi *Gloria*; in fact there are two Ricordi editions, edited by Malipiero and Casella respectively, which are not distinguished in some catalogues, but certainly not compatible in performance, as their texts differ. Here a note alerts the unwary to this situation.

There is some inconsistency in the formation of uniform titles, which I hope to remedy soon. My policy with publishers' names has been to make distinctions between, for example, Boosey and Co., Hawkes and Co., and Boosey and Hawkes, and likewise Novello, Ewer and Co. and Novello. However, many of my sources have used an abbreviated form which does not carry the distinction. More importantly still, many cataloguers do not realise that Schirmer and Kalmus are each the name of two quite unconnected firms, and that the variations on the "Peters" theme, though not entirely unconnected, are actually separate. The most subtle and therefore insidious practice is that of using the names of publishers absorbed into a company as a sort of series; I had many duplicate entries for early Britten works because some sources plumped for Winthrop Rogers and some for Boosey; and the Year Book Press, after four owners, is especially fruitful of confusion.

I have tried to systematise the "vocal forces" statements, using SATB and the other standard abbreviations, treating all contraltos as A and all baritones (except soloists) as B, and making a distinction between SATB/SATB for a double choir piece and SSAATTBB for a single, 8-part choir. Some pieces, like Parry's *I was glad*, can't make up their mind of course. For music before about 1650, and some modern utilitarian music, where these distinctions of voice are not very useful, I have used 4-part, 5-part and so on. Unfortunately, it is not really possible to do useful searches on such a field. Does anyone know of a systematised thesaurus of such terms which is searchable?

I have preserved the subject statements such as "oratorio" or "partsong" (with some subdivision, where the information was available and added it in many, but unfortunately not all, cases. Many of the printed catalogues were arranged in such sections, and the ability to search on these headings is useful.

Music (mostly partsongs) with tonic solfa notation is recorded as such in a note. There is nothing in solfa only, so there is staff notation in all cases. Solfa choirs can search on the keyword solfa, which has been consistently entered as a single word, although originally two, precisely to enable this search. Since the word occurs in no other context in the database, this may be a useful feature for such choirs.

I have not been able to record the presence or absence of a piano reduction or accompaniment, except where it appears as part of the title-page in entries I have catalogued myself, or where others have thought to transcribe this information. Nor have I joined in the indiscriminate use of the expression "vocal score" for pieces which do not figure an orchestra or some other instrumental band, which is then reduced for piano. Many catalogues describe a score of, for example a Byrd mass, which has nothing but the vocal parts, as a vocal score, which seems to me not just incorrect, but in some cases a potential source of confusion (these days you can't even rule out the possibility that someone has orchestrated a Byrd mass). If the work is one for which the expression would be appropriate, the entry may be taken to refer to a vocal score unless another form (chorus part, or whatever) is explicitly indicated.

I have been careful with language notes, and wherever possible, followed the convention that the original language is the first named. The field is searchable, and therefore there are no language codes in field 008; data duplication is a luxury I could not afford.

Locations are given in plain English, prefixed by a two-letter code which designates the region, in library region terms, in which a library is located, in geographical, rather than political terms. That is, there are a number of libraries not in membership of a regional system, but who are referred to it, and I have given up on recent changes for "political" reasons. On the other hand, I have moved Cumbria to the more logical North West from the original North East. It is thus possible to limit a search to the holdings of a particular region by using the first two characters only of the location, as well as to the holdings of one library by giving the full location. I have not foisted the British Library loan codes on the public, preferring to use the (I hope) obvious name of the library. The library is a public library unless otherwise given: "Birmingham" therefore refers to the public library, "Birmingham Conservatoire" and "Birmingham University" being used as appropriate. The British Library lending codes, though preserved behind the scenes as data, do not appear in the catalogue; I hope that those used to them can accept that they become quite complex in a national setting. Within a region the simple number was adequate. More important still, bearing in mind the amount of OCR and typing that has gone into the database, it is a fact that a single incorrect character causes a typo in an expression like Nottingham

which, although irritating, does not obscure the meaning, whereas a single wrong character in a code can move the set across the country, as it were. I fear there may be a few inaccuracies in the locations of orchestral sets as a result, and should be glad to be notified of any that come to light.

Meanwhile, the orchestral sets data were supplied by the Music staff at Boston Spa, and I know that this involved Pat Dye and her colleagues in a good deal of work, for which we all should be grateful. It covered all entries in BUCOS (2nd edition) and its supplement, together with additions and amendments notified to the BL up to July 2001.

As far as the bibliographic standards for orchestral sets are concerned, names have been harmonised with the vocal sets data and the locations changed to the practice described above, but in other respects the records have not been altered, except in a few details where these improve both searching and filing order. Inconsistencies in the use of full stops after no, op and abbreviations of thematic catalogues have been largely dealt with by their removal. This has the effect of making, for example BWV134 or K565 a single "word" in computer terms, and so searchable.

The coverage will, by mid-October 2001, be as nearly comprehensive as is reasonably possible for all regions apart from the South East, where, as was referred to earlier, the demise of LASER caused logistical problems. There may always be collections which have slipped through the net, and notification of these would be much appreciated. As for the future, the addition of the remaining authorities is a high priority, and it should be possible to accomplish this in the coming months. Plans are in hand for ensuring the sustainability of the catalogue, and the details will be announced shortly: the British Library will continue to accept notifications for orchestral material.

There are some things which could be taken forward, either within the branch's existing machinery, or elsewhere. These include co-operation over collection development and acquisition in detail. There is also the question of the transport of material loaned; the library regions had, in many cases, schemes for the carriage of material from around the region, but these have been disappearing or coming under pressure. In the longer term it is already clear that the availability of the catalogue is changing the way libraries go about this part of their work, with gratifying reports of efficiency savings from many quarters and, more slowly, patterns of use, as the end users learn to use the catalogue themselves.

In the longer term, the wide variety of terms and conditions which is found at present must surely make life more difficult for the musician, as well as the librarian. The thorny question of charging, and even more the restrictive practices of a number of libraries are at the present, primarily matters for local determination. However, the comparison which *Encore!* makes possible, and the fact that this may lead users to "vote with their feet" will force these issues forward. Since the result will be increased pressure on the "good boys", there may well be serious problems. The attempt to set up arrangements of credit and debit via tokens of some sort, which works well in other interlending contexts, has not succeeded for sets, since many holding libraries opt out. It is to be hoped that, with the improvement in

information about holdings of sets, a similar improvement in the practical logistics will, in due course, come about. This can only be to the good of much music-making, and this, we do well to remind ourselves, is what it is all about.

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CADENSA ON THE WEB:

the British Library National Sound Archive catalogue in hyperspace

Antony Gordon

CADENSA (*Cataloguing and Data Entry at the National Sound Archive*) was officially made available via the World Wide Web on 24th January 2001, though it had been available on a trial basis for a couple of months prior to that. CADENSA is not just a catalogue, but also assists in the roles of stock and conservation management. From the first days of its design, based on earlier research into users' needs, it was clear that a simple bibliographic record structure would not suffice to represent the complex relationships between the elements comprising a typical sound recording. Fig.1 illustrates these elements, most or all of which need to be represented for a sound recording catalogue entry to be completely meaningful. The core element which must be present is the unique event captured in the recording – a preserved slice of the space-time continuum, specified by the place and date of recording (and in some cases, take number or time of day). Closely integrated in this central entity are references to any work performed and to any performers or other contributors. Since CADENSA includes much that is not music, the miscellaneous sounds branch in the diagram allows for the description of recorded events which are not the product of human intellectual activity, such as natural, wildlife, or mechanical sounds.

In CADENSA, that which in a traditional catalogue might constitute one bibliographic-type record has been structured such that it is represented by up to three interlinked entities or records: Work, Recording and Product. These conform fairly accurately to what has recently become known colloquially as *expression-based cataloguing*, stemming from a study undertaken on behalf of IFLA into the structure of bibliographic records. There is currently a Format Working Group of the AACR Steering Committee examining the possibilities of using this method of cataloguing for other formats.

In CADENSA, a Work entry is essentially a name/title authority record, containing all of the information that pertains to the musical or literary work which is performed in the linked recording(s): the composer or author, a uniform title, any alternative (referring) titles, notes, and a field to link the record to associated Recording entries. The relationship between Work and Recording is one-many so there is one entry only for any single work. A Work can of course have many recorded performances!

The Recording entry represents the actual "performance" captured in a specific recording and contains information relevant to that actual event: the date and place of recording, the event recorded, information about the performers, information relating to the recording itself such as microphone

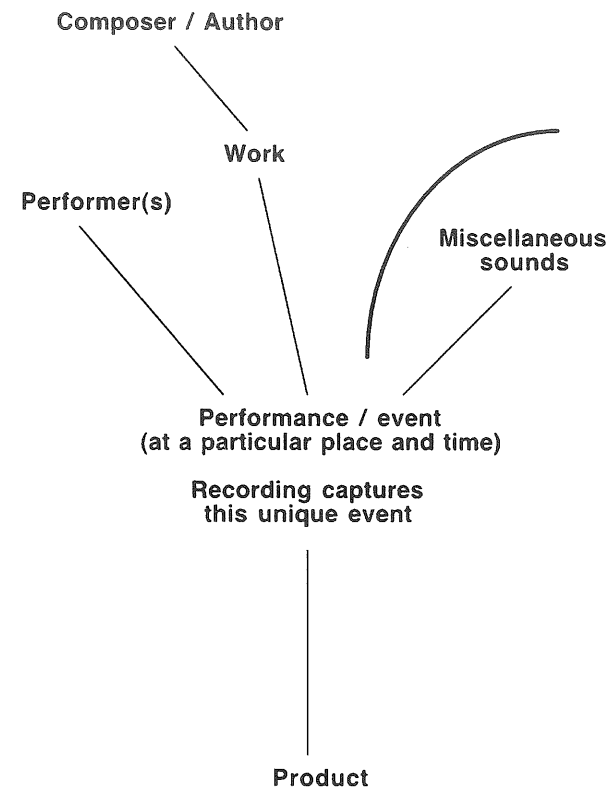


Figure 1

types and arrangement, recordist and production staff names and finally, any relevant notes. For a recorded performance of an existing work in the western musical or literary traditions there will be a link to the relevant Work entry. In addition a link is made to each carrier on which the recording is available, e.g. LP, CD, compact cassette. It should be noted that the International Standard Recording Code or ISRC applies at this level, i.e. it uniquely specifies a recording rather than the carrier on which it is issued.

At the Product or carrier level information is registered which relates to a particular physical carrier (or set of carriers): the manufacturer's name, label information including catalogue number, material, dimensions and playback information such as tape speed, revolutions per minute for discs, and aural perspective.

Fig.2 shows a real world example of the interplay between the three levels. At the top level, the composer Sibelius links to two of his works: *Tapiola* and *Pohjolan tytär* (*Pohjola's daughter*). *Tapiola* is shown linked to just two of its many recordings, one under Robert Kajanus and the other under Neeme Järvi; the line to the left represents further links to other recordings of the work. In a similar manner *Pohjolan tytär* is shown linked to just two of its

many recordings, again under Kajanus and Järvi. The line to the right represents further links to other recordings of that work. At the lowest level, there are two Products. A CD set on the Finlandia label includes both of the Kajanus recordings, together with other recordings represented by the line going to the left. The BIS CD includes both of the Järvi recordings, with other recordings indicated by the line going to the right.

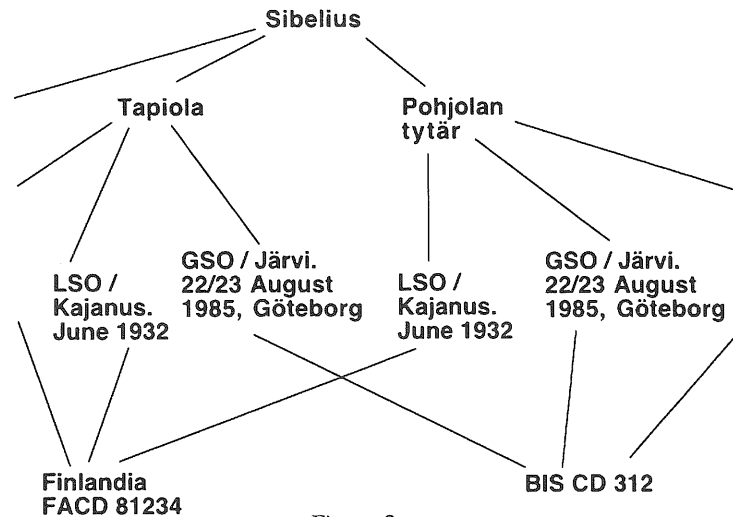


Figure 2

As an *aide memoire*, Fig.3 shows a symbolic representation of the structure of CADENSA. The intersection or link between a Work record and a Recording record is represented by field {299} – “Find Work Details” in the context of a Recording record or “Link to Recordings” in the context of a Work record. The intersection or link between a Recording record and a Product record is represented by field {087} – “List Recordings” in a Product record or “Find Format” in a Recording record.

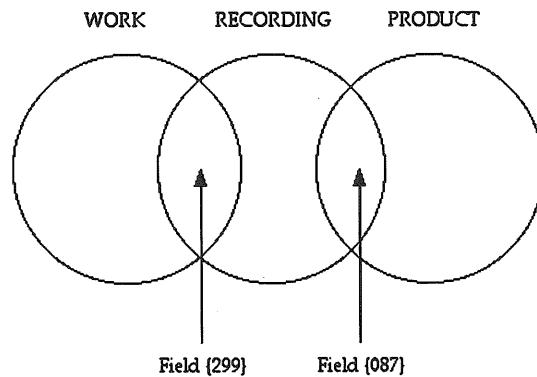


Figure 3

The aforementioned {299} link field has another role which has relevance for efficient information retrieval in CADENSA. Its structure takes the form: *shortened title/composer surname*. It also appears as the title element in the brief display of any Recording record with a linked Work. For arrangements, the arranger's name is added after the composer's name with an intervening hyphen. Typical sample {299} fields might be: *Symphonies, no. 9/Beethoven* and *Lied von der Erde/Mahler-Schoenberg*, the latter being the chamber orchestra arrangement.

Other fields of note include, at Recording level: {702} (performer) which has the structure: *la name[,lb dates]lc(function[;ld role;le occupation])*. In this context, role refers to a stage role or can indicate the relationship between an interviewer and an interviewee; occupation is used only for oral history and some international music records. Typical examples might be: *Stern, Isaac,lb1920–2001lc(violin)* or *Smith, Anne,lb1957–lc(speaker, female;ldinterviewee;leMusic librarian)*. All of the field numbers and subfield codes are of course hidden from the user, but since all subfields are indexed as keywords full knowledge of them can help to refine searches.

In a Work record, the {299} field acts simply as a link, and in the brief display it is the {240} (work title) field which is displayed in the title position. The {700} (author/composer) field in this record has a similar structure to that of {702} at Recording level: *la name[,lb dates]lc(function)*. There is only a limited set of functions in this case: composer, author, arranger, etc. A typical example here would be: *Sibelius, Jean,lb1865–1957lc(composer)*.

The CADENSA Webcat interface

The opening screen of the webcat contains links to information on how to make a listening or viewing appointment, requirements which need to be satisfied before the NSA can make a copy, searching tips, etc. The default simple search screen is adequate for many straightforward enquiries. Amongst the quick tips, there is one to which particular attention should be paid: to use the built in “Go Back” button. If the browser's Back button is used the system's search history storage will be disturbed and at busy times a fresh search will probably be started, thereby losing any recent search history.

The advanced search screen gives more flexibility and allows for the refinement of large result sets by means of a set of limiters. Note that in both search types, searching is always by keyword unless that is specifically altered to “Exact” under “Match on” in the lower half of the Advanced Search screen. A search can also be forced to an exact one by enclosing a string in double quote marks, which is also the only way to search for stopwords as in a search for the group “The The”.

Advanced search limiters

Date is of recording, publication, or dubbing depending on the level of the search - Recording or Product. Permissible formats include a single year; a year prefaced with a < or > symbol to find dates before or after that year; or a year range, separated with a hyphen, e.g. 1890-1895.

Language derives from the {041} language code which is not present in large numbers of records. In particular, it is not normally entered when a work is given in its original language, which should be evident from its work title. This option is best used for reducing numbers in large result sets – incautious use might exclude many sought records.

Format allows restriction of a search to a particular physical (Product) format (or to a Recording or Work entry). In each case it should be noted that the result set will comprise entries only from the level implicitly or explicitly given. This can result in an unexpected empty search set if the search string is actually present at another level. A more productive search strategy in most cases is to search for a Work or Performer known or suspected to be on a particular carrier and then to link to any associated Product(s) from the Recording.

Collection enables refinement of a search by broad genre: Classical, Pop, Jazz, etc. It should be noted though that early imported records had to be allocated automatically to collections according to a complex set of rules. A sizeable proportion was allocated to collection XX (meaning effectively not decidable) while others were misattributed. In particular, many interviews with musicians were incorrectly placed in the Oral History collection rather than the Classical collection. Records are being continuously updated but it will take quite some time to correct all entries. This option should therefore be exercised with caution.

Broad class is a very basic classification scheme: Brass band, Liturgical, etc. The same caveat applies here as for other qualifiers – it has not been applied consistently across the catalogue, is often not present and sometimes incorrect.

Sort by allows sorting of results set by:

name (AU) – author or composer name at Work level; performer name at Recording (and sometimes Product) level.

title (TI) – work title at Work level, link title {299} at Recording level, or product title at Product level. Owing to a preset limitation in the search software the sort unfortunately does *not* at present sort beyond the first twenty characters of a string, so longer titles with sub parts like *Wohltemperirte Klavier. 1 Teil* . . . are not fully sorted.

date order (PBYR) or inverse date order (–PBYR) – sorts on the date of recording at Recording level, the (P) date, broadcast date or dubbing date at Product level.

It should be noted for the purpose of maximising result sets when searching on function designators or relators that some older catalogue records still contain fairly standard abbreviated function names, e.g.: cond. cl. vla., etc. Where necessary, these should therefore be included in the search string as well.

Search examples

1. A search for recordings of Shostakovich's 5th symphony

Name: **shostakovich composer**

Title: **(symphony or symphonies) 5**

The addition of “composer” forces the search into a Work record – without it one would pick up in addition all records including Dmitri or Maxim as performers. From the Work record it is possible then to link to all of the Recordings. The use of OR'd alternatives in the title ensure that both singular and plural forms are picked up. (Older entries and imports from other sources are in the singular while NSA-generated titles follow AACR2 in using the plural. There is a continuing programme to rationalise these but it's something of a Forth Bridge operation.) The truncation symbol – \$ – in Unicorn does not work in the case of symphon\$ simply because it pulls out more results than the system is willing to process. It works as expected for concerto\$ sonata\$ etc.

2. A search for recordings of Boulez performing Mahler

Name: **boulez (cond or conductor)**

Title: **mahler**

Adding “(cond or conductor)” ensures that only records in which Boulez is a conductor will be selected – largely superfluous in this particular case, but it will exclude entries in which he is speaking about Mahler. In the title, mahler has been entered as the sole term utilizing the fact that the {299} link field contains both a shortened title *and* a composer's surname.

3. A search using function designator without a name

Name: **tuba**

Title: **hindemith**

Though there are more obvious ways to perform this particular search, it illustrates the technique of using the function designator (conductor / instrument / voice) as sole search term in the name field. (Hindemith goes into the title field on the same basis as in the preceding example.) This technique can be useful, for example, in finding recording of Mozart which include basset clarinets. In the example, the result set contains works by Hindemith containing separately named tuba players.

4. Limitation by function for names that can occur in different contexts

Name: **birtwistle (composer or comp)**

or

Name: **birtwistle (conductor or cond)**

or

Name: **birtwistle (speaker or spkr)**

Simply a way to differentiate multi-functional performers.

5. A combination search using a combination of techniques

Name: **not (harpsichord or hpsi or piano or pf or composer or comp)**

Title: **wohltemper\$ {299}**

The search here is for recordings of any parts of Bach's *Wohltemperierte Klavier* played on anything other than a harpsichord or piano. The terms are entered in the name field so as to search the function designator subfield. The terms within the parentheses are all OR'd together: harpsichord, piano, and their abbreviations, together with composer and its abbreviation added to prevent the search from picking up any Work level records. The entire set is parenthesised and then negated by the initial Boolean NOT operator.

In the title field the stem *wohltemper* is truncated by means of the \$ symbol both to save typing and to ensure that records are picked up using either spelling: *Wohltemperirte* or *Wohltemperierte* – a historical legacy in the catalogue which has since rationalised to the latter form. The only new addition here is that of {299} which must be given in curly braces. This forces (in this instance) the title search to be restricted to field {299} – the link field in both Work and Recording records. This ensures (since Work records have already been excluded in the first line) that no Product records are included. [The final search string was, needless to say, the result of an iterative process.]

For reference

Some useful field numbers for search restriction are:

- {032}label name and number (Product level only)
- {499}product title = album title (Product level only)
- {702}performer (Recording level and in some cases Product level)
- {299}link title (Recording and Work levels)
- {700}author/composer (Work level only)
- {240}work title (Work level only)

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Urtexts, URLs and a trip to the Russian optician: In-house staff library staff training at the RNCM

Geoffrey Thomason

The background

As I write a new academic year has just begun, bringing a fresh intake of new students. Some are undergraduates straight from school, others post-graduates coming to us from a variety of universities and colleges, with an increasing number from overseas. They will include those who are primarily performers and others who are pursuing postgraduate research, and each will have their own experience – or lack of it – as a library user. It's a time of year when user education looms large. Induction tours have to be organised, IT training needs to be undertaken and discussions are underway with teaching staff about the detailed sessions in which we offer guidance and training in music bibliography and research techniques.

The situation will be familiar to many who work in an academic environment. No-one doubts that it's a hectic period, a kick-start to the system after the comparative lull of the summer vacation, but it can also be deeply satisfying to be able to introduce a whole new generation to the wealth of information which your library can offer and to sell yourself and your colleagues as experts in their field. Yet it's all too easy, is it not, to devote a great deal of energy in assessing and addressing the information needs of your users and to overlook those of the staff who are called upon to act as, if not direct information providers, then at least the medium through which techniques of information gathering are transmitted.

For the specialist music librarian, most of our library schools can offer little or no help here. Indeed, feedback from colleagues who are currently studying for library qualifications suggests that even core skills like cataloguing and bibliography are being marginalised in favour of encouraging the new generation of library professionals to regard IT skills as synonymous with library skills. So it was heartening, a few days before giving a talk to the Academic Music Librarians meeting in May 2000 which became the basis of this article, to come across a feature in *The Independent* which struck a sympathetic chord. It was an extract from the inaugural lecture by Mirjam Foot as Professor of Library and Archive Studies at University College London. The title of the post alone has a reassuringly old-fashioned air to it – no truck with Information Studies or (worse still) Information Management – and the tone of the article issues a warning that in developing new skills we don't forget the old ones.

Book-centred librarianship is seen as outmoded, and special-collections librarians are regarded as an insignificant element in the structure of information retrieval. There seems to be a shift towards librarians as managers . . . convinced that the cultural heritage transmitted in books can survive independently of the physical object.¹

She goes on to quote Fredson Bowers, who

blamed library schools, who “do not know enough to teach analytical bibliography”² and

continued the argument for training librarians as scholars rather than as technicians, referring – with some sadness – to “the great days of English librarianship when the librarians were often better scholars than many of the persons they served.”³

Setting up the training sessions

It was thoughts similar to the above – never that from my mind at the best of times – which led me at the start of the academic year 2000–2001 to suggest, and get the go ahead for, the setting up of a series of in-house training sessions specifically aimed at the library staff themselves. The first requisite was to identify areas in which training was most needed, drawing on the direct experiences and expressed needs of those to whom it would be addressed. We drew up a list which included the following:-

Cataloguing

Although not all staff have responsibility for cataloguing, it's important that all staff have some knowledge of what it involves. I proposed a series of short sessions in which individuals are shown what a MARC record looks like and how it is put together, and how what goes into a record relates to the searches which users carry out and the results they see.

Research techniques/Bibliographical skills

These are core skills for professional staff in an academic environment and highly desirable for non-professional staff. This is an area where we can all learn from each other's expertise. I proposed a customised version, probably over several short sessions, of IAML(UK)'s *Advanced reference tools* course (one of which we had given in 1999), in which the information was divided into electronic and print-based sources. Areas to be covered would include:-

¹ Foot, Mirjam. Librarians still need to do things by the book *in The Independent*, 14 May 2000: Review section, p.4

² Ibid.

³ Ibid.

- Web-based sources
- Other non-print sources (CD-ROM, AV etc.)
- Journals
- Standard finding tools (the R group etc.)
- Subject bibliographies
- Thematic catalogues
- Dictionaries and encyclopedias
- Other grey literature (dissertations etc.)
- Printed music sources (Complete editions, monuments, facsimiles, etc.)
- Archival sources

Teaching/demonstrating skills

Interpersonal skills

Musical skills

It goes without saying that these are core skills in a music library, although even here they can differ widely (which, to be honest, can be a cause for concern at national level). Specific areas where in-house training might be beneficial we identified as:-

- Editions
- Terminology

In the end *Teaching/demonstrating* and *Interpersonal skills* emerged as areas in which we felt that, if we were to tackle them, we would prefer to rely on guidance from outside. In Manchester we are fortunate that the Consortium of Academic Libraries in Manchester (CALIM) does run courses for library staff which deal with issues such as these, often with a more focussed remit, such as teaching library skills to users with disabilities. The remaining heading, however, stayed. The next stage was to put the proposals into some workable shape.

We agreed that the bulk of the training should be carried out by the three most senior staff: myself, Anna Smart and Rosemary Williamson, who at that stage was Librarian. As a general rule Anna took responsibility for anything involving online material, Rosemary and I for everything else. At that stage we could not, of course, foresee that Rosemary would leave us for Trinity College of Music early in the new year, so that in practice several of the

sessions which she had agreed to arrange fell to me. This did not, however, rule out the involvement of other staff where it was felt that their expertise would be beneficial, for example in the area of AV material. The session on this was given by two library assistants, Maureen Taylor and Nigel Evans.

We were fortunate in that the first half hour of each Thursday morning was already set aside for staff meetings and one-off training sessions, so the majority of the proposed sessions were able to be slotted into them without any disruption of existing work-patterns. The remainder where generally those where it was felt either that a one-to-one approach was most suitable or where it was practicable for hour-long sessions to be time-tabled to take place outside the library. Working on an average of two sessions a month, we found we had sufficient to cover a period from November 2000 to the end of the academic year, excluding vacation periods. For the majority of sessions the training was accompanied by backup notes and in some cases exercises.

The training in practice

The full time-table was as follows. The "trainer" for each session is indicated by his or her initials.

November 2000

RILM and Music Index (RW – 1 hour). This was intended primarily as a refresher course for library assistants, who are frequently called upon to help students find their way round them.

December 2000

New Grove online (AS – 1 hour). This was timed to coincide with the launch of online version of the *New Grove*. One spin-off from the sessions, which all staff attended, was that we were alerted at an early stage to some of the more obvious problems that searching it threw up.

January 2001

Acquisitions (RW – 1 hour). This took the form of familiarising those staff who did not access it on a regular basis with the Acquisitions module in GEAC Advance. These sessions were split between January and February.

(German) Terminology (GT – half hour). The half hour session was really only part of a larger project. Some time before staff filled in a questionnaire asking them to identify areas where they felt their own knowledge of musical or musicological terminology was weakest. The feeling that this lay in dealing with German-language bibliographical tools was virtually unanimous. Consequently what emerged by request was a session largely devoted to an "idiot's guide" to musicological German, looking at the language of e.g. major thematic catalogues. The aim was to enable each person to make sense of an entry in a thematic catalogue once common terms and their construction had been explained. Staff were also refamiliarised with some of the

better terminological dictionaries in the library. Armed with these, standard foreign language dictionaries, and a comprehensive crib-sheet of German musicological terms, each was then set an exercise based on entries in Köchel, Schmieder, Deutsch and Kinsky in which they were asked to answer specific questions about a work from the information given.

February 2001

CD-ROM provision (AS – 1 hour). Surprisingly, CD-ROM came late to the RNCM library; this session was therefore intended as an introduction for all staff to something which was as yet a comparatively new information source.

Compiling a bibliography (GT – half hour). This was based on bibliography seminars which were already offered to postgraduate students. It covered printed sources of bibliographical information, guides to research and the layout of bibliographical citations for different sources of information.

March 2001

MARC cataloguing (GT – 1 hour). Staff who normally see only the circulation side of GEAC Advance were introduced the cataloguing module in one-to-one sessions. The structure of UK MARC and how it related to our own catalogue was explained. Staff were also introduced to the concept of authority control and shown how it could be used in constructing a catalogue record.

Web-based sources (AS – 1 hour). These sessions were primarily to update staff on recent additions to the growing number of links from the library website and to single out those which were of particular use as aids to research.

Russian transliteration (GT – half hour). This was not part of the original scheme but was requested by the staff who had found the session on German terminology very helpful. The decision to base it on Russian transliteration was partly a question of the time involved, and partly due to the realisation that achieving GCSE Russian three years previously hardly made me an expert. The Cyrillic alphabet was explained in three stages: letters which were the same as their Roman equivalents, those which looked the same but were not, and those which were specific to Cyrillic. Staff were given short exercises in transliterating the names of common musical terms or instruments and shown how the meanings of these "adopted" words became obvious once the word was deciphered. They were also encouraged to transliterate their own names and those of well known Russian composers. The overall aim was to enable them to look at, for example, the spine of a volume in the Shostakovich Complete Edition or the title page of a score in Russian and make sense of it. To keep the Cyrillic alphabet fresh in their minds, several laminated charts with Cyrillic and Roman equivalents were posted in the library work-room for a month or so afterwards, giving it the air of a Russian optician's consulting room.

Sources of information for recordings (MT & NE – half hour). Those of us who do not normally deal with AV material were glad of this session and the

associated sessions which the AV staff run in training the rest of in using the growing diversity of AV hardware.

May 2001

Editions (GT – 1 hour). All staff attended these seminars, which had the twofold aim of providing a historical overview of editorial approaches and training staff to know how to help students distinguish between good and bad editions. The concepts of scholarly edition, performing edition, facsimile and Urtext were explained and staff were given an insight into the changing attitudes of editors towards the musical text, taking as a case study five different editions of the Byrd five-part mass from the early to late 20th centuries. The sessions ended with an exercise in which those attending were asked to evaluate several widely differing imprints of the second book of the *Well-tempered Clavier* from the 19th and 20th centuries.

June 2001

Collected editions and associated bibliographies (GT – 2 half hour sessions). This defined the concept of the *Gesamtausgabe* with reference to those available in the library. A historical overview of the most important 19th century collected editions was presented and comparisons made between the scholarly approaches of their compilers and their latter day counterparts responsible for editing revised editions of the same composers' works. The differing aims of collected editions and monuments was explained. The second session also looked at the main printed bibliographical works and indices through which information about collected editions and monuments could be accessed.

Documentation

Most sessions were supplemented with printed notes giving the gist of what had been said. Where relevant these contained bibliographical references to useful sources of information. As explained above, some sessions involved follow-up exercises. An example (the notes to the German terminology sessions) are given as an appendix to this article.

Feedback

The training proved popular, not least because it addressed in part specific requests for help in certain areas which had come from the staff themselves. A number of staff in other academic music libraries have also asked for copies of the notes. Some of the points which came out of it are:-

- It has helped counter staff deal with more queries themselves instead of referring to others
- Requests for training in other topics have been suggested and it is hoped to run similar sessions in the current academic year

- Research skills will become more important as the college's research programme expands and the role of the library will become more important as a research resource
- The sessions have led to a greater awareness of how roles and responsibilities within the library interact

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Appendix - Notes to the German terminology session

TERMINOLOGY

All material is Reference unless otherwise stated

General reference works – all at ML 108

Ammer, Christine. *Musician's handbook of foreign terms*. New York: Schirmer, 1971

Grigg, Carolyn Daub. *Music translation dictionary*. London: Greenwood Press, 1978

Hiles, John. *A complete and comprehensive dictionary of 12,500 Italian, French, German, English and other musical terms, phrases and abbreviations*. London: Pitman Hart, [s.d.]

Leach, Robert. *Music thesaurus: a dictionary of musical language*. London: Artmusic, 1982

Pericic, Vlastimir. *Multilingual dictionary of musical terms*. Belgrade: Serbian Academy of Sciences and Arts: Institute of Musicology, 1985

Terminorum musicae index septem linguis redactus. Kassel: Bärenreiter, 1978 (Terms in German, English, French, Italian, Spanish, Hungarian and Russian)

Wörterbuch Musik: Dictionary of terms in music: English-German/German-English. Ed. Horst Leuchtman. 2nd ed. Munich: Verlag Dokumentation, 1977

Also useful are the entries in standard reference works like the *New Grove*

One to avoid!

Thomsett, Michael C. *Musical terms, symbols and theory: an illustrated dictionary*. London: St. James Press, 1989

More specialised material

Del Mar, Norman. *Anatomy of the orchestra*. London: Faber and Faber, 1981. ML 4070 DEL

Del Mar, Norman. *A companion to the orchestra*. London: Faber and Faber, 1977. ML 102 DEL (Copies in Lending and Reference)

Reid, Cornelius L. *A dictionary of vocal terminology: an analysis*. New York: Joseph Patelson Music House, 1983. ML 102 REI

Wright, Denis. *Scoring for brass band*. Colne, Joshua Duckworth Ltd., 1935. ML 4070 WRI (Lending)

Useful language books

Barber, Josephine. *German for musicians*. London: Faber Music, 1985. PD 1111 BAR (Copies in Lending and Reference)

Walker, G.P.M. *Russian for librarians*. London: Clive Bingley, 1973. PG 1111 WAL (Copies in Lending, Reference and Geoff's room)

German terminology

Outside monographs and articles, most commonly encountered in bibliographical works, e.g. thematic catalogues. Useful to have some grasp of it as e.g. Köchel, Deutsch, Schmieder et al. can often prove the handiest source for basic factual information about a piece.

Some basic tips

German contains a fair number of words which are identical in English, although the pronunciation may differ,

Hand

Instrument

Tenor

Bass (Baß)

Oboe

Horn

England

Ring

Autograph (particularly used to indicate a composer's original manuscript)

and many which look slightly different but which are pronounced roughly similarly to their English equivalents.

Buch – book

Mann – man

Haus – house

Maus – mouse

Bier – beer

Musik – music

Bibliographie – bibliography

Copie – copy

Anthologie – anthology

Faksimile – facsimile

Note that German nouns always start with a capital letter, regardless of where they come in a sentence. This can be useful in picking your way through a long sentence. Adjectives, except those of place, never start with capitals.

There are also words which are pronounced slightly differently but the meaning of which should be obvious from the "look" of them. A lot of names of instruments come into this category.

Klarinette – clarinet

Violine – violin

Trompete – trumpet

Flöte – flute

Sopran – soprano

Alt – alto

Oper – opera

Werk – work

Orgel – organ

Kammer – chamber (room)

German is a very literal language, so many longer words are formed from compounds of shorter ones, e.g.

Handbuch

Altflöte

Tenorhorn (not our brass band tenor horn, which the Germans call

Althorn, but our baritone horn)

Orgelmusik

Baßinstrument

Kammeroper

Kammermusikbibliographie

Orgelmusikanthologie

This observation can help you make sense of terms like

Handschrift – manuscript (i.e. handwriting: the -schrift part is related to scribe)

handschriftliche Partitur – manuscript score

Copie der Hornstimme – copy of the horn part (Stimme – voice or part)

Handbuch der Musikwissenschaft – Handbook of musicology (wissen – to know: Wissenschaft – knowledge, science)

This literalism is found in common terms like

Ausgabe – edition (aus – out: Gabe – gift – i.e. something given out)

Herausgeber – editor (literally "one who gives out")

Schallplatt – vinyl disc (literally "shellac plate")

Tonband – recording tape (Ton – tone, sound: Band – band, but on its own often means a volume of a larger work like a dictionary or complete edition)

Verlag/Verleger – publishing house/publisher (literally "something laid down"/"one who lays down": liegen – to lie or lay)

Hochzeit – wedding (literally "high time" as in *Figaros Hochzeit*: Hochzeitsmarsch – wedding march)

Nachtmusik – Nocturne (literally "night music")

Prefixes and suffixes

How a word begins or ends is sometimes a clue to its meaning.

Words ending in -ung or -heit are always abstract nouns. These suffixes are like the English -ment, -ness or -ty/-ity, or the gerund ending -ing.

Bearbeitung – arrangement (Arbeit – work)

Besetzung – scoring

Schönheit – beauty (schön – beautiful)

Gelegenheit – opportunity

Abstract nouns with these endings are always feminine.

Words ending in -chen or -lein are always diminutive. The -chen suffix is like the English -kin as in lambkin, bodkin etc.

Stückchen – little piece, hence Klavierstückchen – little piece for piano (Klavier – piano, keyboard, Stück – piece)

Büchlein – booklet, small book, hence Bach's *Klavierbüchlein für Wilhelm Friedemann Bach*

Mädchen – girl (a contraction of Mägdchen – little maid)

Kätzchen – kitten (Katz – cat)

Nouns with these endings are always neuter (even girls!)

The prefix aus- (out) often has the sense of dissemination:-

Ausgabe – edition (*vide super*)

Ausführung – performance, as a concept as in performance practice (literally “leading out” – führen – to lead, hence Führer – leader. NB. Aufführung also means performance but in the sense of a single event)

Aussetzung – realisation of a musical text, as in Continuoaussetzung – literally “setting out of the continuo”)

The prefix ent- has the sense of taking away:-

Entführung – abduction, as in Die Entführung aus dem Serail

Entwurf – sketch or draft (literally “something thrown way”: werfen – to throw)

entstehen – to originate (literally “to stand from”: stehen – to stand, hence Entstehungszeit – the period during which a work was written/composed)

The prefix ver- usually indicates the derivation of a verb from an adjective:-

veröffentlichen – to publish, make public (öffnen – open: öffentlich – public (adj.))

verzeichnen – to record, catalogue (zeichnen – to indicate, hence Verzeichnis – catalogue)

vertönen – set (words) to music

verteilen – to divide into parts (Teil – part)

verdeutschen – to Germanify

verkleinern – to diminish, make smaller (klein – small: kleiner – smaller)

verbessern – to improve (besser – better)

REVIEWS

Edited by Antonio Rizzo

Joseph Haydn Werke. Reihe 26, Bd 1. *Arien und Szenen mit Orchester, 1. Folge*. Ed. by Robert von Zahn. Munich: Henle, 2000. xx, 216p. No ISBN/ISMN. 194 DM [ca. £65]

This new volume presents a generally little-known part of Haydn's output, consisting as it does of 16 arias and cavatinas composed by him between ca. 1779 and 1790 for insertion into the operas of other composers. In 11 of these “insertion arias” Haydn made a new setting of the original operatic text and substituted his work for that of the original composer, while in four further instances he wrote a new aria to a text that was not part of the original libretto. Most were intended for comic operas, by Pasquale Anfossi, Domenico Cimarosa and others, and only three were written for *opere serie*, including one for Tommaso Traetta's *Ifigenia in Tauride*. Research into the arias, and into Haydn's operas in general, began in earnest during the 1950s with the work of Dénes Bartha and László Somfai at the Esterházy Archives in Budapest, and resulted in their *Haydn als Opernkapellmeister: die Haydn-Dokumente der Esterh.-zy-Opernsammlung*, published in 1960 and still a strong influence in the field, not least on Zahn's new edition. Shortly after the appearance of Bartha and Somfai's study H. C. Robbins Landon published vocal scores of 14 of the 16 arias now presented, but in most cases the current volume transmits them in full score for the first time.

11 of the arias were written for soprano, at least five of them for Haydn's mistress Luigia Polzelli, whose beauty was generally reckoned to exceed by far her vocal talent and whose continued presence in Prince Nikolaus Esterházy's musical establishment owed much to her amorous relations with the composer (these in spite of the fact that her husband was a violinist in the prince's band). Many of her arias replaced items whose orchestration was thin (e.g. strings and continuo) and which required a degree of coloratura, which suggests that her voice was neither strong nor mobile. Her ability to remain on pitch may also be called into question, given that the vocal parts in her new arias were often doubled by the first violin: and to cap it all she seems to have been able to cope with only a limited tessitura.

Moving away (as we surely must) from reflection on human frailties towards consideration of the more objectively musicological side of the edition, it soon becomes obvious that a good deal of detective work has been required to put authoritative texts together. Of the surviving autographs only one remains in its original operatic score from Esterháza, most of the other arias having probably been removed from their bindings by Haydn around 1790, perhaps – suggests Zahn – because he wanted to have them

performed separately in London during one of his trips there. Consequently, working out exactly where the insertion arias were originally inserted, especially in cases where a new text was set, has not been without its problems. In some cases Haydn did not remove all the orchestral parts of the arias from the Eszterháza part-books, so for example a surviving, bound violin part may still have the part for the new aria sewn in at the correct place, although other instrumental parts may lack it. The use at Eszterháza of "running numbers" to designate each separate item within an opera can also give clues, and evidence occasionally survives of sheets having been torn out of a score or part, which can likewise suggest their original location within a work. Such painstaking research work reflects well on the dedication of the Joseph-Haydn Institut and its editors, while the clarity of print, and the care taken over presentation, is a credit to the publisher. The reward for each of them is in the quality of the music in the volume, which includes some real gems, from the gentle *Quando la rosa* (inserted in Anfossi's *La Metilda ritrovata*) and *Sono Alcina* (for Giuseppe Gazzaniga's *L'isola di Alcina*) to the diatribe against marriage in *Dice benissimo* (for Antonio Salieri's *Scuola de'gelosi*). The irony that these Haydn arias may now become better known than the operas into which they were inserted will not be lost on apologists for those operas' composers, but it is useful to have a good edition of them nonetheless. One hopes that Henle will now publish the orchestral parts separately, so that these small masterpieces can be given in concert and thus become more widely disseminated. Publication in this form may also be a more attractive purchase option for those music libraries that do not customarily collect research material.

John Wagstaff

Timothy Cheek, *Singing in Czech: a Guide to Czech Lyric Diction and Vocal Repertoire* Lanham, Maryland: The Scarecrow Press Inc, 2001. xviii, 367p. No ISBN/ISMN £52.25

A generation ago this would have been an unlikely book to be published. The only singing in Czech that took place happened in Czechoslovakia, where they had no need for a book in English telling them how to do so. But the tide has turned. Janáček has become popular repertory in opera houses and more than half of the opera houses in the anglophone world will sing Janáček (or Smetana or Dvořák) in Czech. In addition to Italian, French, German and the occasional Russian, professional singers suddenly find that they need to get to grips with this pleasant but odd Slavonic language.

They could not have a better guide than Tim Cheek. This is a splendid book that is not only timely but one that will satisfy singers on a variety of levels. It is good that it is written by an English-speaker, and one who has worked as a répétiteur in the Czech Republic as well as having experience of coaching singers in Czech in his native America. It is good, too, that Mr Cheek has had a good number of Czech speakers (including his wife) and singers that he has been able to consult, coupled with a determination to provide first-rate phonetic information on the subject. This is a book

informed by huge practical experience but equally underpinned by impressive technical knowledge. One by one, every vowel, every consonant and every diphthong in Czech is considered, with detailed comments on how to make it (including helpful exercises and tips for some of the trickier sounds) and on how it differs from similar sounds in other language. All this is supported by an accompanying CD where the exercises are first spoken and then sung a soprano and a bass from the Prague National Theatre.

The book goes much further than this, however. This basic exposition of the sounds of Czech – some 70 pages – is followed by comments on four special topics: the pronunciation of doubled consonants, assimilation (i.e. the way one consonant will affect its neighbour), stress and length in Czech, and a consideration of both the Moravian dialect and the Slovak language. Of these, two topics in particular are ones where guidance in English is not easily found, so what Cheek has to say is invaluable.

Unlike English, Czech words seldom have a double consonant (words such as "činnost" or "měkký" are unusual) but double consonants often occur between two words, as in "bez zla". The choices facing the Czech singer are: (1) to sing them as if they were one; (2) to sing each one distinctly; or (3) to sing "the two consonants as one long consonant, as if they were an Italian double consonant". With admirable clarity Cheek picks his way through the varying views on this problem in recent Czech phonetic literature and comes up with clear practical recommendations based on wide experience and demonstrates it in some 20 music examples from *The bartered bride*.

One of the chief difficulties facing a speaker tackling Czech is the frequent dislocation between stress and vowel length. All Czech words apart from those following a one-syllable preposition are stressed on the first syllable. But vowels can be long or short (longs are indicated by acute accents) and have nothing to do with stress. Thus the names Smetana, Dvořák and Janáček are all stressed on the first syllable, but the "á" on the second syllable in "Dvořák" or "Janáček" is long and comes across as a sort of syncopation - a second-beat minim after a first-beat crotchet. This is not only difficult for the foreigner to get right but can be particularly troublesome if the composer has not matched long notes to long vowels or (as in the case of Smetana's earlier operas, including *The bartered bride*) has actually mistressed the words, beginning a Czech word on an upbeat, for instance. Any singer armed with Cheek will acquire an insight into the problem and will be aware of the various ruses and compromises needed to overcome it.

In the second part of the book Cheek surveys Czech song repertory and provides comments and suggestions right through to the "late twentieth century. This may or may not be useful. I suspect that many singers wishing to consult the book would do so primarily because they find themselves having to study an operatic role in Czech rather than expanding their song repertory in a new language. However what follows provides an excellent first step for beginners, with a number of well known arias and songs written out first in Czech, then in the international phonetic alphabet (Cheek has already used this extensively in the earlier parts of the book so it should be familiar by now), followed (each line) by word-by-word translations and then

a literal translation in the right word order. The Janáček selection here is excellent: examples from a couple of folksong arrangements, all of The diary of one who disappeared and then four scenes from three operas (*Jenufa*, *The Makropulos case* and *The cunning little vixen*). It's a shame, however, that the CD examples could not have extended to spoken versions of these texts.

The usefulness of this book continues with several appendices. There are contact addresses (including phone numbers and email addresses) for publishers of Czech music, and other organisations concerned with Czech music; short notes on 19 Czech librettists and finally, in good pedagogical mode, a checklist of "common Anglicisms in Czech lyrical pronunciation" to guard against. It has a decent index, not only of names, but of topics.

John Tyrell

The Cheque Books of the Chapel Royal: with additional material from the manuscripts of William Lovegrove and Marmaduke Alford, transcribed and edited by Andrew Ashbee and John Harley, 2 vols., xxv, 388p. and 328p. Aldershot: Ashgate, 2000 ISBN 1 84014 664 8 £69.50

An edition of the "Old" Cheque Book of the Chapel Royal (which covers the period from the accession of Elizabeth I to 1744) has been available since 1872, when Edward Rimbault published his transcription. Although this was undoubtedly a considerable achievement in its day (it appeared under the auspices of the Camden Society), it contained errors and inadequacies long recognized by scholars. These are made good in this new two-volume publication, which also provides for the first time a scholarly edition of the "New" Cheque Book (covering the period from 1721 until the late-nineteenth century, with a handful of later entries).

Volume 1 consists of full transcriptions of these repositories of information concerning the Chapel's development and administration. Both Cheque Books chiefly record appointments of clergy, musicians and other personnel, as well as details of wages and purchases. (There are also some amusing accounts of individual reprimands for poor behaviour.) Andrew Ashbee and John Harley, both renowned for their research on the English court and its musicians – Ashbee for the *Records of English Court Music*, and Harley for biographies of William Byrd and Orlando Gibbons – improve upon Rimbault's transcription in a number of ways. Their approach is to follow as faithfully as possible the layout of the manuscripts, which, given that later entries often intermingle with earlier ones (some of which are retrospective), is not quite so straightforward as it might seem. Rimbault had made the logical, but misleading, decision to loose entries from their original surroundings and group them according to their subject matter: thus his transcription opens with *Appointments and obituary notices*, which in fact begin on f.5r of the manuscript; the first leaf of the manuscript itself corresponds to Rimbault's p.146. Ashbee and Harley also keep faith with the original by transcribing abbreviated forms exactly as written, whereas Rimbault tended to write the words out in full, and even dividing lines

drawn across the page and the alignment of paragraphs is carefully reproduced. It is a testament to the editors and to Ashgate's production that reading through one feels one could almost be holding a printed version of the original manuscripts.

While much of the material in both Cheque Books is concerned with documenting the appointments and deaths of organists, clergy and other officers – mundane perhaps, but of considerable value nonetheless – there are many records of significant events that took place in the Chapel which will be of interest to scholars. On f.32v of the Old Cheque Book, for instance, there is an intricate account of the christening of Mary, daughter of James I, and the New Cheque Book details the order of the anthems used at the coronation of George II (p.103). On nearly every page the editors provide helpful footnotes informing the reader on matters such as in whose hand an entry is written, and a wealth of other useful information.

Volume 2 consists of the manuscript of William Lovegrove, Serjeant of the Vestry from 1752 to 1777, and a note-book kept by Marmaduke Alford, Yeoman of the Vestry from 1675 until March 1715, when he was appointed Serjeant, only to die two months later. Lovegrove's large volume was never part of the official documents of the Chapel Royal, but was compiled for his own personal use. His purpose seems to have been to ensure that no part of what was due to him as Serjeant and Clerk of the Cheque was lost; later Serjeants also made their own additions in accordance with his wishes that the book be handed down to posterity. Some of the entries are simply carbon copies of those in the Cheque Books, but in some there are variants which allow useful comparison to be made, and there is much more besides that assists one in building up a picture of the concerns and responsibilities of those involved in the day to day life of the Chapel. Alford's memoranda also augment the official records with notes on Chapel etiquette and other interesting details not found elsewhere.

Considering the task of the undertaking in these two volumes there are remarkably few mistakes: on p.xxii of Volume 1 the date of Alford's appointment as Serjeant is erroneously given as March 1615, instead of 1715; and in Lovegrove's manuscript (Volume 2), two identical entries appear on p.47. This may of course be the case in the manuscript too, but if so, it is strange that there is no footnote to that effect. Such things, however, are trivial when set against this monumental achievement as a whole, which can but be admired for its clarity, sound editorial procedure and excellent indexing. This fine publication will grace the library of any musician or historian with an interest in the royal household.

Julian Grimshaw

Ian Ledsham *The comprehensive guide to music librarianship: a self-study guide for music librarians*. Aberystwyth: University of Wales, 2000. £180. Vol. I *An introduction to music librarianship*. [xiii, 158 p. ca.] ISBN 1 898831 54 8. Vol. II *Advanced music librarianship*. [xi, 186 p. ca.] ISBN 1 898831 55 6. With accompanying CD-ROM and Readings pack.

The background to this considerable achievement is two 10-credit modules developed for the BSc Information and Library Studies distance learning programme of the University of Wales, with additional funding from the Higher Education Funding Council for Wales, the Britten Pears Foundation and the Music Libraries Trust, all of whose support is acknowledged on the title page. The resultant learning material has been developed into something intended to be usable in a much wider context. As well as a resource for individual students to refer to or follow as a course of study, it is also designed for library use as a reference source to browse, or in support of staff training.

The training package comprises two A4 spiral bound volumes with a CD-ROM and Readings pack, and comes in a sturdy document box. The Readings pack is the most straightforward to describe, being a compilation of 11 journal articles and book extracts covering a variety of topics from conservation, through music's sociological influence, to indexing and inter-library lending. My first question was how anyone could possibly choose just 11 representative examples – albeit by notable experts in their fields – from such an extensive literature, but they are copiously supplemented in the main guide by text references and suggestions for further reading. Following such references up does of course require extra time and effort on the part of the user, and it is no bad idea to have a few texts easily to hand, particularly as the guide develops some of its precepts from them – and expressly instructs students to read them!

The nuts and bolts of the guide lie in the two volumes, both spiral-bound and protected by Perspex covers, with some helpful enhancements afforded by the CD-ROM. Both bear the same title as the course module to which they relate, Vol. I is aimed at those who may have some responsibility for music within a broader management context, while the second volume is for those wishing to develop a career in music librarianship. Together they bring together an enormous amount of data, thought and good practice, presented in a style resembling the . . . *for dummies* guides. This is in no way meant disparagingly, but best describes the clearly spaced text interspersed with diagrams and charts, summaries, expected outcomes, and icons highlighting a useful tip or prompting various actions (self-assessment question, use of a piece of software, etc.). The occasional light-hearted remark and use of games and quizzes to lighten an otherwise serious text are similar too. Each volume is divided into five main units, covering – in the first volume – the whys and wherefores of music libraries and the nature of the product (i.e music), information retrieval, supply and demand, and management, while Vol. II probes in much greater depth into the music business and information retrieval, with a brief overview and bit of star gazing at the end. It proved difficult to discover any omissions in the range of topics dealt with. There's no index, which could present a problem when the guide is used as a reference tool, but to be fair the coverage of each unit is pretty fully elaborated on the contents page, and I found no difficulty tracking down, for instance, the importance (and problems) of nicknames in musical titles.

The CD-ROM was produced by John Nelson of Aberystwyth's Open Learning Unit, and its chief bonus, besides giving the student a welcome break from the written word, has to be the section on *Music on the Internet*. In fact this subject is primarily dealt with on the CD-ROM, quite rationally since the format allows active experimentation with basic Internet techniques, as well as clickable links to the World Wide Web (and these are also provided from the printed *Reference sources* section). The question which immediately springs to mind is currency of the information, but this is dealt with by referral to a dedicated section of Aberystwyth's web site, last updated three weeks before I accessed it. Here links ranged from academic to commercial and from bulletin boards to copyright, although there did seem to be one omission which should particularly be mentioned in this journal. A link to www.iaml-uk.org would nicely have complemented the reference in Unit 1 of the written guide, where the author strongly recommends membership of the UK Branch. Of the other sections on the CD-ROM, *Reference sources* and *Binding* benefit particularly from enhanced visual effects, and in the case of *Music formats* from audio clips too. Follow the link from *Printed formats* to *Chamber music*, and as well as a brief description of the genre, a sample catalogue entry and a recorded musical illustration, you get a photographic sequence of various instrumentalists playing from their softly gleaming part. The programme runs entirely from the CD on Windows (only), versions 3.1 – 98 and NT 3.5 & 4 (tested on Windows 95). There is a really basic *Help* section which assumes nothing from the user except a preliminary left click on the mouse to get going. On one PC used, part of the window came up off screen preventing access to the navigation buttons, but no doubt the corrective action required could if necessary be sought from John Nelson, whose contact details are given on the accompanying instruction sheet.

I am not aware of any other comprehensive open learning package for music librarianship, and a great deal of thought has gone most effectively into the content and design of this pioneer in the field. Individual students working through it would only have themselves, rather than the materials, to blame for any falling off in application. And it should be obligatory in all Library and Information Studies departments where students opt for a music library project despite the discipline not being taught. As a reference tool one of its chief virtues is the gathering together of a large quantity of data in one readily accessible source, helpful enough for knowledgeable music librarians, and perhaps even more so where lack of a specialist music library section also means lack of the tools of the trade. Despite the clarity of presentation it is probably a bit too large for enquiry desk use – you need to consult two units of Vol. I, for instance, to mug up on performance sets – but it could be a great time saver where inspiration and sheer practical know-how is required for staff training or basic music library procedures, and that is a persuasive argument these days. Congratulations to the author and all associated with the project.

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ITEMS RECEIVED

(The following list, compiled by Antonio Rizzo, is for information only; inclusion of any item in the list does not preclude or guarantee review in *Brio* at a future time.)

- Graham Buckland, *Christmas a cappella*. Kassel: Bärenreiter, 2001. 224p. ISBN/ISMN M 006 50534 0. £12
- Duttillieux, Henri, *The Shadows of Time*. Music of Our Time. Mainz: Shott, 1997. 123p. ISBN/ISMN M 001 12928 2. £28.75
- Gabrielli, Domenico, *The complete works for violoncello*, ed. Bettina Hoffmann. Kassel: Bärenreiter, 2001. x, 41p. ISBN/ISMN M 006 01495 8. £17
- Händel, Georg Friedrich, *Gloria*, ed. Andreas Köhs. Vocal Score. Kassel: Bärenreiter, 2001. 22p. ISBN/ISMN M 006 52012 1. £4.50
- Händel, Georg Friedrich, *Acis and Galatea*, ed. Michael Pacholke, Vocal Score. Kassel: Bärenreiter, 2001. viii, 167p. ISBN/ISMN M 006 50710 8. £12.50
- Henze, Hans Werner, *Der Idiot*. Music of Our Time. Mainz: Shott, 2000. 108p. ISBN/ISMN M 001 12568 0. £29.25
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- Kassler, Michael, *Samuel Wesley (1766-1837)*. A source book. Aldershot: Ashgate, 2001. xxiii, 765p. ISBN/ISMN 1 8592 8357 8. £65
- Mozart, Wolfgang Amadeus, *Lucio Silla*, ed. Eugen Epllée. Vocal Score. Kassel: Bärenreiter, 2001. xi, 463p. ISBN/ISMN M 006 50538 8. £30.50
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- Praetorius, Michael, *Syntagma musicum*, Arno Forchert. Reprint of the original edition of 1614-15 and 1619 Vol 1-3. Kassel: Bärenreiter, 2001. x, 1100p. ISBN/ISMN 3 7618 1527 1. £44
- Scott, Derek B, *The singing bourgeois*. Songs of the Victorian drawing room and parlour. 2nd ed. Aldershot: Ashgate, 2001. xvi, 271p. ISBN/ISMN 0 7546 0259 1. £42.50
- Wagner, Richard, *Tristan und Isolde*, ed. Isolde Vetter and Egon Voss. London: Ernst Eulenburg, 2001. xiii, 626p. ISBN/ISMN 3 7957 6210 3. £35
- Wood, Caroline, and Sadler, Graham *French Baroque Opera*. Aldershot: Ashgate, 2000. x, 160p. ISBN/ISMN 1 84014 241 3. £39.95

SOME RECENT ARTICLES ON MUSIC LIBRARIANSHIP

John Wagstaff

All the articles listed here are available in the IAML(UK) library. The following abbreviations have been used:

FAM = *Fontes artis musicae*

Notes = *Notes for the Members of the Music Library Association*

- Arb, Jacqueline von. Norsk Lydinstitutt: et nasjonalt arkiv og forskningscenter for klassiske lydopptak [= The Norwegian Sound Institute: a national archive and research centre for classical sound recordings] in *Stikknoten* [newsletter of IAML (Norway)] 14 no. 4 (2000), p.6–7
- Asamblea annual de AEDOM (1999): informes remitidos por las comisiones de trabajo in *AEDOM: Boletín de la Asociación Española de Documentación Musical* 6 (1999) no. 2, p.95–106
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- Bozwick, George. Henry Cowell at the New York Public Library: a whole world of music in *Notes* 57 (2000/01), p.46–58
- Bradley, Carol June and James Coover. The genesis of a music library: SUNY at Buffalo in *Notes* 57 (2000/01), p.21–45
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- Cowgill, Rachel. 'The most musical spot for its size in the kingdom': music in Georgian Halifax in *Early Music* 28 (2000), p.557–573 [includes a reconstruction of William Priestley's 19th-century music library]
- Elliker, Calvin. Early imprints in the Thomas A. Edison Collection of American sheet music: addenda to Sonneck-Upton and to Wolfe in *Notes* 57 (2000/01), p.555–573
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- Kuosa, Janne *et al.* Kurjuuttako kaikki on vaan? [= Is there anything else but misery?] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 4, p.3–16 [A discussion about the tough situation in public music libraries in Finland, with few young music librarians replacing more senior figures]
- Lahti, Marjatta *et al.* Maahanmuuttaja musiikkikirjastossa [= Ethnic minorities and immigrants in the public music library] in *Intervalli* [newsletter of IAML (Finland)] 2000 no. 4, p.21–28
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UPDATES TO BUCOMP 2

John Wagstaff

This is the third update to information in the *British Union Catalogue of Music Periodicals*, second edition [BUCOMP2] to be published in *Brio*, and contains amendments, additions and information on new titles notified since the previous update in *Brio* 37 (2000) no.2, p.50-54. Information on other changes to library holdings – additions, deletions, cancellations, etc. – or on newly-acquired titles is invited, and should be sent to BUCOMP2's editor, John Wagstaff, at the Music Faculty Library, University of Oxford, St Aldate's, Oxford OX1 1DB (e-mail john.wagstaff@music.ox.ac.uk). All amendments and additions notified since the publication of BUCOMP2 in 1998 can be found on the IAML(UK) website, at www.music.ox.ac.uk/library/bucomp2.htm

Amendments and Additions

African Music (BUCOMP2, p.4). Add **Ouf** 1 (1954/56), 1; 3 (1964/65), 3-7 (1991/92), 2.

Allgemeine deutsche Musik-Zeitung (p. 6). Add **Cu** 1 (1874)-70 (1943) [m].

Beiträge zur Gregorianik (p.30). Add **Ouf** 22-25, 1996-98.

CAML [Canadian Association of Music Libraries] Newsletter. This newsletter has changed title with effect from vol. 29 no.1 (2001), and is now **CAML Review/Revue de l'ACBM**.

College Music Symposium (p.75). Amend **Ouf** entry to read 4 (1964); 6 (1966)-14 (1974); 18 (1978), 1; 19 (1979)-23 (1983); 25 (1985)-30 (1990), 1; 32 (1992)-# [w 37 (1997)].

Goldberg: Early Music Magazine. Amend holdings as follows: **Gu** 10, 2000-#; **Huddersfield University** 1, 1997-#; **Ouf** 12, 2000-#.

International Association of Music Libraries, Archives and Documentation Centres (UK Branch): Annual Survey of Music Libraries (p.162). This title ceased publication with no.15 (1999).

Music Library Association [MLA] Newsletter (p.234). The last printed issue of this title was no.121 of 2000. Issues from no.122 of 2000 are published online only, via www.musiclibraryassoc.org.

Musica e Investigación. Add this title as follows: **Musica e Investigación: Revista del Instituto Nacional de Musicología 'Carlos Vega'**. ISSN 0329-224X. ARG-Buenos Aires: Instituto Nacional de Musicología 'Carlos Vega', 1997-. **Ouf** 1-6, 1997-2000.

Musical Times (p.264-6). Amend **Ouf** holdings as follows: 3 (1849)-7 (1857); 9 (1859)-31 (1890); 43 (1902)-48 (1907); 75 (1934)-79 (1938); 88 (1947)-#.

Die Musik [1] (p.271). Amend **Ouf** holdings to 1 (1902)-5 (1906), 4; 8 (1908/09); 16 (1924), 10.

Musique-Images-Instruments. Add this title as follows: **Musique-Images-Instruments**. ISSN 1264-7020. F-Paris: Klincksieck, 1995-. **Ouf** 1 (1995)-#.

Muziek en Wetenschap. This title ceased publication with vol.7 (1999), 3.

Repercussions (p.349). Add **Ouf** 1 (1992)-#. Add ISSN 1067-2699.

Revista Argentina de Musicología. Add this title as follows: **Revista Argentina de Musicología**. No ISSN. ARG-[?Buenos Aires]: Asociación Argentina de Musicología, 1996-. **Ouf** 1 (1996).

Revista del Instituto del Investigación Musicológica 'Carlos Vega'. Add this title as follows: **Revista del Instituto del Investigación Musicológica 'Carlos Vega'**. No ISSN. ARG-Buenos Aires: [the Institute], 1977-97. **Ouf** 15 (1997).

Revue de la Société Liégeoise de Musicologie. Add this title as follows: **Revue de la Société Liégeoise de Musicologie**. B-Liège: Société Liégeoise de Musicologie, 1995-. **Ouf** 3, 1995; 5, 6, 1996; 8-14, 1997-99.

RVW Society Journal. Add this title as follows: **RVW Society Journal**. No ISSN. GB-London: Ralph Vaughan Williams Society, 1994-. **Cu**, 19, 2000-#; **DOR** 1, 1994-#; **Lbar** 1, 1994-#; **Lbl** 1, 1994-#.

Women in Music Newsletter (p.421). The organisation *Women in Music* that publishes this newsletter has recently lost a large proportion of its funding, and it seems likely that the title will cease shortly.

New titles

If any UK libraries have, or plan, a subscription to any of the following titles, would they please contact BUCOMP2's editor (address above).

Country Music Annual. US-Lexington, KY: University Press of Kentucky, 2000-. No ISSN (volumes have individual ISBNs). Further information in *Notes* 57 (2001), p.698.

Journal of Chinese Music. [s.l. ?US]: Music in China Inc., ?1998-. ISSN 1092-1710. Subscription information from Editor@musicinchina.org. The journal consists of English translations of articles from Chinese-language music journals.

Medioevo Musicale: Bollettino Bibliografico della Musica Medievale. ISSN 1127-0942. I-Florence: Fondazione Ezio Franceschini, 1998-. Further information in *Notes* 57 (2001), p.698.

Newsletter of the Research Centre for Japanese Traditional Music. ISSN 1346-4590. J-Kyoto: Kyoto City University of Arts, 2001-. Text mainly in Japanese.

Schwann Inside Jazz & Classical. No ISSN (volumes have individual ISBNs). US-Woodland, CA: Schwann, 2000-. Further information in *Notes* 57 (2001), p.699.

Three Oranges Journal. No ISSN. GB-London: Prokofiev Archive, Goldsmiths College, University of London, 2001-. One holding location known so far: **Cu 1** (2001)-#.

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IAML(UK) Sets Survey: Sets of music and drama on loan during September/October 1997.

1997. one free copy to members, others: £5.00

Library and Information Plan for Music: written statement.

1993. ISBN 0-9520703-1-6. £10.00

Working in a music library (careers information leaflet)

1998. Free

Brio: journal of IAML(UK). ISSN 0007-0173.

2 issues per year (May & November).
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