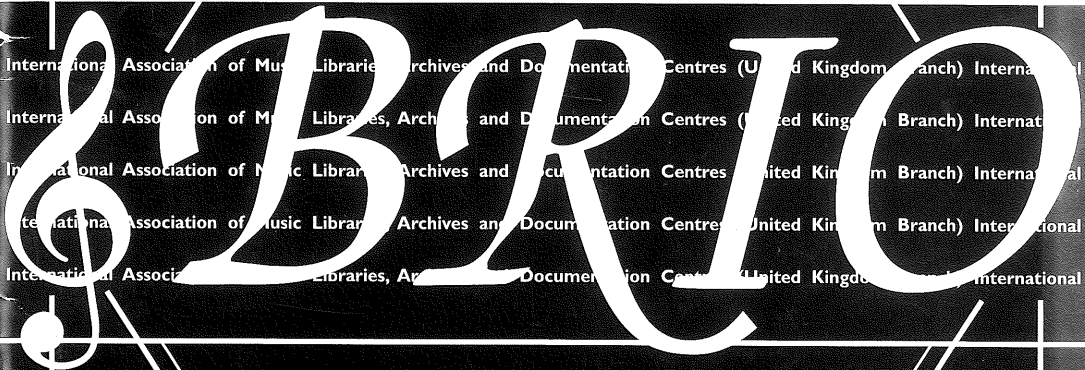


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Editor:

Geoffrey Thomason

Brio Editor

The Library

Royal Northern College of Music

124 Oxford Road

Manchester

M13 9RD

Tel: 0161 907 5245

Fax: 0161 273 7611

e-mail: Geoff.Thomason@rncm.ac.uk

Reviews Editor:

Antonio Rizzo

46 Brae Court

Kingston Hill

Kingston upon Thames

KT2 7QH

Tel: 020 8549 0076

e-mail: antonio_rizzo@hotmail.com

Advertising Editor:

Mrs. Alex Garden

29 Church Road

Rufford, nr. Ormskirk

Lancs L40 1TA

Tel/fax: 01704 821303

e-mail: alexgarden@fregard.demon.co.uk

BRIO

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EDITOR: Geoff Thomason

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EDITORIAL

More by accident than design, this issue of *Brio* pays tribute to two individuals whose contribution to the cause of music bibliography we can only marvel at with the humility of lesser mortals. I can't say I ever met Imogen Fellingner, although I did see her last year at Périgueux, but her scholarship is something for which I have long held a great respect. It is fitting that John Wagstaff, who probably knew her better than many UK IAML members, should have kindly agreed to my request that he pay what he calls an "affectionate tribute" to her in these pages. I know it is only one of many which have been offered since her recent death and I am as sure that John's words will speak for all of us as I am grateful for them.

Alec Hyatt King I did once speak to, at an RMA conference some years ago. His son Edmund has contributed a bibliography of Alec's writings which, although described as selective, is a substantial testament to the many and varied areas of musical life in which his learning was communicated. I was just a little touched to see that he published on a number of occasions in *Brio* and that some of his last articles appeared in these pages.

To these and their fellow contributors, many thanks, as ever. This has turned into something of a bumper issue, with what I hope is a good mix of the bibliographical and the musicological. Some names will be new to these pages. Rhidian Griffiths' introduction to Welsh music publishing continues the bibliographical thread, while David Skinner's discovery of some pages of Elizabethan keyboard music hidden in old binding reminds us of the continuing importance of the book as artefact. From the world of the conservatoire we have contributions from Claire Marsh at Leeds College of Music, David Burnand at what we up in t' North call the Royal Southern College of Music, and Rosemary Williamson, whose description of the new Jerwood Library at Trinity College of Music is positively envy-provoking. Thanks as well to Melanie Baker – by now on her way to becoming a near –Turbetine seasoned *Brio*-pro – for offering her report on a subject which is close to my own heart.

Enough from me, because this is their *Brio*, not mine. It's their words you have come to read – and so, my friends, I cease.

Geoff Thomason

IMOGEN FELLINGER (1928–2001): AN AFFECTIONATE TRIBUTE

John Wagstaff

It is sad that in 2001, the year in which IAML celebrated its 50th anniversary, the deaths occurred of so many of the “great and good” of the Association. François Lesure, who died that summer, was well-known to many in the world of music libraries and outside it; André Jurrès and Simone Wallon slightly less so perhaps, though each made an important contribution to IAML over many years. But few – maybe none – who have attended IAML’s annual conferences, or have had anything to do with music periodicals, will have failed to come across Imogen Fellinger and her work. She really was something of an institution: few in IAML will have been able to resist the temptation to try out their own impersonation of her heavy German accent (even if in most cases the results sounded more like Peter Ustinov), and I have more than once wondered whether in fact she was her own best mimic, revelling in the pleasure she gave others in their attempts to sound like her, and probably ready to burst into laughter at their efforts at any moment. I certainly enjoyed her dry humour on more than one occasion. Her more serious side, of course, was also always in evidence: she had a doctorate from the university of Tübingen, and her thesis, on Brahms’s use of dynamics, was published in 1961. Brahms remained a passion throughout her life. From 1983 she was a supporter of the Brahms *Gesamtausgabe*, and was a member of the board of the Austrian Brahms Society from 1991. She herself, of course, was far too young to have known Brahms, but her great-grandmother, Maria, had known him, and several of Maria’s photographs of the composer survive.¹

It is worth pointing out that Imogen Fellinger was not a librarian, and that her associations with IAML were as a bibliographer. She was a research assistant on the West German portion of *RISM* from 1957–62, and from 1963–70 led the research team working on music bibliography of the 19th century at the University of Cologne, completing this work via a long spell at the Institut für Musikforschung of the University of Berlin (1970–93). She was Chair of IAML’s Working Group on Music Periodicals from the time of its foundation at the Association’s Salzburg conference in 1979, and it really is hard to imagine how this Group will continue without her, although one hopes that it will. To my mind it has always been one of IAML’s more unusual groups: although a full statement of its purpose was published in *Fontes artis musicae* in 1981, the statement was sufficiently loose as to be open

to broad interpretation, and the meetings of the Group became a haven at IAML conferences for those who wanted, however temporarily, to escape from talk of cataloguing codes and user education initiatives. All of us who attended her sessions also, let it be said, valued and respected the presence and thoughts of an established scholar.

When it came to periodicals, of course, Imogen Fellinger led by example. It is almost incredible to find that her *Verzeichnis der Musikzeitschriften des 19. Jahrhunderts*, published in 1968, was put together over a period of only 26 months. Who could do this today? She followed this with lists of periodicals for the *New Grove* and *Die Musik in Geschichte und Gegenwart*, and in 1986 produced another monumental piece of scholarship, the *Periodica musicalia (1789–1830)*, a listing of publications of musical scores in periodical form. A further volume, covering the period 1831–50, was unfinished at her death: its completion by another hand seems unlikely. She was always interested to hear of the rather less ambitious union catalogues of periodicals put together by individual IAML branches, even if privately she might have bemoaned their limitations of scope. Her own tenacity in working in the music periodicals field for almost 40 years shows great discipline and belief and – I like to think – may have been inspired by the observations of two other famous Germans. These were, on the one hand, the music bibliographer and historian Robert Eitner, best known for his dictum that “Music bibliography is the basis of all historical knowledge”;² and on the other by Schopenhauer’s observation that “periodicals mark the seconds of history”, a quotation that, significantly, is to be found at the beginning of Eckhart Rohlf’s *Die deutschsprachigen Musikperiodika 1945–1957* (Regensburg: Bosse, 1961), which in view of its publication date must have had an influence on her own work.³

I cannot claim to have known her well, and knew her by reputation long before actually making her personal acquaintance. But I shall remember her with an affectionate smile, hoping that she gained satisfaction from the work she did, and the contribution she made. I know that I will not be the only one who will miss her.

² Robert Eitner, “Vorwort” to volume 1 of the *Quellen-Lexikon der Musiker und Musikgelehrten . . .* (Leipzig: Breitkopf & Härtel, 1900): “Die Musik-Bibliographie ist die Grundlage alles historischen Wissens”

³ On p. v of Rohlf’s work is a quotation from Theodor Haas: “Schopenhauer nannte die Zeitungen den Sekundenanzeiger der Geschichte. Mutatis mutandis gilt auch für uns der Satz: Musikzeitschriften sind der Sekundenzeiger [sic] der Musikgeschichte”. (Schopenhauer called periodicals the second hand of [the clock of] history; in the same way, music periodicals are the second hand of music history)

¹ See Styra Avins, *Johannes Brahms: life and letters* (Oxford: Oxford University Press, 1997), for a selection

WINSTON CHURCHILL MEMORIAL TRUST TRAVELLING FELLOWSHIP 2001

Researching library resources for visually impaired musicians

Melanie Baker

Introduction

The Winston Churchill Memorial Trust is a living tribute to Sir Winston Churchill. It gives Fellowships, in categories selected annually, to allow people from all walks of life in the UK to acquire knowledge and experience abroad. In the process, they gain a better understanding of the lives and different cultures of people overseas and, on their return, their effectiveness at work and their contribution to the community is enhanced greatly.

The categories selected for the year 2001-2002 included Librarians and Archivists, which prompted much interest at the National Library for the Blind. A Fellowship would be the perfect opportunity to visit overseas organisations and develop contacts and joint working initiatives: an opportunity which would not normally be possible owing to the cost implications. We were delighted when our application for a Fellowship for the music library was successful.

National Library for the Blind

The National Library for the Blind (NLB) is a charity providing a comprehensive library service to all those who cannot read print, and their intermediaries. NLB offers a wide range of services including books in Braille, Moon, on disk and CD-Rom; Braille music; electronic services via the website; links to partner organisations; and newsletters and book information. Membership of NLB is completely free; however, NLB does not receive any statutory funding and is entirely dependent on donations.

The music library at the National Library for the Blind contains approximately 14,000 titles of music in Braille, books about music, and tutor books for beginners in Braille music. The collection is mainly classically-based, and has a strong emphasis on piano, organ and vocal music, and also includes music for instruments such as violin, guitar, flute and clarinet. The music library is currently undergoing development, as it had become apparent that this collection, unique in the UK, was not being utilised to its full potential. A development plan was put into operation, which included the appointment of a qualified music librarian, and is now in its second year.

The first stage of the development was to relocate and fully computerise the stock, and make an up-to-date catalogue available. This process is nearing completion and will be finished very shortly. Following this, NLB

intends to survey the music library members to establish exactly what they require, develop the stock to meet those requirements, market and promote the service, and set up new services such as a music library newsletter and web page. Also included in the plans is the intention to work with other organisations, both nationally and internationally, to improve services for readers world-wide. NLB is strongly committed to inter-organisational co-operation and this forms a large part of its work. The Churchill Fellowship is therefore particularly relevant and helpful in the long-term development plan of the music library.

Aim of the Fellowship

The aim of my Fellowship was to improve library services for visually impaired musicians in the UK, by developing contacts with organisations with similar music libraries, studying their services and working practices, and by setting a precedent for joint working between the music libraries. Because of the current situation with the development of the music library, this Fellowship was particularly well timed, and provided an ideal opportunity to exchange ideas and discuss topical issues with other professionals in the field and to initiate and develop closer links with organisations overseas.

The planning process

The organisations to visit were chosen very early on, and were limited to two because I felt that for this kind of project it was necessary to spend plenty of time at each organisation in order for everyone to fully benefit from the visits. In addition, organisations of this kind are few and far between and to visit additional places (such as South Africa, Australia and Denmark), would have meant a huge amount of extra travelling which would have detracted from the time actually spent on-site.

The Canadian National Institute for the Blind (CNIB) was an ideal choice as NLB already works in partnership with them on various projects. The music libraries are of a similar size and are at very much the same stage of development. It was felt that time spent at CNIB would be mutually beneficial, enabling us to compare our experiences and ideas, and discuss solutions to problems encountered at both sites.

The National Library Service for the Blind and Physically Handicapped, at the Library of Congress in Washington (NLS), is the largest library of its kind in the world. This was a perfect opportunity to see a well-established service in operation, to find out how it is run, and how they perceive the future for services such as this. Until now the only real contact between our music libraries was inter-library lending, and it was felt that much more could be done in terms of joint working and corresponding.

As soon as I approached CNIB and NLS about the possibility of my visiting them, it was apparent that both organisations were extremely keen to participate and valued the opportunity for developing contacts between our organisations. My chief contacts were Geoff Sinclair, the music librarian at CNIB, and Carolyn Sung, Chief of the Network Division (which co-ordinates the network of regional libraries for the blind and physically handicapped

across America), at NLS. Having arranged the dates for my visits, we stayed in touch throughout the planning process and established a schedule prior to my departure. As well as setting up a schedule for my time within the host organisations, we also planned some external trips to other local libraries to help me understand the field of music librarianship in general in Canada and America. Geoff and Carolyn also gave me a lot of help with aspects of the trip such as finding accommodation and suggesting suitable areas to stay.

Finally it was necessary to set up communication channels with NLB for while I was away, and advise the music library members of the nature and duration of the Fellowship – this generated considerable interest.

The Fellowship **Tuesday 9th October**

The first couple of days in Toronto were free for jet lag recovery and orientation, and included Canadian Thanksgiving Day on Monday. On arrival at CNIB on Tuesday morning, I was given a general tour of the building and an introduction to Library Services by Dafna Halpern (Collections/Cataloguing Librarian). Following this I went to the Music Section to meet Geoff. The rest of the morning was spent finalising the schedule for the next two weeks, and a general discussion about our respective libraries, projects we were currently involved with, possible joint projects, and what we both hoped to achieve from my visit. Geoff also told me of a visit he had had a few weeks previously from John Jackson and John Hanson from the Music Section at NLS where they had also discussed possible joint projects; obviously this was particularly relevant to the Fellowship.

The afternoon was spent on a detailed discussion of our cataloguing procedures. As both our music libraries are currently being catalogued this is an area where it was especially helpful to compare notes. We discovered that, despite the fact that both organisations use the GEAC library management system, our respective systems have some fundamental differences. One major difference is that CNIB and NLS both catalogue the actual Braille transcription, whereas at NLB we catalogue the print item (following UK standards for cataloguing alternative format material). This means that CNIB will have separate catalogue records for all different formats of an item, whereas NLB has one record with details of all formats included. Considering this difference, we may not be able to share or exchange catalogue records as we had hoped we might.

There are a number of other major differences, principally in cataloguing and accessioning procedures, which would need to be overcome before we could fully share catalogue records. However, both catalogues are already accessible to NLB readers and can be searched via NLB's website (www.nlbuk.org). Geoff has written a software programme which we may be able to adapt to convert records catalogued on the NLS catalogue to records appropriate to NLB's method.

The remaining part of the afternoon was spent on an extended tour of the music store areas, so I could see how CNIB store their music, and what

kind of things they have. It was very interesting to compare our stock, particularly as there is a degree of overlap in the items we have.

Wednesday 10th October

This day was entirely spent examining Braille music translation software. This is a very new and exciting area and one which we were both very keen to explore further, so we wanted to have plenty of time to spend on this topic. CNIB currently have music transcribers who produce their new music, but there are very few people who are qualified to do this as it is very difficult and the training programme is extremely rigorous. Automatic translation would considerably increase the amount of Braille music that they could produce. NLB currently does not produce any Braille music itself but relies on purchasing externally (principally from the Royal National Institute for the Blind), but in-house production is something that we are interested in considering for the future, particularly if the new software could help to reduce production costs. This was a particularly useful exercise for both of us as Geoff was to present a paper on the software at a seminar the following week. As well as allowing me an opportunity to use and experiment with the new software which I had not seen in use before, it also meant that we could discuss how it might be used by different people and what impact it might have on Braille music in the future.

We found that the translation software itself is fairly straightforward to use, but there are various stages involved in the whole process which are not so simple. The print music needs to be scanned first, and mistakes in the scanning which are easy to correct can be done straightaway. The scanned music is then transferred to an editing programme where further alterations can be made, and the file set up for the translation to Braille. Finally the translation programme is run and the resulting Braille is saved as a digital file which can then be sent to a Braille embosser to produce a hard-copy. The conclusions that we came to from our investigation were that, although the intention of the software is that people will be able to produce Braille music for themselves, it is currently quite a lengthy process. It could be done by an individual who has musical knowledge, experience with using computer programmes and knowledge of both Braille and print music, but we both felt that it was extremely unlikely that many people would have all of these abilities, and that at the moment it would be more effectively used by teams of people with different specialities. However, as this is still a very new area and is still being worked on and improved, the possibilities and potential for the future are enormous.

Thursday 11th October

Today I met Christina Lockerby, who co-ordinates the CNIB Visunet Canada Partners Program, which helps libraries and library consortia in Canada to extend their services to members of their immediate communities who are unable to read print. Christina is also the government grants co-ordinator, and the project she is currently working on is to cover digital conversion, producing digital talking books from the current analogue formats.

The rest of the afternoon was spent with Geoff discussing the various Braille music magazines which are produced. NLB is planning to set up a music library newsletter as part of the music library development, so we were very keen to find out about what other libraries are doing in this area.

Friday 12th October

This morning I met Jennifer Horwath, Digital Collections and Programmes Librarian. She deals with all the electronic and internet resources, and her job includes collecting websites and checking for accessibility, and co-ordinating the online databases, E-texts and digital Braille files provided by CNIB.

My next meeting was with Karen Taylor, Director of Production and Community Services. She co-ordinates the production of books in all formats (including Braille, audio, digital files and audio), newsletters and magazines in all of CNIB's production centres. The production is carried out by around 80 staff and 700 volunteers.

The afternoon was spent with Geoff having a general discussion about what we had learned during the week, and also talking about CNIB's music production. Historically CNIB have not sold music they have produced to other institutions but there was a possibility that NLB may be able to purchase some music from them in the future, and since my return to the UK, CNIB have confirmed that we will be able to purchase their music.

Monday 15th October

This morning was the first of my external visits, to the University of Toronto music library. It was a very interesting visit, and I was shown around by the Music Librarian, Kathleen McMorro, who was very informative about their service, and also very interested to hear about NLB and my Fellowship. This visit was especially relevant because they have recently had a visually impaired post-graduate music student.

In the afternoon Geoff and I started to look in detail at the Braille music tutor books which are available, and to compare them. We wanted to survey details such as what was covered by each tutor, and who the book is aimed at, so that we would be able to recommend particular books depending on the client. We compared the major ones available in CNIB's library, and in the next few months I will add some more which are available at NLB but not CNIB. Because of the inter-library loan system this should mean that there will be more choice of tutors for new Braille music readers to borrow.

Tuesday 16th October

This morning I attended a meeting about the new Integrated Digital Library Service, which CNIB are working on. The meeting was to discuss the needs of the new information system, which would be required to store and manage all files. Following this I attended a demonstration of Mission X, which is an Internet portal for children in Canada, which may be developed so that it can be accessible for visually-impaired children.

I also met Ellen Stroud, Manager of the Millennium Project. This project aims to create a "heritage" book collection in both English and French. Ellen is also the manager of the Digital Conversion Project. Currently there are 500 titles available in digital format and this will be expanded by retrospective conversion. In future they plan to produce around 1200 every year.

Wednesday 17th October

Today was spent completely off-site visiting a couple of music libraries in Toronto. This morning Geoff and I visited the Canadian Broadcasting Corporation Music Library and were shown around by Nicole Blain, the Music Librarian. This is a very different kind of library to CNIB or NLB, being mainly focussed on audio recordings, and it was a real treat for us to be shown around here as it is not something we would normally come into contact with in our own jobs.

The afternoon visit was to the Canadian Music Centre, whose aim is to "stimulate the awareness, appreciation and performance of Canadian composition by making the music of its Associate Composers generally available through the centre's collection, information resources, and the production and distribution of its activities". This was a completely different kind of music library again, specialising in modern Canadian composers and only storing music by composers who have been accepted by the Centre's jury.

Thursday 18th October

Today was the start of a two-day Braille conference taking place at CNIB. The theme of the conference was Expanding Horizons – Braille and Technology. After the initial welcome and speeches, the first session I attended was "Much music – an intro to the code of music Braille". This was a really useful session, as I am currently learning to read Braille music, which follows an international code meaning that it can be read by anyone regardless of where in the world it is produced.

The afternoon session I attended was "Library services and programs for blind children". One of the areas of the NLB Music Library that we are hoping to expand is music for children, so this was also a useful session.

In the evening there was a banquet for everyone attending the conference, and this enabled me to meet people from all over Canada, many of whom were volunteer transcribers for CNIB.

Friday 19th October

The last session of the conference that I attended was entitled "From notes to bits to dots". This was the session on Braille music translation software, and was presented by Geoff along with Karen Auchenthaler, one of CNIB's music transcribers. It was attended by both qualified Braille music transcribers and people with varying experience of music and Braille who were interested in finding out more about the software and its potential.

Our final afternoon was spent discussing everything we had learned during the past two weeks, and our plans for working together in the future.

Monday 22nd October

Having flown from Toronto to Washington D.C. on Saturday 20th October, my first three days at NLS were scheduled to be an introduction to the service where I would meet people from all sections to find out about their work. I began by meeting the Director, Frank Kurt Cylke, who gave me a general introduction to NLS. Following this I met John Jackson, Acting Head of the Music Section, and his assistant, John Hanson, with whom I would be spending most of the next couple of weeks. They took me on a tour of the building and introduced me briefly to the people I would be visiting.

My first meeting was with Judy Dixon, who works on Consumer Relations, and spends half her time managing Web-Braille, an Internet-based service that provides digital Braille files so that readers can download them onto their own computers. Currently NLS have 3800 books available via Web-Braille, and around 1700 users. Judy deals with all the customer enquiries and problems regarding Web-Braille. Another aspect of her job is to visit NLS's regional libraries advising them on web accessibility.

I then had a brief introduction to the Network Division with Carolyn. NLS require certification from their library members to show that they have a reading disability. Books are circulated via the 141 regional libraries – some of these are located within public libraries, some are in rehabilitation agencies etc. The Music Section is the only division of NLS which operates centrally. Later Stephen Prine (Postal Liaison) told me about the organisation of the network services.

My next visit was to the reference library, where I was shown around by Linda Redmond. The reference library answer all kinds of enquiries, particularly about visual impairment, so they have a large collection of relevant material.

Tuesday 23rd October

For the first part of the morning I had more appointments with members of NLS staff to tell me about their areas of work. First was Brad Kormann, Chief of the Materials Development Division. Brad's division deals with the production of all the books and equipment, such as audio tape players, required by the readers, and carries out quality testing on all products used. A lot of production work is contracted out and this has to be tracked.

Within this division, Mary Lou Stark is Head of the Braille Development section. The section deals with Braille teaching manuals, and training and certification of transcribers and proofreaders. Part of their current work is to revise the Braille music handbook, which is being expanded and updated, and will include new exercises on tape. Courses are available in literary Braille, maths and Nemeth Braille code (for advanced maths and scientific notation), and can be followed by correspondence, or in local transcribing groups. The final tests are sent to NLS to be certified.

Sandy Kelly is the Braille Music Advisor within the Braille Development section. She is responsible for the updating of the music handbook, and she

teaches and certifies Braille music transcribers, some from as far afield as New Zealand. She also answers queries about the music code.

Mid-morning there was a coffee and cakes reception for all the staff, in order to welcome me to NLS and allow me to meet and talk to everyone. I really enjoyed this opportunity – everybody was very friendly and interested in my Fellowship, the Churchill Trust and my job in the UK, and I was made to feel very welcome.

My next appointment was with Robert Axtell in the cataloguing department. Although NLS have a different library management system from NLB, we do now use the same format for catalogue records, since NLB transferred from UK MARC to MARC21 in summer 2001. NLS will be migrating to a new system in 2002, which is the system used by the main Library of Congress, so greater compatibility will be ensured. In the future NLS are hoping to enhance their music catalogue records by adding aspects such as contents listings and uniform titles to items which are currently lacking them.

The afternoon was taken up visiting more members of staff. First was Jean Moss in Production Control, which assigns books to particular transcribers and producers and tracks status. Next was Tom McLaughlin in Quality Control, whose section checks everything bought and produced for quality, including recordings and mailing boxes. Finally this afternoon was Tom Martin, the Webmaster. NLS's website makes documents available in electronic format, including books and magazines in Braille, support material, book reviews, the catalogue etc. It is intended as an alternative form of publication not a more up-to-date resource than other formats.

Wednesday 24th October

Today was the first day spent entirely with the music section, now I had been familiarised with the other aspects of NLS. This began with a meeting with the Head, John Jackson, who gave me an overview of the work of the music section; I briefed him on the NLB's music library, and we discussed the Music Section's management plan for the coming year along with NLB's music library development plan.

Today I also spent time individually with all the music section staff, learning about their roles. Currently there are 6 members of staff altogether, although not all these posts are permanent.

The highlight of the day was actually spending time talking to one of the members of the music library. One of the characteristics of this type of librarianship is that contact with our customers is limited to telephone, letter or e-mail, so proper conversations are extremely rare. It can be very difficult to find out what people's opinions and needs are in this situation. Today, John had arranged a teleconference with Kara Benham, a music library patron who graduated in 2001 with a piano performance Masters degree from George Mason University in Virginia. She currently teaches piano and plays at her church, and is a long-time Braille music reader who teaches at least one student who is using Braille music. Attending the teleconference were myself, John, John Hanson and Carolyn. We all found it

very useful and productive, (as well as enjoyable); to be able to talk to Kara and ask her questions, and to answer her questions about the NLS service and about the UK service.

Thursday 25th October

This morning, as well as part of the afternoon, I spent more time talking to and shadowing the music staff, as well as exploring the stock by myself. John gave me free rein to look at whatever I wanted, and supplied me with a cassette player so I could listen to samples of the cassette courses they have. This is something that NLB does not yet stock, but is very interested in investigating further, so it was a very useful exercise.

Also in the afternoon I met staff in the Publications and Media Section, who deal with all the production of leaflets and magazines, and marketing the service. This was very interesting as some of the forthcoming projects for NLB's music library include setting up a newsletter, and marketing and promoting the service. NLS's marketing is obviously on a much larger scale than the NLB music library's promotion would be, but it was instructive to see the range of activities they carry out.

Friday 26th October

Today I was able to spend more time examining the music collection, and in particular the tapes. NLS has a huge collection of instructional tapes, which include lectures on particular aspects of music, lessons on playing various instruments, and guides to operas.

Later in the morning John Jackson, John Hanson and I visited NLS's print music supplier, from whom they obtain music to be transcribed. We were joined for this visit by John Jackson's wife, and over lunch we had a good opportunity away from work to compare notes on our own musical tastes before returning to NLS!

Monday 29th October

After last week's general orientation around NLS, this week was planned to include some external visits to other local music libraries, as well as spending time at NLS discussing particular issues.

The first visit, by myself, John Jackson, John Hanson, Shayna Seagal (a temporary music librarian currently dealing with customer enquiries in the Music Section) and Carolyn, was to the University of Maryland Centre for the Performing Arts, and their Performing Arts Library. This is a brand new complex, which opened only very recently, and includes various different venues such as concert halls, recital halls and dance theatres, as well as classrooms. The library was state-of-the-art, with lots of listening facilities and areas for study, and a special collections room. We were shown around by Bonnie Dopp, Curator of Special Collections.

In the afternoon I had more free time to explore the NLS music collection, and today I was particularly interested in looking at the large print collection, as this is something NLB is hoping to begin stocking but finding suppliers is very difficult. NLS actually produce their own as very little is

commercially available. We are able to borrow large print from NLS on interlibrary loan but are keen to develop our own collection too.

Tuesday 30th October

This morning was set aside for discussing possible joint working projects, and discussing music library issues in general. Even though our libraries are actually quite different, there are various ways that we could work together on different projects, and of course we are both interested in the same issues and developments, and both have the same ultimate aims to improve service and choice for the readers.

One happy coincidence in our plans for the coming year is that both libraries are intending to carry out a survey of their music members around next summer. This gives us a brilliant opportunity to compare notes, and to share ideas for questions and methodology to ensure that the results we eventually obtain are comparable.

Other projects we discussed included more use of inter library loans, regular updates so each library was aware of work and progress at the opposite site, and comparing notes on new developments in the field such as spoken music and Braille music translation.

This afternoon John Jackson, John Hanson and I visited Catholic University in Washington, to see both the music library and the rare book library, both of which were very interesting. The music library was very similar to academic music libraries in the UK. We found the rare book section fascinating, particularly as they had several very old music books which they were very happy to get out for us to look at, and even touch! The one which particularly interested me was a choir book from the Sistine Chapel, dated around 1730, and containing much music by Palestrina and his contemporaries. This book was designed to be read simultaneously by several singers, therefore it was extremely large – we were very pleased to see such an early example of large-print music!

Wednesday 31st October

Today was scheduled to be spent entirely at the main site of the Library of Congress. I had been looking forward to this visit but the main Library of Congress buildings had been closed due to suspected anthrax attacks so it had been uncertain whether the visit could take place – however the buildings did reopen this week. We met the Music Librarian, Ruth Foss, first, who gave us an overview of the Music Division, and then we met the staff in the reading room who deal with cataloguing and customer enquiries, followed by a tour of the library. The scale of the library is amazing: there are many miles of shelving just for the music section. Of special interest was the rare books room where many original composer's scores are kept, and early printed music. We were also privileged enough to be taken to see the library's musical instrument collection, which most people never get to see. The collection is mainly woodwind and brass instruments, many of them extremely old.

In the afternoon we visited the music copyright section, and then visited the main reading room, which is absolutely beautiful.

Thursday 1st November

Today was spent discussing plans and projects for the future, and what we had learnt during the preceding days.

Friday 2nd November

On my last day at NLS, I gave a talk on NLB and our music library, for any members of NLS staff who were interested in attending. I was very pleasantly surprised by the amount of people who did attend, and this reinforced the feeling of interest that had been apparent throughout my 2 weeks there. Usually I do not enjoy public speaking at all but I genuinely enjoyed giving this talk as everyone was so friendly and keen to ask questions. We finished off with Carolyn taking some pictures of me with all the music library staff, both for my records and for theirs.

Carolyn, John Jackson, John Hanson and I went out for lunch as it was my last day, and this was an opportunity for us to discuss the success of the past two weeks and our plans for the future. After Carolyn had returned to NLS, we visited the D.C. Regional Library so I could see how the NLS service worked at one of the local sites.

Summary of results and joint working proposals**CNIB and NLS****Suppliers:**

It is planned to create a joint list of suppliers for all formats used by NLB, CNIB and NLS, sharing information, contact details and experiences of using those suppliers. We discussed the possibility of expanding the English-speaking network of libraries, and contact has now been made with the South African Braille Music Library.

Interlibrary loans:

Although inter-library lending between our music libraries is already active, there is currently no written policy. However, as we agree to loan whatever possible, there may be no need to formalise the current arrangement. We agreed that we should use inter-library loans as much as possible to increase the choice for all our readers.

Braille music translation:

All three libraries plan to monitor development of Braille music translation software and keep each other informed of their opinions and decisions.

Spoken Music

As with Braille music translation software, we are very interested in monitoring the development of Spoken Music (musical scores described on tape), and comparing notes.

Music library newsletter

Both CNIB and NLS would like to receive NLB's planned music library newsletter, and NLS will send me their Musical Mainstream magazine from now on.

CNIB**Cataloguing:**

The Perl script programme developed by Geoff may be adaptable for our library system, in order to translate records from NLS's catalogue to our NLB format. However, as NLS will be migrating to a new system this year we will subsequently be able to download records directly by connecting to their catalogue, so if that goes ahead according to plan it may not be necessary to work on adapting the translation programme.

Internet:

We would like to share details of accessible music websites (not Canadian or UK-specific but of global interest), and work on improving accessibility by approaching useful sites which are not currently accessible. Communication with site webmasters would be recorded and tracked to ensure progress would be made. Geoff is also interested in creating an interactive Braille music dictionary, which would operate via their website and give both Braille and print music symbols.

CNIB-produced Music:

Previously NLB have not been able to buy music from CNIB but following my visit it has been confirmed that we can now purchase whatever music we wish that they have produced, copyright permission permitting.

Braille music tutor books:

I will be adding NLB's Braille music tutor books to the document Geoff and I created during my visit comparing the books available in Canada. We would also like to compile a list of contacts and advice etc to send to new readers and Braille music learners (with different Canada and UK versions). It may be possible for Geoff to add this to the CNIB website, and once NLB has established a music library section to its website, it could be posted there too.

NLS**Survey:**

NLS will be conducting a survey of music readers around the same time as NLB plans to, next year. We intend to compare notes on our aims for the survey, and on compiling the questions before the survey is undertaken, so that results received will be comparable and informative.

Regular updates

Regular updates will be sent by e-mail every six months so we can keep track of each other's work (in addition to any other contact made) – we decided that even if there was not much to report we would get in touch anyway as we are very keen that contacts between the libraries should not lapse now.

Interlibrary loans

NLS are unable to lend us manually-produced items as multiple copies are not available and they cannot be easily reproduced, but we are welcome to borrow anything else, including cassettes.

Foreign contractions

We discussed the possibility of creating a list of foreign Braille contractions and accents which could be inserted into foreign language material when it is loaned out – this would make foreign vocal music more accessible to English speaking readers, as much of this has text written in contracted Braille making it difficult to read unless the reader already knows the foreign code.

Transcription

NLS have a severe lack of music transcribers and want to attract more interest in this field. They are very keen to learn how certification is carried out in the UK and what is the training process involved. This is an area it will be necessary to discuss with the Royal National Institute for the Blind.

Conclusion

As can be seen from the broad range of activities undertaken during the Fellowship, and the scope of the above proposals, the purpose of the Fellowship (to encourage the interaction and joint working of music libraries for the blind, and to exchange information and ideas) has more than been achieved. It is anticipated that the coming months will continue to see development of the contacts made overseas, and the implementation of some of the plans and projects discussed, so the benefits will continue to emerge as time passes. I am sure that all the organisations involved would agree that the closer working and joint ventures initiated during this Fellowship will bring benefits to visually impaired musicians in the UK and worldwide.

Acknowledgements

Toronto

My thanks to Geoff Sinclair, CNIB's music librarian, for all his help both before and during my visit, and to Geoff and his wife Kristen, who very kindly invited me to a delicious vegetarian Thanksgiving dinner at their house.

Thanks to the following members of staff at CNIB who spent time working with me:

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Thanks also to the following people who hosted external visits:

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Washington D.C.

Thanks especially to Carolyn Sung, who not only helped me to plan my visit but also picked me up from the airport, drove me to work and back every day, and took me to visit Mount Vernon, George Washington's home, during my first weekend in Washington.

Thanks to John Jackson and John Hanson in the Music Section with whom I spent most of my time there, and who looked after me very well.

Thanks to the following members of staff at NLS who spent time working with me:

Frank Curt Cylke: Shayna Seagal: Jaakia Carrington-Brown: Tameka Lyons: Maisha Bartlett: Judy Dixon: Stephen Prine: Linda Redmond: Brad Kormann: Mary Lou Stark: Sandy Kelly: Robert Axtell: Jean Moss: Tom McLaughlin: Tom Martin: Margaret Cytron

Thanks also to the following people who hosted external visits:

Bonnie Dopp, University of Maryland: Maurice Saylor and Barbara Henry, Catholic University: Ruth Foss, Library of Congress

My sincere apologies to anyone I may have inadvertently missed from this list.

*Melanie Baker is Music Librarian
at the National Library for the Blind*

A NEW ELIZABETHAN KEYBOARD SOURCE IN THE ARCHIVES OF ARUNDEL CASTLE

David Skinner

A new source of late 16th century English keyboard music has recently been discovered in the archives of Arundel Castle, West Sussex.¹ Manuscript M419 is an account book for the manor of Bungay Soke, near Norwich, for the years 1605 to c.1630, which, during this period was in the possession of the duchy of Norfolk (Arundel Castle, the seat of the earls of Arundel and, since 1580, the dukes of Norfolk, still contains the majority of the family's archives).² At some unknown point in the book's history, a number of leaves was glued together and used to reinforce the boardless vellum binding: these, once unstuck, have revealed to be half a dozen folios of medical notes in a late 15th century hand, on top of which two folios of Elizabethan keyboard music form the inner covering.³

The music is copied on music paper printed by Thomas East, who, although active as a printer since at least 1565, made his foray into music publication with Nicholas Yonge's madrigal anthology *Musica transalpina* (1588). Other publications by East included William Byrd's *Psalmes, Sonets and Songs of Sadness and Pietie* (1588), *Songs of Sundrie Natures* and *Liber primus sacrarum cantionum* (both 1589), and he continued to print both musical and non-musical books until his death in 1608.

It is not known when East made his music paper available to the public, but it is thought that such a commodity would have been made available throughout his time as a music printer, and that the paper stock would have been sold and used as late as the first decade of the 17th century. The surviving examples of East's paper stocks fall into four groups, and the music paper in Arundel M419 falls neatly into category "3f" (two groups of four staves with a gap between the two) as defined by Ian Fenlon and John Milsom.⁴

¹ It was Mrs Heather Warne, the present archivist of Arundel Castle, who brought this source to my attention. Earlier musical fragments had been discovered in the castle archives in the early 1980s, and it is quite possible that more will be found in future during the re-cataloguing of the archive's extensive collection of medieval manuscripts. See R. Bowers and W. Summers, New sources of English fifteenth- and sixteenth-century Polyphony in *Early Music History*, 4 (1984), p. 297–313

² See F. W. Steer (Ed.), *Arundel castle archives*, 4 vols. (Chichester: West Sussex County Council, 1968–80)

³ The medical leaves have yet to be reported in print; enquires concerning these may be made to Mrs Sara Rodger, Assistant Librarian, Arundel Castle

⁴ I. Fenlon and J. Milsom, "Ruled paper imprinted": music paper and patents in sixteenth-century England in *Journal of the American Musicological Society*, 37/1 (1984), p.139–63

The two music leaves, which are not in sequence, seem randomly to have been taken from a larger collection of keyboard music, of which there is no further trace. The content of the surviving leaves (reproduced as figures 1 to 4 below) is as follows:

- f. 1r [continuation of an Alman, anonymous]
- f. 1v "finis an Alman"
[beginning of a Galliard?, anonymous]
- f. 2r "finis Alphonso his Paviane set to the Virg by Wylliam Inglot"
- f. 2v "Ne irascaris Domine"

The anonymous contents of ff. 1r–1v cannot be identified elsewhere. The Alman is unusual in that it closes in triple metre, while the second piece (of which we only have the first 15 "bars") appears to be a Galliard.⁵ There are two lute concordances for the Pavan on f. 2r, one of them attributed to Alfonso [senior],⁶ while *Ne irascaris Domine* (f. 2v) is a keyboard arrangement of William Byrd's motet published in 1589.

Of particular interest is the inscription following the Alphonso Pavan, "set to the Virg[inals] by Wylliam Inglot", which may help to date the leaves. The account book into which the music had been bound, it will be remembered, belonged to the duke of Norfolk's manor of Bungay Soke near Norwich. It is not beyond the bounds of possibility, therefore, that the music leaves originated from a source connected with the town or cathedral of Norwich, or indeed one of its musicians. In 1567–8 William Inglott was a chorister at Norwich Cathedral, and succeeded his father, Edmund, as organist there in 1587. William left Norwich in around 1591 and by 1611 returned to the cathedral, where he again acted as organist until his death in 1621.⁷ While it is difficult to ascertain whether Byrd's *Ne irascaris Domine* comes from the pre-1589 manuscript tradition of this popular work or from the printed edition, its appearance in the Bungay Soke account book at least would suggest that the music leaves were copied during Inglott's early years at Norwich (i.e. before 1591); it is not likely that the music paper stock would have been in use after 1611,⁸ when Inglott returned to Norwich.

It is possible that further leaves from this lost keyboard source will turn up in future in the Arundel archive, and it is hoped that the publication here of facsimile pages of what survives will help place the Arundel leaves in context among the surviving corpus of early English keyboard music.

David Skinner is Lecturer in Music at Magdalen College, Oxford

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⁵ I am most grateful to O. W. Neighbour for his useful comments on the music contained in the Arundel music leaves

⁶ See *Collected Works for Lute and Bandora*, ed. N. North (Oxford, 1979), p.20, 50.

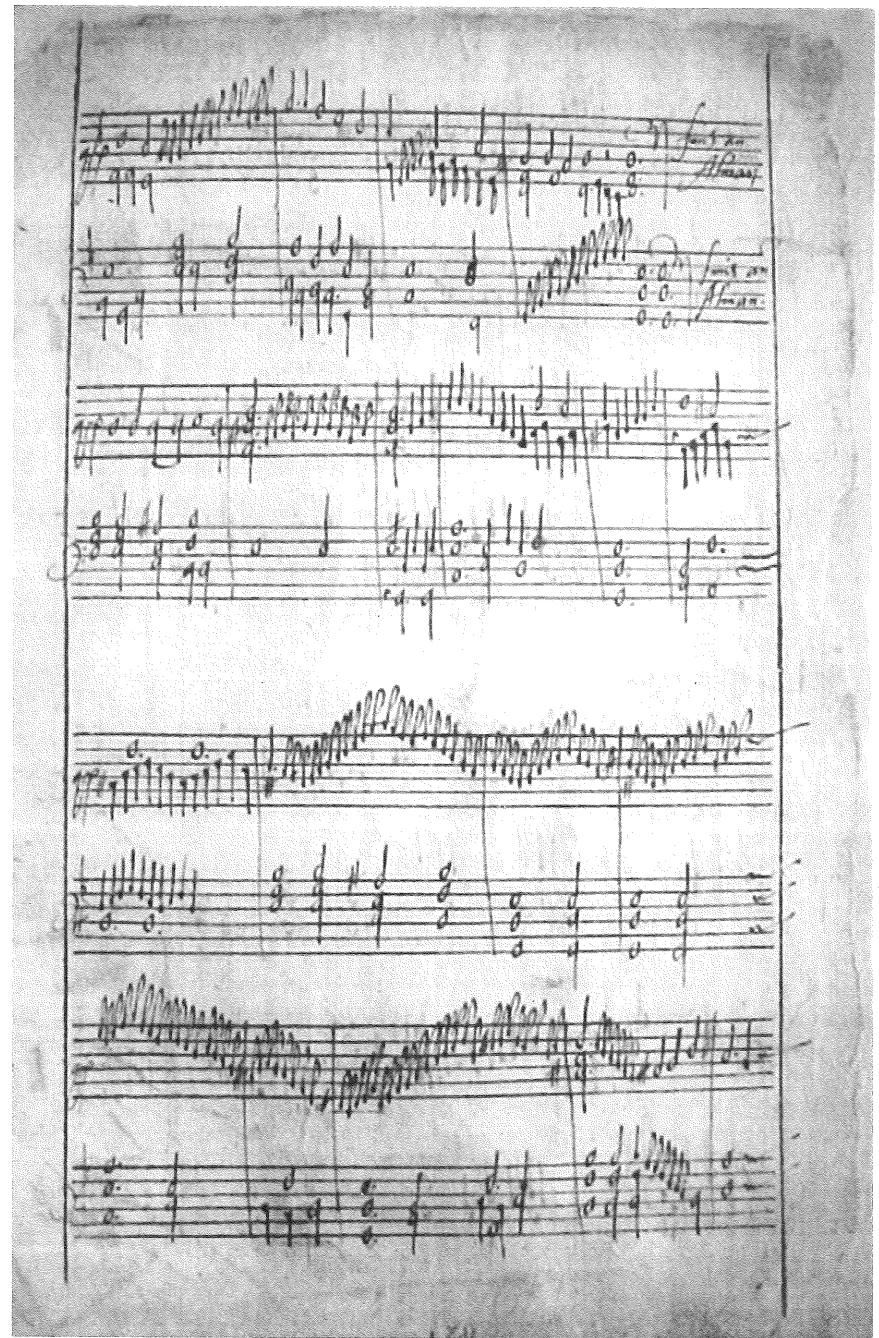
⁷ W. Shaw, *The succession of organists from the Chapel Royal and the cathedrals of England and Wales from c.1538* (Oxford, 1991)

⁸ Fenlon and Milsom, *op. cit.*, p.150

Appendix: illustrations

M419 – folio 1:recto

M419 – folio 1:verso



M419 – folio 2:recto

M419 – folio 2:verso



On the subject of early music discoveries, Richard Turbet has added the following:

Stopped by the outbreak of war: the Byrd Festival of 1914

The ways of music bibliography can be strange, sometimes straining the definition of the topic. Several years ago Paul Andrews directed me to the Tudor Church Music (TCM) files among the archives of the Carnegie Trust at the Scottish Record Office in Edinburgh. I shall never cease to be grateful to Paul for introducing me to material which brought forth several articles and papers.⁹ In one set of conference proceedings I refer in an endnote to a flier advertising a Byrd Festival in Essex for the autumn of 1914.¹⁰ Another document in the TCM files confirms that the Festival had to be cancelled because of the outbreak of the First World War.¹¹ Nevertheless the very fact that such a festival was envisaged, well before his tercentenary, is significant in the revival and reception of his music. Unfortunately, in a fit of what at the time seemed like efficiency, I disposed of my notes once my initial article had been published, thereby losing any indication of where among the voluminous TCM files this flier resided. Over the subsequent two years, two trawls through all 23 files, plus bewildered and desperate diversions to the British and Senate House Libraries, yielded nothing. A return for a third and avowedly final trawl through the TCM files was promptly successful. The document in question is not in fact a flier, but a deleted letterhead inverted at the base of the verso of a hand-written memorandum dated 5.3.1917 in file GD 281/41/225. The memorandum was written by R.R. Terry, the Festival's Musical Director (see ill.), who was using up the obsolete paper as scrap.¹² This provides the only surviving details about an event which though "taken up with enthusiasm . . . on its way to success . . . was stopped by the outbreak of war".¹³ An abandoned festival, a deleted letterhead; the ways of music bibliography can be strange.

Richard Turbet is Music Librarian at the University of Aberdeen

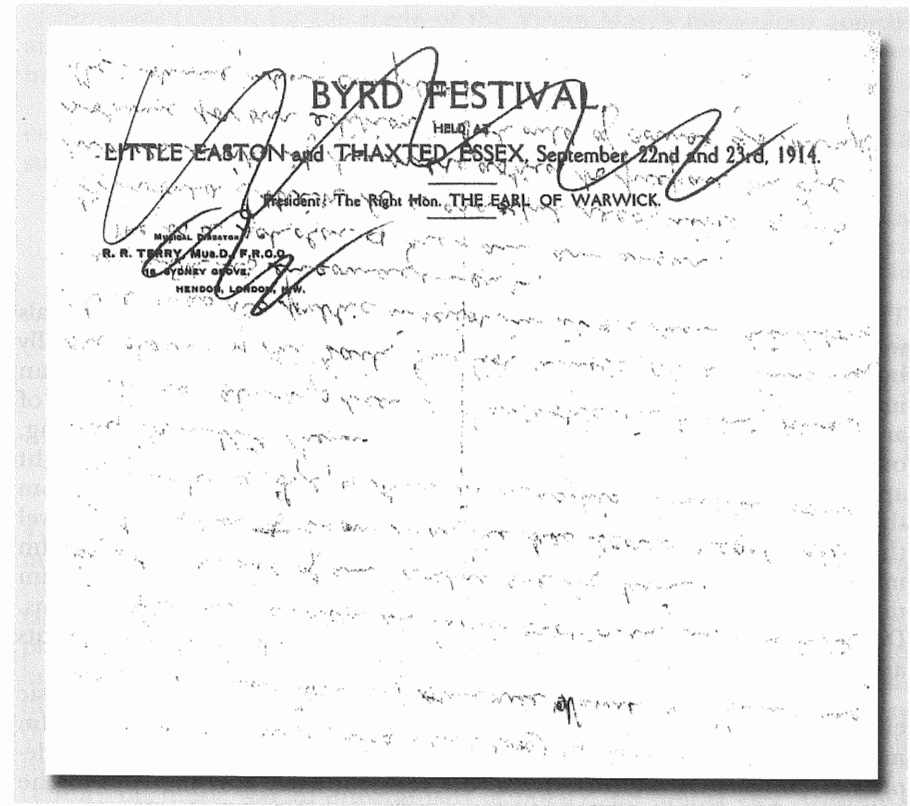
⁹ The two of relevance here are *An affair of honour: "Tudor Church Music", the ousting of Richard Terry and a Trust vindicated* in *Music and Letters*, 77 (1995), p.593–600; and Byrd's music in provincial imprints from 1770 to the present, with special reference to H.B. Collins in *Branches of literature and music: proceedings of the thirteenth seminar on the history of the provincial book: Bristol, 11–13 July 1995*, ed. M.T. Richardson (Bristol: University of Bristol Library, 2000) p.64–74

¹⁰ *Branches*, p.74, n.3

¹¹ *Ibid.*, p.68–69; *Affair*, p.54

¹² In the memorandum, which concerns "G.P.E." [recte G.E.P.] Arkwright, Terry formally suggests that Arkwright be invited to edit a volume of Tye's music for TCM

¹³ *Branches*, p.68–69



The only surviving document from the cancelled Byrd Festival of 1914. Reproduced by permission of the Carnegie United Kingdom Trust.

REASONS WHY FILM MUSIC IS HELD IN LOW REGARD A BRITISH PERSPECTIVE

David Burnand

This article is developed from papers given to the RMA and IAML.¹ It deals with the low cultural value that is often attributed to film music, especially by those involved in classical music. Universities and conservatoires play an important role in forming attitudes both within and towards the world of art music. Now that some of these same institutions are also encouraging, or at least accommodating, film music research and pedagogy, it might appear that old prejudices have been overcome. However, this is far from the case, nor is it likely to come about unless attempts are made to unravel the root causes of the classical music establishment's problem with film music. As a composer who sometimes scores films, as well as being a film music teacher and researcher, I have a particular interest in these tensions. Despite my largely British-based perspective, I hope that many of the points are of wider relevance.

It is fair to say that film music was held in low regard by classical music circles throughout the 20th century. This cultural subordination of film music coincided with the rise of modernism, and the development of ideologies concerning cultural taste, the musical work and the role of the composer; ideologies which had begun to form well before the 20th century, and certainly before cinema. These ideas were driven largely by theorists, e.g. members of the Frankfurt School such as Horkheimer and Adorno, who were keen to assert their beliefs that popular culture and capitalism were inseparable. Unhelpfully, the self-regard of certain composers has not helped to clarify what has become a complex situation. When negotiating to score a film, Stravinsky was apparently prepared to reduce his fee if a pseudonym were used, saying "The music is cheap, it's the name that's expensive." Such self-assurance is easy to applaud, not least because of its association with one of the most important and influential musical figures of the 20th century, but Stravinsky was no stranger to self-promotion or myth-making, and so facile deprecation of film music in this way serves to mask truth and discourage intellectual inquiry. In this context, it is interesting to note that Stravinsky made several failed attempts to score movies in the USA. His *Four Norwegian moods* was salvaged from music drafted for the film *The commandos strike at dawn* (1942). The central, slow movement of Stravinsky's *Symphony in three movements* contains material originally intended for *The song*

¹ Papers given by the author at the Royal Music Association, *Music and Film Conference*, University of Southampton April 2001; and at the Congress of the International Association of Music Libraries, Perigueux May 2001

of *Bernadette* (1943), for the scene of the Virgin Mary's miraculous appearance at Lourdes (N.B. the featured harp). Stravinsky's *Ode* re-uses sketches intended for the film *Jane Eyre* (1943).

Despite some notable exceptions, it is clearly the perception of many composers active today in both screen and concert music that there is a stigma attached to their film and television work:²

[Gerard Schurmann:] It's largely because of the development of film music away from genuine composition. . . . This used not to be the case: in England . . . Vaughan Williams, Walton, Bliss, Britten, Rawsthorne, Alwyn, Frankel and Arnold all wrote music for the screen, and were respected for doing so.

[Geoffrey Burgon:] In Britain, if you're a serious artist and write something popular like my score from *Brideshead revisited*, the musical establishment tends to look down its nose at you.

[Richard Rodney Bennett, who has scored over 40 films throughout his career:] I would rather I wasn't primarily known as a film composer.

These negative attitudes would surprise few working in so-called "serious" music today, but they are astonishing in the broader context of modern culture, given the impact and influence of the screen on 20th century entertainment and art. Cinema and television are the dominant forms of contemporary storytelling, and there is a longstanding and world-wide relationship between music, narrative and dramatic presentation. The general techniques and aesthetics of film scoring, therefore, have a much longer history than cinema itself. This raises the spectre of musical autonomy, of course, an issue which has an interesting pre-echo in Ancient Greek culture. By the 4th century BC music was an integral part of poetry and drama (see Aristotle's *Poetics*); but by the 1st century BC, Quintilian, the first stipended academic – and a rhetorician, unsurprisingly – saw music as useful to the education of an orator, but excluded what he held to be the "effeminate, enervating music of the stage."³

Opera has been accorded a special status amongst dramatic music, and thus provides a useful comparison with the cinema. In a radio programme⁴ on the relevance of opera in contemporary musical life, the composer Steve Martland argued that if Verdi were alive today, his dramatic instinct would inevitably lead him to work in film rather than opera. It would be comforting to agree with Martland, but I think he is wrong. Verdi enjoyed a status in opera that cannot be matched in cinema, because our expectations of "the composer" are still rooted in a Romantic image of the artist working largely alone on his (sic) own ideas, rather than helping others to achieve their objectives. So, one major "problem" stems from the collaborative and subordinate role of the film composer, which contradicts the received and

² These three quotes are from interviews with Adrian Edwards in "What's the score?", *The Full Score* (newsletter of the Music Sales Group, London), Summer 1996, p.11

³ Downs, R.B., *Famous Books*, Barnes & Noble, New York 1964, p. 212

⁴ BBC R4, "Sound Barrier", 14.11.99

limiting expectation of what a serious composer is supposed to be. This problem will remain, despite the fact that film musicology often demonstrates the extent to which the composer's role as a subordinate may have more to do with appearance than with reality; more to do with the status accorded rather than with the status deserved.

Many of those who would rather not be primarily known as screen composers, choose to accept this impasse, happily banking their fee and royalties while disparaging, or allowing others to disparage the craft, the effort and even the artistic outcomes, as if film scoring were an ironically acceptable form of prostitution. Perhaps this is a little harsh. After all, it is often film composers themselves who are in the best position to appreciate just how much compromise, contingency, poor judgement and sheer stupidity can be involved in film-making, especially when it comes to attitudes and decisions about the music score and its dramatic functions. We must accept that film music offers many bad examples, the results of either poor musicianship or poor film-making, or both. However, at its best, cinema can be as influential, stimulating, innovative, moving, profound, reflective, funny, insightful, thought-provoking and as life-enhancing as any other art form; and as a recorded and edited form, it is an expression of modernism that live concert or theatre music can never match.

Since music is clearly able to play a significant role in the cinema, beyond mere incidental entertainment or tautologous illustration of a scene, it seems strange that most contemporary classical composers do not value the opportunity to collaborate in so rich and contemporary a medium. On the other hand, if commercial pressures and poor training allow many film producers and directors to remain ignorant of the multiple narrative functions that the widest range of musical styles, forms and media can fulfil, then why are so many composers so quiet about it? I would suggest (at the risk of losing some friends) that arts subsidies and the stipends of university and conservatoire lectureships offer zones too comfortable to encourage the majority of contemporary classical composers and composition teachers to take an interest in film music, and so the beat – or lack of it – goes on.

Thus, we might reasonably conclude that much of the prejudice against film music flows from inexperience and ignorance of the subject; hence the continuing obsessions about style and cliché, which usually prove irrelevant if one hears the music as integral to the film. There are claims that much film music is clichéd because it exploits historical styles that are considered “bankrupt stock” by contemporary composers, who are expected to find an “original” voice, whatever that might be in the 21st century. However, consideration of a film music cue and its musical language, outside the context of the narrative in which it occurs, is utterly pointless. Of course, the clichéd application of a musical gesture to a particular dramatic situation might raise legitimate criticism, unless an ironic or humorous point is being made. This is why we should be promoting the study and appreciation of the best examples of film music, not just the worst, and do so exclusively within the context of the film, not that of the concert suite or soundtrack CD.

The most dangerously influential location for this ignorance, and the cultural prejudice that follows, is within the systems of patronage available to composers. It does not matter how open-minded or versatile a composer is; if they fear a stigma will be attached to their work by influential others, they are bound to be resistant to the financial and artistic opportunities offered by film scoring. If the real problem lies within patronage, then the paradox is that, every year, millions of pounds worth of commission fees and royalties go to other sorts of composer. This opens up a can of worms regarding cultural monopolies and class-based, paternalistic approaches to taste-making. I am forced by lack of space to cut through all of that and ask one deceptively simple question: do we honestly believe that a British-nurtured composer today could be equally likely to receive a Grawemeyer Award and an Oscar? We have candidates for both very different types of prize, but so far only the US-based composers Corigliano and Tan Dun have achieved this double accolade. Would a Rachel Portman or an Anne Dudley bother trying for a Grawemeyer; would a Simon Bainbridge or a Thomas Adès bother trying for an Academy Award? I think it is doubtful, and that is because of the cultural compartmentalisation that has been brought about by education and patronage, especially since the Second World War.

So, has this cultural divide been worse in Britain than elsewhere? During certain periods, the answer appears to be “no”. Statistical research⁵ shows that a very small proportion of European and American films have ever been scored by the sorts of composers whose names appear in the standard histories of 20th-century music; less than 1% in fact, since 1930. However, if we extract the British-based contingent from a list of about one hundred international composers who made their reputations through concert music and opera, then the percentage of those involved in movies in the UK is much higher than elsewhere during one particular period. The peaks of film scoring activity amongst emerging and established “serious” composers in the UK occur first between 1935 and 1937, largely thanks to Benjamin Britten and his documentary work. Then there is a slight hiatus as British cinemas closed at the start of the war, followed by another surge between 1942 and 1945. These later years were characterised as the “People’s war”, and the British government was keen to use cinema to get this class-based message across. The big names of concert music seemed only too happy to get involved in this populist cause at such a decisive stage in the conflict, but it should not be assumed that “composing for Britain” was entirely altruistic in all cases, since opportunities for concert music commissions and performances were reduced during wartime. Neither should we forget that other composers made far greater sacrifices, e.g. Walter Leigh, who died at Tobruk, but who had already demonstrated a remarkable appreciation of film music as a recorded and edited form.

Returning to the statistics, there is another peak of activity in 1951, the year of the Festival of Britain, followed by the period of greatest involvement between 1954 and 1958. If we remove the documentaries, however – though

⁵ Centre for Screen Music Studies, RCM (unpublished)

it is a moot point whether one should remove documentary from any consideration of British cinema – then the picture is slightly different. What we see is a much steadier increase of involvement in narrative films, with a slight peak in 1937, but the major peak lasting from 1951 to 1958, when some 16% of British films were scored by composers such as Alwyn, Addinsell, Addison, Malcolm Arnold, Frankel, Rawsthorne, Searle, Schurmann, Seiber, and towards the end of that period a young Richard Rodney Bennett. Obviously, this list includes *Émigrés* as well as British-born composers, but the issue is cultural context rather than place of birth; nurture rather than nationality. This is an impressive list, but it does not include Britten or Tippett. The film composer James Bernard, who knew Benjamin Britten well, is of the opinion that he felt no particular antagonism towards film scoring.⁶ It would seem that Britten simply chose to do other things after his brief and intensive apprenticeship in cinema during the 1930s, shortly before he left for America. It may not be as straightforward as that, however. Britten said of the preparations for *Peter Grimes* towards the end of the war:

A central feeling for us [i.e. Britten and Peter Pears] was that of the individual against the crowd, with ironic overtones for our own situation. As conscientious objectors we were out of it . . . It was partly this feeling which led us to make Grimes a character of vision and conflict, the tortured idealist he is, rather than the villain he was in Crabbe[’s original].⁷

Grimes’ make-over is a neat analogy for the romanticised image of the modern composer. It also reflects Benjamin Britten’s understandable anxieties about British attitudes towards his sexuality. The contrast with common themes of British narrative cinema of the later 40s and 50s is significant, therefore. Films were not being made about outsiders, other than to vilify or assimilate them. The British public was still fighting the war in suburban cinemas around the land, while the Ealing comedies continued a pre-war tradition of mild protest yielding ultimately to national pride, and team spirit versus individualism. These subjects were obviously not a good match for Benjamin Britten’s interests, nor for Tippett’s. Michael Tippett’s work was driven by a humanistically inspired anti-nationalism, by Greek classics and, in his own words, “wayward, hermetic, semi-mystical philosophy”.⁸ I am not suggesting that Britten and Tippett were wrong to pursue their interests, but merely noting the mismatch, for which many might blame British cinema itself. After all, it was not until the late 1950s that British films began to feature outsiders as flawed heroes, rather than as anti-social villains.⁹

Gerard Schurmann suggested that the problem of being a film composer is largely due to the “development of film music away from genuine composition.” I think he put it the wrong way round. Film music was caught in the cross-fire of a battle that had little to do with mainstream narrative cinema,

⁶ From a private conversation with the author, Spring 2001

⁷ Schafer, M., *British composers in interview*, London 1963, p.116

⁸ Tippett, M., *Those twentieth century blues*, London 1991, p.15–16

⁹ e.g. *The loneliness of the long distance runner* (Richardson, 1962)

and even less to do with the interests of a largely lower middle-class cinema audience. In the UK, forward-looking musicians were busy trying to catch up with developments on the continent, a task they would not fully achieve until the mid-1960s. However, the battle was not only about developments in musical language; it was about power, not least in education, and this had a significant effect on the training of composers. So, it is not surprising that since the mid-1960s the level of activity in the cinema of so-called “serious” composers in the UK has dwindled to virtually nil. This statistic is all the more stark given the opportunities for British composers to work internationally, and the slight increase in UK film production since 1980. Mostly it has been a question of finding an occasional, convenient fit between the interests and styles of a contemporary classical composer and those of a filmmaker. For example – and there are few of these from the mid-1960s onwards – Peter Maxwell Davies shared Ken Russell’s interest in the theme of corruption, which lies at the heart of *The Devils* (1970); Michael Nyman and Peter Greenaway shared an interest in the contemporising of 17th century mannerisms, as we see and hear in *The Draughtsman’s Contract* (1982).

Is there any sign of change? Well, the recent growth of screen composition courses in UK Higher Education is encouraging. However, these courses will achieve nothing beyond a technical grounding for ghettoised musicians, unless the deeper cultural and aesthetic issues are dealt with, thus clearing the way for more objective research into screen music as a significant discourse within contemporary culture, and an entirely appropriate activity for any highly trained and well educated modern composer. As far back as 1944 Vaughan Williams said that “film composing is a splendid discipline”, which he recommended to all “composition teachers whose pupils are apt to be dawdling in their ideas, or whose every bar is sacred and must not be cut or altered.”¹⁰ The poignancy of this prophetic statement is that Vaughan Williams’ own reputation as a composer of concert music suffered after the war for many of the same reasons that film music has been held in low regard by those same critics and musicologists.

I would suggest, therefore, that the low cultural value often attributed to film music is not merely the result of the woeful factory processes of commercial production, real though they are. Instead, screen music has been exiled to the outer margins of music education and cultural life because of the following factors:

1. The protectionism and anti-commercial influences of arts funding. The word “commercial” is italicised here since it is often used without reference to financial success or potential. Such dissimulation lay at the heart of the unjustified furore created by self-interested parties over the Performing Right Society abolishing their Classical Music Subsidy.
2. High culture expropriating the status of high standards in arts education and broadcasting; e.g. the teaching of history as a series of periods each passing on their influences to the next, which has been criticised by Derrida, Zionkowski, Kramnick, Guillory and others as part of a Romantic heritage that creates a field

¹⁰ *The RCM Magazine*, Spring 1944, p. 6

of restricted cultural production we accept and pass on as high culture. Such mystique has no place in a modern education. This is not to say that we can no longer distinguish the relative merits of art works, but that we must find more intelligent ways of doing so, which do not rely on the normalisation of sensibilities.

3. Active film composers having little time for teaching, and feeling little need for self-justification within a traditionally antagonistic educational environment.

4. The dominance of studies in innovative musical techniques, and a relative lack of opportunity for aspiring practitioners to study musical expression and reception across a range of styles and media.

5. Traditional musicology taking more interest in the complexity of scores than in the utility of music. Hence the opinions that much film music, as well as many passages of music by Vaughan Williams, for instance, are of no academic interest because nothing appears to the eye or the intellect to be happening. This is in line with the general tendency of musical commentators to believe that ground-breaking music is defined by its syntactical complexity. If we were to concentrate on the practice and reception of musical expression, the opposite might be true.

6. The classical music establishment seeing its primary role as preserving the concert platform as dominant site for the production and reception of music, which takes us back to point 1 in an unvirtuous circle which also (paradoxically) de-invigorates the live concert tradition through the divisive prejudices that affect composers' career choices.

There are other factors, of course, and the film industry itself is not innocent in all this, but by concentrating on those issues that can be dealt with by Higher Education, either directly or indirectly, we may begin a very necessary process of enlightenment and enablement. Films do not necessarily need an original score, Kubrick has shown us that,¹¹ and many do not need a classical-sounding, orchestral score. Nevertheless, the problem of being a screen composer stands at the nexus of many of the issues being discussed by film musicologists today, and not least the debate over musical autonomy. It is high time that we did more to breach the gap between theory and practice, and so relieve future generations of composers of the invidious constraints placed on their creative outputs and professional lives.

David Burnand is a principal lecturer at the Royal College of Music where he directs the Centre for Screen Music Studies

¹¹ e.g. *2001: A space odyssey* (1968), *A clockwork orange* (1971), *Barry Lyndon* (1975)

THE "ANSCR" TO CD CLASSIFICATION AT LEEDS COLLEGE OF MUSIC

Claire Marsh

Leeds College of Music (LCM) is the UK's largest music college, with some 800 full-time and over 2,000 part-time students. The College's courses are many and varied, and encompass classical, pop, jazz and Indian musics, along with music technology and the making of musical instruments. Courses are available at all levels, from beginner to postgraduate.

We started a CD collection in 1989 with some 300 items, split fairly equally between classical music and jazz. By the mid-1990s there were some 1000 items, including Indian music. To begin with the CDs were kept in closed access and were arranged by accession number. In 1997 the college moved to new premises and with the larger accommodation it was decided to make the CDs open access.

As the range of courses offered increased pop, dance, film and world music were added to the collection. By 2001 there were around 3500 CDs, plus a number of recordings that accompanied books, printed music and journals. However, they were all still arranged in accession number order, so general browsing was more a case of a lucky dip! Although it was simple from a catalogue search to find a particular CD, composer, artist, or even an individual track on a CD, students complained that they also needed to be able to find "any reggae CD" or wanted simply to look through all classical song recordings. It became apparent that a new approach was needed, so we started to look around for ideas.

Deciding what was needed

The first task was to establish exactly what we wanted from a new shelf arrangement for CDs. Discussion with library and academic staff resulted in the following wish-list:

- The classmark for each CD should be unique, or almost unique. This is partly because every track on every CD has a separate catalogue entry and users need to be able to move quickly and efficiently from the catalogue to the shelf
- It should be simple, so that students are able to understand what it means
- A label containing the classmark needs to fit on the spine of CDs, as they are shelved sideways on, like books. Preferably it should not take up the whole of the spine, especially if the classmark is not wholly unique, so that the CD title is not completely obscured

- CDs need to be easy to shelve correctly
- If an existing scheme is chosen it needs to be adaptable to take account of the LCM collection's strengths and weaknesses
- Any member of staff should be able to classify any CD, without needing specialist knowledge

Looking for options

With the above points in mind, we looked at what schemes were available and how other libraries tackled the problem. A message was sent to the IAML(UK) email discussion list to ascertain how other libraries had tackled the problem. A number of replies were received and responses showed that most libraries did one of the following:

- Arranged CDs alphabetically by composer/performer
- Arranged CDs by DDC
- Arranged CDs by Library of Congress subject headings
- Devised an in-house system combining elements of all three

It was felt that none of them were right for Leeds College of Music. Arranging CDs by composer/performer would mean that genres were mixed in together. Although for finding individual items it would be slightly better than LCM's current system, it would be no better for casual browsing.

DDC had the advantage of being a system that students are already familiar with. However, in order to make the classmarks almost unique, the numbers would have to be expanded to such an extent that this familiarity would be lost. There would no longer be much similarity between the classmark of a book about a particular work, and a recording of that work. Moreover, in order for the collection to be easily browsable the users would need a rudimentary knowledge of how the classmark was composed; this did not seem easy to convey with DDC.

Library of Congress Subject Headings had some appeal, as it classifies to a high level of detail. However, it seemed complicated for the students to understand and the high level of very specific detail meant that it was not well-suited to dealing with CDs containing a variety of works. Probably the main reason for rejecting this system was the length of the classmarks, which would be very unlikely to fit on the spine of a CD.

Two other options were mentioned by Ledsham.¹ One, *Principes de classement des documents musicaux dans les bibliothèques publiques*, looked promising, but unfortunately a copy of the scheme was not available and we were unable to investigate it further. In any case, because this was mostly numerical, it was felt that the similarity in look to DDC might cause confusion among students; a book about a work and a recording of the work itself could both have class numbers beginning with a three figure number, but the numbers would not be the same.

¹ Ian Ledsham (1999) *Harmonica II: Accompanying action on music information in libraries* [Internet]. Available from <http://www.svb.nl/project/harmonica/Deliverables/D132.htm#Classification%20schemes%20for%20sound%20recordings> [12-02-02].

The other option was the *Alpha-Numeric Scheme for Classifying Recordings* (ANSCR)². A web search quickly located many US libraries that use this scheme, but none elsewhere. The outline of the scheme can be found in Appendix 1.

ANSCR had immediate appeal as it takes a different approach from the other schemes and looks firstly at the genre of the music on the CD. It uses an alphabetical category, making it immediately appear different from DDC, or our in-house scheme for printed music. The range of categories is broad, with plenty of room for expansion to suit LCM's purposes. The full classmark is made up of four terms meaning that few recordings should have exactly the same classification. The later parts of the classmark are made up of letters from the composer/artist's name and the title, making it easy for users to understand how the system works and for staff to apply it. It was clear that only three of the four elements would be necessary at LCM and the brevity of the resulting classmark meant that it would fit easily on the CD spine, leaving much of the CD details still visible. As ANSCR seemed to offer everything we wanted, the next task was to adapt it to suit LCM's collection more closely, without losing the intrinsic simplicity of the system.³

Adapting ANSCR

Each alphabetical category was examined in relation to the section of stock that would use that category. If the number of CDs likely to be classified in a category was large then ways of subdividing that category were sought. Thought was also given to where unusual parts of the collection would fit. A summary of the scheme as adapted for LCM can be found in Appendix 2; the way the scheme was adapted is discussed below.

A: Music appreciation

The premise of this category seemed fairly vague, but after consideration it was decided that it would be a useful space to put any "classical music" that did not fit elsewhere. Included were complete editions of composers, or broad-genre compilations of their work, as well as any CD where less than two thirds of a disc contained a single genre. Finally, items such as Edexcel's compilation of A level set works were included. This section was used as a category of last resort and items were only included where there was absolutely no other option.

B: Opera

This section was split into BC: complete operas, and BE: extracts from operas. This enabled browsers to identify the nature of a CD that they were interested in, without having to read the CD notes. Orchestral extracts, such as overtures and suites, were classified at E: Orchestral music.

² Caroline Saheb-Ettaba & Roger B. McFarland, *ANSCR: The alpha-numeric system for classification of recordings*, Williamsport, PA: Bro-Dart, 1969.

³ Many thanks to Caroline Saheb-Ettaba for permission to adapt her scheme. Unfortunately I was unable to trace her co-author, Roger McFarland. I apologise for any infringement of copyright.

C: Choral music & D: Vocal music

Almost all classical music that includes voices was classified here. The main exceptions were orchestral music using voices as an additional instrument and music that, although featuring singing, clearly fitted into another part of the scheme. The most notable example of this is choral symphonies, which logically need to be shelved with other symphonies. The biggest problem with these sections was dividing CDs between them. At first only solo vocal music was classified as D, but it was felt that vocal duets and trios would be best suited to this section. It was therefore decided that any works containing up to four solo voices would be classified as D, while works with more than four solo voices or using a choir would be made C. This still left some anomalies. Monteverdi's madrigals would not be kept together, unless an exception is made for his five- and six-part works, and two recordings of Brahms's *Liebesslieder Walzer* would be kept separately, since one uses solo voices and the other a choir. Unfortunately, no solution was found to this problem, and in this instance catalogue searching would need to be relied upon to locate both recordings rather than browsing alone.

E: Orchestral music

Orchestral music was defined as classical music for instrumental ensembles containing strings whose membership exceeded 13 players. The figure of 13 was chosen because this is the maximum number of instruments permitted in the BLDSC's printed music collection, which contains chamber music and not orchestral music. Although in many ways this is an arbitrary number, and some music usually treated as chamber music may end up classified as orchestral, it was felt that it was more helpful to have a definite cut-off point between the two sections. Three types of orchestral music were separated out with their own sections: EB: Ballet music, EC: Concertos and ES: Symphonies. These sections were made as inclusive as possible: ballet music included suites; concertos included any music for solo instrument and orchestra, regardless of the title. Everything else, as well as recordings containing music from more than one orchestral category, was placed in EA: General orchestral.

F: Chamber music & G: Solo instrumental music

The first of these categories was defined as music for ensembles of up to 13 players containing more than one type of instrument, while the second was music for a single instrument or a group of the same type of instrument. A keyboard or continuo was regarded as a neutral instrument and was discounted when classifying a work. For example, a work for two violins and continuo would be classified as G: solo instrumental music, while a work for violin, flute and continuo would be classified as F: chamber music. Although in the original ANSCR only the latter of these sections was subdivided, a modified version of the G subdivisions was used for both F and G. This meant that if a user was looking for a work for flute and piccolo, and was unsure where it would be classified, they would be able to more easily check both sections. The subdivisions arranged the sections by instrument family, i.e. FB: Brass chamber music and GG: Solo guitar music. FA and GA allowed

for compilations containing works that each used a different instrument or ensemble, while FM was used for chamber works employing a mixture of instrument types. An added benefit of arranging the chamber music in this way is that it is similar to LCM's printed music scheme.

H: Band music

Band music was defined as ensemble music for more than 13 instruments, not including strings. Although this potentially could cover a wide range of material, LCM's stock in this area was not sufficient to consider further subdivisions.

I: Electronic music

Although controversial with some members of library staff, this section was defined as any classical music including an electronic or taped element, or performed on non-acoustic instruments. Reich's *Electric counterpoint* could be classified as GG: solo guitar, but it was felt important to define this particular section strictly; otherwise classification inconsistencies were likely to arise.

K: Musical shows and operettas & L: Soundtrack music (cinema and TV)

These sections, like opera, were divided into complete works and extracts, although *Music from Inspector Morse*, being music from a single TV series, would be treated as a complete work. The main anomaly with these sections is that *My fair lady*, for example, appears in both K and L, but the benefit of this is that the browser would know without reading the sleeve notes whether they were going to be listening to Julie Andrews or Audrey Hepburn.⁴

M: Popular music

This section required the most work in order to accommodate our collection. The original ANSCR had only three sub-categories here, including one for country and western music, which did not seem useful at LCM. Our range of popular music includes a large amount of dance music and rap, so it was felt that it would be useful to separate these out from the general rock section. However, an authority file was needed to help classify the CDs of indeterminate genre, as listening to the music itself is not always enlightening. The All-Music Guide⁵ website was already in use as a reference source while cataloguing, so it was decided to utilise this resource. The All-Music Guide assigns every artist a genre from a list of 22, so the category was split up to reflect some of the genres from this list. Some genres were omitted because they were found elsewhere in the scheme e.g. folk and soundtracks, while others were omitted as they were unlikely to be represented in the library e.g. comedy and bluegrass. This resulted in M being split into 11 sections, plus a general section for broad compilations, and there has rarely been a CD that was difficult to classify. These divisions have been extremely popular with students, especially those studying jazz or DJ technology, who have been able to find relevant material quickly.

⁴ or even Marni Nixon!

⁵ www.allmusic.com

P: Folk and ethnic

This section, adapted from ANSCR without need of modification, contained all British and Irish folk music.

Q: International folk and ethnic

This section contained folk music from around the world and we have subdivided it according to the nine volumes of the *Garland encyclopedia of world music*.⁶ Relating this section to such a reference work makes it easier to classify ambiguous items and helps students move quickly between the reference book and the CDs.

R: Holiday music

All the compilations of carols, Christmas songs and other seasonal items (not including individual works such as Bach's *Christmas oratorio*) are shelved together here. During the festive season it has proved beneficial to be able to point students to a single section for Christmas music, rather than search through the rest of the stock, as almost any of the other categories could contain Christmas music of one kind or another. Also, if space were limited, the whole R section could be moved into reserve stock for ten months of the year.

S: Varieties

An unused category at LCM, this section was kept from the original ANSCR and could contain music hall and other older popular music not catered for under M.

X: Instructional recordings

Originally we earmarked this section to hold the large stock of play-along CDs for jazz and pop musicians. It was expanded, however, to include CDs attached to books and periodicals.

Y: Sound and special effects

As well as sound effects CDs, this category housed the increasing number of sample CDs used by DJ technologists.

Z: Children's recordings

A category of last resort; children's music would only be housed here if it would not fit in anywhere else. For example, Prokofiev's *Peter and the wolf* would be classified at EA: General orchestral, rather than here.

Cataloguing Rules

Having modified the basis of ANSCR to suit LCM, the next task was to modify the rules for creating full classmarks. The basic categories, already

⁶ Bruno Nettl & Ruth M. Stone [advisory eds.]: *The Garland encyclopedia of world music*, New York, Garland Publishing, 1998

discussed, formed the first element of the scheme. The next two elements represent the composer or performer, and the title of the CD. The final element in ANSCR, which was taken from the CD catalogue number, was not used in the LCM adaptation.

A very basic set of rules was initially devised and a pilot study conducted, during which many problems arose. These problems were solved by refining the rules until a point was reached where very few CDs could not be easily classified. The main problem was classical CDs that had several works from more than one category. It was important to strike a balance between disregarding items that were clearly fillers on the end of a CD and putting important works in an inappropriate section simply because they were shorter. Ultimately, the decision was made that two thirds of a CD had to belong to the same category for it to be classified there; if the largest category represented occupied less than two thirds of the disk then it was classified as A: music appreciation. At LCM only 60 CDs were classified as A, the majority of them being "greatest hit"-style compilations of a composer (mostly donations and not greatly used) and composers', such as Webern's, complete works.

The addition of the second and third elements raised many questions when using the ANSCR rules; it soon became clear that each category (and in some cases each sub-division of a category) would need its own rules for classmark creation. Thus the rules found in Appendix 2 were constructed, which, although somewhat complicated, allow for the vast majority of CDs to be classified simply.

The down side of these rules is that in general, for classical CDs, they can only cater for the most substantial work on the disk, and shorter works will rarely be the ones providing the detail of the classmark. It was felt, however, that this would be the same whatever scheme was used and in special cases, such as a CD including a set work for a course, a decision could be made to construct the classmark around the work most important for a college course, disregarding the longer work. This would, of course, have to be done with care, and only in the most deserving cases.

For popular music the rules are far simpler. The second and third elements represent the artist and the title, or for compilations the title alone is used. The only difficulty with this comes in the jazz section. Many older recordings have the artist's name as the title, so of the library's 11 Count Basie recordings six have the classmark MJ.BAS.CO.U.

Names

The original ANSCR used the first four letters of the surname, whereas in the adaptation only three letters are used, to tie in with the filing letters used on books. However, this left several cases where a number of composers were interfiled. The most significant group included Schubert, Schumann, Schütz, Schoenberg and Schnittke. It was therefore decided that for these and similar composers the first five letters would be used. The same was applied to composers beginning with Str, such as Stravinsky and Strauss. The other places where a longer name was used were composers such as Bach, Strauss and Khan, where there are several with the same surname. In these

cases the full name and initial were used. This meant that CDs by one of these composers within a given category filed together and alphabetically, creating a more logical shelf arrangement than the original ANSCR.

Titles

The third element of ANSCR uses three letters to represent the title of the recording. At LCM it was used for classical music to represent the most significant work on the recording, and for popular music the title of the recording. To ensure consistency the first three letters of the uniform title were used.

Subject headings

As each CD in the collection was to be given individual treatment, the possibility of adding subject headings at the same time was considered. Having taken advice, we concluded that LCSH would offer very little in addition to the classmark. For popular CDs, however, there was a clear path that could be followed for subject headings. The All-Music Guide, which is used for classifying popular CDs, also assigns to each CD a number of more detailed subject headings (which it designates as genres), such as "new romantic" and "punk". These were added to the catalogue at LCM as subject headings, and this enhancement of accessibility has proved very helpful.

Logistics of implementation

We allowed most of the summer term and vacation for reclassifying, relabelling and reshelving the collection, but in fact completed the task long before our deadline. Initially, a selection was moved to reserve stock in order to create space on the shelves and to reduce the number of items that had to be reclassified by the end of the summer. The open-access CDs were reclassified on the catalogue and a full set of spine labels printed out for these recordings. By this time library use was at a minimum, so a permanent workstation was set up next to the CD shelves. A team was organised to retrieve CDs in the new classmark order, label them, check them and re-shelve them in the new sequence. This stage of the operation took around three weeks of solid work, but was enjoyable, gave everyone a chance to see how the classification scheme worked, and was an excellent team-building exercise.

Fringe benefits

The process of reclassifying had benefits beyond the rearrangement of the CDs in a more logical order. Physically re-labelling the CDs with labels printed from the catalogue served as a stock check, an arduous job that no-one looks forward to. The most useful piece of added value, however, was the ability to assess the contents of the collection and easily pick out where the gaps lie. Previously, it would have been next to impossible to establish which styles were underrepresented in the collection, but now a quick glance shows which classmarks are less populated and has led to some useful collection building. Another benefit was the ability to print out for staff lists of CDs of a particular style.

User reaction

Virtually all reaction from users, both staff and students, has been positive. It took a short while for some students to understand how the system worked, but when they did finally get the hang of it they were extremely happy browsing the collection. Browsing works best for the popular music, where users are likely to be looking for a particular album and can therefore guess the classmark with a high degree of accuracy. Browsing the classical section works well for finding general listening, but because of the problems associated with CDs containing several works it is usually better to check the catalogue first when looking for a particular piece. This does not seem to have caused any problems for users, who still regularly use the catalogue for CDs.

Six months later

The new system has now been in place for a whole semester and library users seem to be completely comfortable with it. In a recent research skills session it became apparent that second-year students found it hard to remember what the system was like last year. Library staff find it easy to steer students towards the section they are interested in, and are often able to guess the classmark for a particular CD, thus helping students without referring to the catalogue. The only unhappy users were a few staff members who already had the accession numbers written down for the CDs they use for teaching, and resented having to look up the recordings again. However, as the accession number is still in use as the item's barcode it was simple to search for the old CD numbers on the catalogue for the member of staff. The only apparent downside of the system is that it tends to discourage students from using the catalogue; now that all library stock is fairly browsable there is nothing to force students to learn how the OPAC works.

Classifying the CDs was a huge improvement to the accessibility of the library's collection. The time spent researching, adapting and piloting the scheme has left us with a system that is simple for both staff and users. The success of the project is best reflected in the comparative borrowing figures for CDs, shown in the table below.

ISSUE FIGURES PER MONTH			
CDs prior to reclassification		CDs after reclassification	
September 2000	213	September 2001	400
October 2000	925	October 2001	1299
November 2000	854	November 2001	1070

Appendix 1: The outline of the scheme⁷

- A Music appreciation—History and commentary
- B Operas: Complete and highlights
- C Choral music
- D Vocal music
- E Orchestral music:
 - EA General orchestral
 - EB Ballet music
 - EC Concertos
 - ES Symphonies
- F Chamber music
- G Solo instrumental music:
 - GG Guitar
 - GO Organ
 - GP Piano
 - GS Stringed instruments
 - GV Violin
 - GW Wind instruments
 - GX Percussion instruments
- H Band Music
- J Electronic, mechanical music
- K Musical shows and operettas: Complete and excerpts
- L Soundtrack music: Motion pictures and television
- M Popular music:
 - MA Pop music
 - MC Country and Western music
 - MJ Jazz music
- P Folk and ethnic music: National
- Q Folk and ethnic Music: International
- R Holiday music
- S Varieties and humo[u]r
- T Plays
- U Poetry
- V Prose
- W Documentary: History and commentary
- X Instructional
- Y Sounds and special effects
- Z Children's recordings
 - ZI Instructional
 - ZM Music
 - ZS Spoken

⁷ Quoted in Richard P Smitaglia, *Music cataloguing: the bibliographic control of printed and recorded music in libraries*, Englewood, CO.: Libraries Unlimited, 1989, p.115

Appendix 2: ANSCR adapted for Leeds College of Music

A–I: Classical music

- | | |
|---|---|
| <p>A = Music appreciation</p> | Classical compilations that cover more than one classification letter |
| <p>B = Operas</p> <ul style="list-style-type: none"> • BC = Complete operas • BE = Opera extracts. | Do not include opera overtures |
| <p>C = Choral music</p> | May contain more than one composer |
| <p>D = Vocal music</p> | Music for choirs, choral societies, but not choral symphonies |
| <p>E = Orchestral music</p> <ul style="list-style-type: none"> • EA = General orchestral. • EB = Ballet music • EC = Concertos. • ES = Symphonies | Music for solo voice or up to four solo voices |
| <p>F = Chamber music</p> <ul style="list-style-type: none"> • FA = General chamber. • FB = Brass • FM = Mixed • FS = String | Classical music for large instrumental ensembles (more than 13 players) including strings |
| | Anything that doesn't fit elsewhere in the E section, including opera overtures. Selections of various types of orchestral music |
| | including ballet suites |
| | Use for any works for solo instrument and orchestra |
| | Include instrumental music for 3–13 players including more than one type of instrument. A keyboard or continuo is a neutral instrument and should be ignored when determining which subdivision should be used E.g. a piano trio will be classified as FS |
| | Use for CDs containing works for a variety of ensembles |
| | Works with more than one type of brass instrument, with or without keyboard |
| | Works with a mixture of instrument families |
| | Works with more than one type of string instrument, with or without keyboard |

- FW = Wind Works with more than one type of wind instrument, with or without keyboard
 - FP = Percussion Works with more than one type of percussion instrument, with or without keyboard
- G = Solo instrumental Include items for one instrument with or without keyboard / continuo. Also chamber music for ensembles made up of the same instrument
- GA = Various CDs containing selections of solo works for various instruments
 - GB = Brass
 - GG = Classical guitar
 - GO = Organ
 - GP = Piano and other keyboards
 - GS = Strings
 - GW = Wind
 - GX = Percussion
- H = Band music Include items for ensembles of more than 13 players without strings
- I = Electronic music Include items recorded electronically, not using acoustic instruments
- K–Z “Non-Classical” music
- K = Musical shows & operettas
- KC = Complete shows
 - KE = Extracts from shows. May contain more than one show
- L = Soundtrack music (Cinema & TV)
- LC = Individual soundtracks From a single film or programme, or series of films, programmes
 - LE = Extracts from soundtracks From a selection of films or programmes
- M = Popular music Consult the All-Music Guide at www.allmusic.com and search for the artist. The genre of the artist will determine the classification
- MA = General Popular Use for compilations covering more than one genre
 - MB = Blues

- MC = Country
 - MG = Gospel
 - MJ = Jazz
 - MN = New age
 - MP = Rock & Pop
 - MR = Rap
 - MS = Reggae
 - MT = Electronica
 - MV = Vocal
 - MW = Easy listening
- P = Folk & ethnic Include any British and Irish folk music
- Q = International folk & ethnic Include any non-British folk music. The subdivisions are based on the *Garland encyclopedia of world music*. Refer to this if in doubt
- QA = Africa
 - QB = South America, Mexico, Central American & the Caribbean
 - QC = The United States & Canada
 - QD = Southeast Asia
 - QE = South Asia: the Indian Subcontinent
 - QF = The Middle East
 - QG = East Asia: China, Japan & Korea
 - QH = Europe
 - QJ = Australia & the Pacific Islands
 - QZ = General international. Include compilations containing world music from more than one subdivision
- R = Holiday music Include all Christmas compilations of all genres, but not individual classical works (i.e. *Messiah*)
- S = Varieties Include older popular music not covered under M (ie music hall)
- X = Instructional recordings Include all self-teaching materials, i.e. Aebersold tutors
- X = General instructional recordings
 - XB = Recordings accompanying books
 - XP = Recordings accompanying periodicals

Y = Sound and special effects

Z = Children's recordings Include anything specifically for children, not covered elsewhere

Rules for constructing the classmark

- Continue adding elements until the choice you make has the word **STOP** at the end of it, or you have added three elements.

First element

Select the correct alphabetic category from the list above.

Where the CD has a number of works or types of work use a category that applies to two thirds of the CD. Only use the class A where absolutely unavoidable, for example "Beethoven's greatest hits".

Second element

Note: where names begin with the same three letters, use the first five. For example, Schubert, Schumann, Schutz would be SCHUB, SCHUM, SCHUT. For surnames used by more than one person, use the full surname and initial (or initials as appropriate). For example BACHJS, STRAUSSR.

A-I: Classical music

- 1st choice: where there is only one composer use first three letters of their surname
- 2nd choice: where there are two or three composers but one work is considerably more substantial use the first three letters of the surname of the composer of the most substantial work
- 3rd choice: where there are two or three composers but no work more substantial than the others use the first three letters of the first named composer's surname
- 4th choice: where there are more than three composers and the CD is clearly a recital by an individual performer use the first three letters of the performer's surname **STOP** (unless in categories EC or G)
- 5th choice: where there are more than three composers and the CD is not a recital by an individual performer use the letters **ZZZ STOP** (unless in categories EC or G)

K-L: Musical shows, operettas and soundtrack music

- 1st choice: where there is only one composer or set of collaborators use first three letters of the surname of the first named
- 2nd choice: where there are two or three composers or sets of collaborators but one work is considerably more substantial use the first three letters of the surname of the composer of the most substantial work

- 3rd choice: where there are two or three composers or sets of collaborators but no work more substantial than the others use the first three letters of the first named composer's surname
- 4th choice: where there are more than three composers or sets of collaborators use the first three letters of the title of the CD **STOP**

M-Q: Popular, folk & ethnic music

- 1st choice: for CDs by a single performer or group use the first three letters of the performer's surname or the group's name
- 2nd choice: for compilation CDs use the first three letters of the title **STOP**

R: Holiday music

For classical CDs follow the rules for A-I
For popular CDs follow the rules for M-Q

S: Varieties

Follow the rules for A-I

Y: Sound and special effects

Use the first three letters of the title of the CD **STOP**

Z: Children's recordings

For classical CDs follow the rules for A-I
For popular CDs follow the rules for M-Q

Third element (only use when STOP has not already been indicated)

A: Music appreciation

The first three letters of the title of the CD

B: Operas

- 1st choice: For individual operas use the first three letters of the title of the opera in the language that would be used in a uniform title
- 2nd choice: For compilations use the title of the CD

C-D: Choral & vocal music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

EA: General orchestral music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

EB: Ballet music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

EC: Concertos

- Where the 2nd element is a composer's name use the concerto instrument followed by the concerto number (where necessary) of the first item by that composer ie PIANO2, VIOLIN4
- If the 2nd element is ZZZ or a performer's name, use the name of the concerto instrument

ES: Symphonies

Use the symphony number of the first item by the composer used in the second element, unless the symphony has a unique title but no number, in which case use the first three letters of the title

F–I: Chamber music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

G: Solo instrumental music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

If the 2nd element is ZZZ or a performer's name, use the name of the solo instrument

H–I: Band and electronic music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

K–L: Musical shows, operettas and soundtrack music

Use the first three letters of the title of the first item by the composer used in the second element in the form that would be used in a uniform title

M–Q: Popular, folk & ethnic music

Use the first three letters of the title of the CD. If the title is unclear refer to www.allmusic.com

R: Holiday music

For classical CDs follow the rules for A–I

For popular CDs follow the rules for M–Q

S: Varieties

Follow the rules for A–I

Z: Children's recordings

For classical CDs follow the rules for A–I

For popular CDs follow the rules for M–Q

THE JERWOOD LIBRARY OF THE PERFORMING ARTS AT TRINITY COLLEGE OF MUSIC

Rosemary Williamson

Hawksmoor and Wren, come back
to see your palace now.
Look at its new inside –
this library we are celebrating,
tables where beds were,
the original beams overhead . . .¹

When Trinity College of Music made the decision to move into the Old Royal Naval College at Greenwich after 120 years based in Mandeville Place in the West End of London, changes on a large scale were inevitable. Having looked at a variety of locations as far removed from the capital as Bristol, the chance to occupy part of a World Heritage site on the riverside, with excellent transport links, a richly varied local community and an illustrious history of music making in the area, was irresistible. Among Trinity's priorities were the wish to develop its research profile and extend its outreach programme through links with other performing arts institutions and organisations. Inevitably, recent developments in the Library have reflected these aspirations.

Trinity's original library, the Sir Frederick Bridge Library, received its name in 1924 in memory of Sir Frederick Bridge, organist of Westminster Abbey, Chairman of the Board of Trinity College of Music and known affectionately as "Westminster Bridge".² The Bridge Library still exists, as a special collection consisting largely of printed music dating from the 18th and 19th centuries. During the 1990s, it languished, uncatalogued and unused, in the Mandeville Place building, while a bright new undergraduate library sprung into being in nearby Bulstrode Place. The Bulstrode Place Library was developed rapidly, in response to the need for a library capable of supporting new B.Mus and M.Mus courses, by the then Chief Librarian Kate Sloss, who also led the Music Libraries Online project from 1998 to 2001.

The move to Greenwich offered the chance to develop the Library in line with the College's aim to enable and encourage research at a high level and to extend its connections with other performing arts. At the centre of the plan for the new Library was a partnership with the Mander & Mitchenson

¹ From Matthew Sweeney's *Black beams*, a poem written to mark the official opening of the Jerwood Library, 9 January 2002. Unpublished and quoted by permission of the author.

² Harold Rutland, *Trinity College of Music: The first hundred years* (London: Trinity College of Music, 1972), p.29–30.

Theatre Collection, a vast archive of theatre memorabilia temporarily housed in the Salvation Army Headquarters in the City and in need of a permanent home. In support of this, the Jerwood Charitable Foundation, with its remarkable reputation for championing innovation in the performing arts, gave £1.2 million towards building and fit-out costs of the Greenwich Building, in return for which the new Library bears its name. Although the Jerwood Library has aspirations towards becoming more multidisciplinary, at present the main part of the Library is firmly a music library, just as Trinity's main business is still the education of professional musicians.

The Jerwood Library of the Performing Arts, incorporating the Mander & Mitchenson Theatre Collection, opened to users in September 2001. The Library occupies the whole of the second floor of the East Wing of the King Charles Court in the Old Royal Naval College. This is the oldest part of the building, intended as a palace for King Charles II, but never occupied as such. The bare roof beams over the North Library, which inspired Matthew Sweeney's dedicatory poem, date from the 1660s. During the time when the building was part of the Royal Naval Hospital (1705–1869), the long room now occupied by the Library accommodated retired seamen: painted over the stone entrance arch are the words "CROWN WARD XXXXII MEN". From 1973 to 1998, the whole site, including the Queen Anne, King William and Queen Mary Courts now occupied by the University of Greenwich, was used as the Royal Naval College. In 1943 the King Charles Court sustained bomb damage, which came perilously close to destroying the area now occupied by the Library.³ Another stone arch divides the South Library, containing modern steel shelves with a loan collection of over 60,000 volumes, from the North Library with audiovisual and reference collections. A busy central issue and enquiry desk is staffed throughout opening hours. Users may view or listen to recordings, which are on open access, use the computers for music processing and aural training, or access the Internet and online bibliographical databases, including RILM, RISM, IIMP and New Grove. Up-to-date access technology allows visually-impaired users to make the best use of the Library's resources.

The Mander & Mitchenson Theatre Collection

The Mander & Mitchenson Theatre Collection is housed in a separate room adjacent to the main part of the Library. At the heart of the Collection are 1,500 archive boxes containing theatre ephemera: playbills, programmes (including concert programmes), newspaper cuttings and photographs of the London and regional theatres, from the earliest days of Drury Lane and Covent Garden to London's most recent productions. There are also files on every actor and actress of note in the British Theatre, on circus, dance, opera, music-hall, variety, dramatists, singers and composers. The hundreds of thousands of photographs, posters and original engravings form a commercial picture library. The Collection also holds paintings of a theatrical nature, set and costume designs by Charles Wilhelm, Paul Shelving, Roger

Furse and others, artifacts pertaining to actors and productions, and costumes belonging to important actors such as Henry Irving, Noel Coward and Anna Neagle. There is also an important collection of 15,000 books and an outstanding collection of nineteenth-century ceramic figurines of theatrical personalities.

The Collection has long been known to academics and theatre historians and professionals all over the world, many of whom have used the research facilities and to whom the Collection has supplied rare or little-known pictures to illustrate theses, books and programmes. The Collection receives many requests for information and verification and is highly regarded for its integrity and accuracy. It receives no public funding and relies upon its earned income and donations for its survival.

Other research collections

The Antonio de Almeida Collection consists of the personal printed music library of the French conductor of Portuguese origin Antonio de Almeida (1928–1997). Almeida studied with Alberto Ginastera in Buenos Aires, then in America with Paul Hindemith, Serge Koussevitzky and Georg Szell. He returned to Europe in the 1950s and subsequently held conducting posts with the Portuguese RSO, the Stuttgart Philharmonic Orchestra, the Paris Opéra, the Houston Symphony Orchestra and, from 1992, the Moscow Symphony Orchestra. He made numerous recordings and was a champion of the music of lesser known composers such as Luigi Boccherini, Gian Francesco Malipiero, Jacques Offenbach and Charles Tournemire. He was the recipient of both the French Ordre des Arts and the Légion d'Honneur. Almeida was an enthusiastic collector of musical scores. After the death of the renowned conductor of the Boston Symphony Orchestra, Charles Münch, in 1968, he was able to augment his collection with scores from that conductor's library, including contemporary American and French works. He also acquired scores from the collection of Pierre Monteux. The Collection consists of 5,456 volumes, the majority full scores, but including 1,152 vocal scores: a selection of them is displayed on the shelves behind the issue and enquiry desk. As yet, the Collection's contents are handlisted but do not appear on the online catalogue.

The Sir Frederick Bridge Library consists largely of 18th and 19th century printed music. Among the earliest scores is Purcell's *Orpheus britannicus* (2nd ed., 1706) and there are many early Handel editions. Another strength is early Romantic opera. The Sir John Barbirolli Collection includes scores from his own library and one of his conducting batons (presently displayed behind the issue and enquiry desk). Other archival collections relating to individual musicians include the Shura Cherkassky Collection (printed music), the Frank Cordell Collection (manuscripts), the William Lovelock Collection (manuscripts), the Charles Proctor Collection (manuscripts), the Joseph Ortiz Collection (zarzuela music), the Margaret Purcell Collection (manuscripts), the Sorabji Collection (three autograph manuscripts) and the Lionel Tertis Collection (printed and manuscript music). All special and archival collections are open to all *bona fide* researchers by appointment.

³ John Bold, *Greenwich: an architectural history of the Royal Hospital for Seamen and the Queen's House* (New Haven: Yale University Press, 2000), p.137–205

The Jerwood Library has recently become the home of Music Preserved (formerly the Music Performance Research Centre), which consists of over 1,500 archive recordings of live performances from the 1930s to the present, some of them unique to the collection. In addition, Music Preserved has recently received around a thousand recordings from the bequest of Patrick Saul, founder of the National Sound Archive. The website www.musicpreserved.org gives further information.

The research collections are continually developing, mainly through gifts and bequests. Recent acquisitions include the Christopher Wood collection, which includes correspondence with many 20th century British composers, the Filmharmonic Archive of film music and the autograph manuscript of Malcolm Arnold's film score *The Inn of the Sixth Happiness*. Later this year, the archive of the British Music Society will be housed in the Jerwood Library.

The Centre for Young Musicians Library

The Centre for Young Musicians Library is also managed by Trinity College of Music. Based at the Rachel McMillan site in Deptford, it provides orchestral and vocal sets to schools, amateur choirs and orchestras at modest hire costs. It also includes the Alan Cave Collection of wind ensemble music.

Present concerns and future plans

The Jerwood Library's present concerns are to develop the collections to be able to support research at high levels as well as teaching and learning, to ensure users are making the best use of the Library through skills training (through both classes which are part of the curriculum and individual drop-in sessions) and awareness raising, to find ways of ensuring the cataloguing and conservation of all the collections in accordance with best practice, and to forge links with like-minded institutions, particularly in the South East. All Library staff (7.5 FTE) have strong music or performing arts backgrounds. The Jerwood Library is a member of IAML, Music Libraries Online, UK Libraries Plus and CADISE (Consortium of Art and Design Institutions in the South East). Links have been formed with other specialist libraries in the area, including the National Maritime Museum Library (which includes printed and manuscript music with maritime connections) and the Laban Centre Library (dance). The Ensemble Project, funded through the Research Support Libraries Programme (RSLP), is currently enabling records for the Sir Frederick Bridge Library to be added to the Jerwood Library online catalogue (sirsi2.tcm.ac.uk/uhtbin/webcat).

Other plans include the development of exhibitions and a series of public seminars based on aspects of the collections and their relationship with the performing arts.

Major challenges include the cataloguing, even at collection level, of all the research collections, the Mander & Mitchenson Theatre Collection being a priority. Alongside this is the problem of addressing the massive conservation needs of collections containing a multiplicity of material types. There is space for expansion in the open access areas for up to ten years, but the closed access areas are already at capacity. Off-site storage for some

collections is inevitable: but where? One of the benefits of membership of IAML(UK) is the awareness that we share these shortcomings with many other libraries!

Contacts and access information

The Jerwood Library of the Performing Arts

Trinity College of Music
King Charles Court
Old Royal Naval College
Greenwich
London
SE10 9JF

General enquiries: 020 8305 3950

Opening hours: Monday–Thursday 9am–7.30pm; Friday 9am–6.30pm; Saturday 10am–3pm (termtime); Monday–Friday 9am–5pm (vacation). Closed in the middle weeks of vacations – please phone the number above for details.

Online catalogue: sirsi2.tcm.ac.uk/uhtbin/webcat

Website: currently under construction. From May 2002 linked to www.tcm.ac.uk

Rosemary Williamson, Chief Librarian	020 8305 3943
rwilliamson@tcm.ac.uk	
Tina Allen, Librarian (enquiries, interloans)	020 8305 3950
tallen@tcm.ac.uk	
Walter Cardew, Library Assistant	020 8305 3951
wcardew@tcm.ac.uk	
Carolyn Farrar, Senior Library Assistant (circulation)	020 8305 3951
cfarrar@tcm.ac.uk	
Bob Hodges, Librarian (cataloguing, binding)	020 8305 3945
bhodes@tcm.ac.uk	
Marian Hogg, Librarian (user education, cataloguing, website development)	020 8305 3946
mhogg@tcm.ac.uk	
Jane Mann, Librarian (enquiries, interloans)	020 8305 3951
jmann@tcm.ac.uk	
David Roberts, Librarian (systems, sound recordings)	020 8305 3947
droberts@tcm.ac.uk	

The Mander & Mitchenson Theatre Collection

Address as above.

Opening hours: Monday–Friday 11am–4pm by appointment

Richard Mangan, Director	020 8305 3893
rmangan@tcm.ac.uk	

Centre for Young Musicians Library

Trinity College of Music
 Rachel McMillan Building
 Creek Road
 Deptford
 London
 SE8 3BW

Opening hours: Wednesday 1pm-5pm; Friday 10am-5pm

Tony Lynes, Library Assistant
 tony.lynes@virgin.net

020 8691 8009

*Rosemary Williamson is Chief Librarian of the
 Jerwood Library of the Performing Arts*

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MUSIC PUBLISHING IN WALES: A BIBLIOGRAPHICAL NOTE

Rhidian Griffiths

The publishing of music in Wales dates from the 19th century. Though a certain amount of Welsh music was printed in the latter half of the 18th century, the collections in which it appeared were printed in London, and it was only in 1816 that the first music was printed on Welsh soil, in the form of a collection of tunes and anthems by John Ellis, *Mawl yr Arglwydd* (The praise of the Lord). This was followed by a number of books on the rudiments of music and several collections of tunes. From the 1860s music began to appear in much greater quantities, and the pattern was set for an explosion in the printing and publishing of Welsh music, which continued until the Second World War.

The music printed was largely Welsh in origin and very often in language. It was issued by and large by local printer-publishers, many of whom did their fair share of jobbing printing, and there were few if any large scale music publishers, certainly not to compare with the great European houses. Nevertheless it is surprising how much locally composed and locally printed music was issued, in both the standard notation and in tonic sol-fa, which enjoyed huge popularity in Wales for several generations, and is still used, though now mainly by older people. Most of the material produced was vocal music, both solo songs and part-songs, reflecting no doubt the immense popularity of choral singing in 19th and early 20th century Wales.

Some information may be found in general works of Welsh bibliography, including *Libri Walliae: a catalogue of Welsh books and books printed in Wales, 1546-1820* by Eiluned Rees (Aberystwyth, 1987) and the *Supplement* by Charles Parry (Aberystwyth, 2001). Information on music periodicals of Welsh origin may be gleaned from Huw Walters, *Llyfryddiaeth cyfnodolion Cymreig 1735-1850* (A bibliography of Welsh periodicals) (Aberystwyth, 1993) and the second volume, covering 1851-1900, to be published later in 2002. 20th century material can be traced through the National Library of Wales's *Bibliotheca Celtica: a register of publications relating to Wales and the Celtic peoples & languages* (1909-84) and its successor *Llyfryddiaeth Cymru = A bibliography of Wales* (1985-1994). The latter is available from 1994 onwards online through the National Library of Wales website, which also gives access to the National Library's online catalogue and other information sources at <http://www.llgc.org.uk>. Publications may also be traced via the catalogues of individual collections in public and other libraries, for instance *Y Casgliad cerdd Cymreig: catalog = The Welsh music collection: a catalogue*, published by Clwyd Library and Information Service (Mold, 1996), and Sarah McCleave, A

Catalogue of published music in the Mackworth Collection (Cardiff: Department of Music, University of Wales, Cardiff, 1996). Welsh music is also recorded in the music catalogue of the British Library.

Welsh printers and publishers do not figure prominently in the standard reference works by Humphries and Smith and John Parkinson, partly because there is little known and still less written about them. Many were very small, local concerns for which little or no archival material has survived, and the historian's task is a difficult one which has to be approached usually through the medium of the extant publications. Understandably, given the nature of the material itself, some of the studies are written in Welsh. The doyen of Welsh music historians, Huw Williams, surveyed the field in two pioneering articles entitled *Rhai agweddau ar gyhoeddi cerddoriaeth yng Nghymru* (Some aspects of music publishing in Wales) in *Welsh Music*, vol. 6, no.2, Summer 1979, p.36-42 and vol. 6, no.3, Winter 1979-80, p.23-25, reprinted in his *Taro tant* (Striking a chord) (Dinbych, 1994), p. 19-28. The present writer has attempted a general survey in the chapter *Music publishing in A nation and its books: a history of the book in Wales*, edited by Philip Henry Jones and Eiluned Rees (Aberystwyth, 1998), p.237-43.

Several Welsh composers, including Joseph Parry (1841-1903) and David Jenkins (1848-1915) were also publishers, but the standard biographies (written in Welsh) make very little reference to their activities in the field. There are, however, some works which deal with the contribution of individual publishers. One of the major Welsh publishing houses, which gave much, though not exclusive, attention to music, was Hughes and Son of Wrexham. The history of the firm was chronicled by Thomas Bassett in *Braslun o hanes Hughes a'i Fab* (An outline history of Hughes and Son), published at Oswestry in 1946. Huw Williams analysed the career of Benjamin Parry, a Swansea printer-publisher active in the last quarter of the 19th century and the first decade of the 20th, in his *Benjamin Parry (1836-1910): cyhoeddwr prysur a anghofiwyd* (Benjamin Parry: an assiduous but forgotten publisher), *Barn*, no.335/6, 1990/1, p.76-79, reprinted in *Taro tant*, p.133-42. Benjamin Parry also features in a brief survey of *Three Welsh music publishers* in *Studies in the provincial book trade of England, Scotland, and Wales before 1900* (papers presented to the British Book Trade Index, 7th Annual Seminar, Aberystwyth, 1989), edited by David A. Stoker (Aberystwyth, 1990). An account of the work of D. L. Jones ("Cynalaw") of Briton Ferry, near Neath will be found in Rhidian Griffiths, *Bywyd amryddawn a llafurfawr: gyrfa D. L. Jones, "Cynalaw"* (1841-1916) (A varied life of accomplishment: the career of D. L. Jones) in the volume *Nedd a Dulais*, edited by Hywel Teifi Edwards (Llandysul, 1994), p.191-207. A major publisher of the early 20th century was D. J. Snell of Swansea, who bought up a number of minor local publishers to establish a significant catalogue of Welsh music. Snell's career is outlined in Rhidian Griffiths, *Swansea's "Mr. Music": the career of D. J. Snell, Y Llyfr yng Nghymru = Welsh Book Studies*, 1 (1998), p.59-90.

Rhidian Griffiths is Director of Public Services / Cyfarwyddwr Gwasanaethau Cyhoeddus at the National Library of Wales / Llyfrgell Genedlaethol Cymru

ALEC HYATT KING: A SELECTIVE BIBLIOGRAPHY

Edmund M. B. King

Introduction

Alec Hyatt King died in March 1995. During the course of an active and committed professional life, he wrote a great deal. This list does not seek to be exhaustive; rather, the aim has been to find and note as much of his writing as is available in published sources. This is to show firstly, the range of his interests over a period of nearly sixty years, from the 1930s to the 1990s and secondly, to place his achievements in the context of the time.

Alec Hyatt King's intimate contact for over fifty years with one of the world's greatest collections of printed and manuscript music, in the British Museum (from 1972, the British Library) is demonstrated clearly in his writing. Indeed, it was part of his mission to increase access to these collections whenever possible. He researched them for decades and published the results widely.

Book reviews are excluded from this list. A sequence of reviews written for *The Listener* is included.

I am indebted to Eve King and Oliver Neighbour for additions and corrections to the text.

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Edmund King is Newspaper Librarian at the British Library Newspaper Library and the younger son of Alec Hyatt King

REVIEW

Edited by Antonio Rizzo

Weber, Carl Maria von: *Concertino op.26 for clarinet and orchestra.* Piano reduction. Edited by Norbert Gertsch. Piano reduction by Johannes Umbreit. München: Henle Verlag, 2001. ISMN M-2018-0718-8. HN 718. Price € 12

It's axiomatic that good performance practice must start with the establishment of a definitive text for the work in question. How easy it is to write that, yet how frustrating it can be to decide what constitutes an authoritative source. There are numerous works, for instance – and Mozart's "Haydn" quartets offer the example which springs most readily to mind – where divergences between the composer's autograph and the first printed edition are known to have had the composer's blessing. A more complex problem arises where such divergences stem from the performer for whom a particular work was intended and where the extent to which the composer sanctioned them cannot be ascertained. In such case, how far are we to go in accepting them as having the imprimatur of a justifiable co-creator?

Henle's new edition of the Weber *Concertino* for clarinet raises questions like these, not just for the work in hand, but for other clarinet works which Weber wrote for the virtuoso Heinrich Baermann. Weber wrote the *Concertino*, along with the two clarinet concerti, in 1811, but only the *Concertino* was published fairly shortly afterwards. Weber sent a fair copy to Kühnel of Leipzig in 1812; publication was announced the following year, but Kühnel's death and the subsequent acquisition of his material by Peters delayed actual publication until 1814. The Kühnel imprint contains several variants from the autograph (now in the Berlin Staatsbibliothek) for which Weber is known to be responsible and apply chiefly to tempi, articulation and dynamics rather than actual notes.

Had the matter stopped there, things might have been more straightforward. What complicates the issue is the posthumous role of Baermann's son Carl in preparing new editions, the contents of which remained unquestioned until comparatively recently. He possessed a manuscript score of the *Concertino* which he claimed contained a number of textual alterations of his father's. This score is no longer extant but the alterations were communicated to the Weber scholar Friedrich Jähns who regarded them as genuine and recorded them in a ms. score which does survive. Most of them were incorporated in the edition which Carl Baermann prepared for Lienau in 1870, an edition which is still in circulation. Baermann junior also told Jähns that his own supplementary editorial editions to the solo part were justified as "The clarinet part was in such as state that I am no longer surprised that

these pieces were so horribly disfigured by all clarinetists (so entsetzlich ergriffen wurden). Of the piano reductions he also claimed that "I had to prepare the latter *entirely from scratch* (Letztere mußte ich *ganz neu machen*) as literally not a single bar was usable as it stood . . . I have now set all of this down . . . as Weber and my father themselves played these works (so wie diese Compositionen von meinem Vater u. Weber selbst vorgetragen wurden)".

Norbert Gertsch's attempt at picking through all this in search of a sound performing version is by no means the first, and acknowledges the good work done by, *inter alia*, Günter Hauswald in his 1963 edition (the first to be based on the autograph) and more recently Pamela Weston in her Fentone edition of 1987. His solution is one which is gaining favour in the ever-elusive search for an *Urtext*. Rather than trying to synthesise a version of the solo part from several sources, he presents instead two versions. One is the "standard" Carl Baermann text of 1870, the other the Peters text of 1814, carefully annotated to clarify those instances where it differs from the autograph as outlined above. Both appear in the piano reduction, offering the opportunity for ready comparison.

The differences are quite striking. In numerous instances Carl Baermann rephrases a line, adds ornamentation and alters or moves dynamic markings so as to give it a wholly different colour. He adds repeats to the variation theme and the first variations which are not there in the earlier source and a whole cadenza fills out the pause before the final section. There is an argument, of course, which holds that his efforts, whether or not they stem from his father's performances, in places make explicit what is otherwise implicit, and that any performer has to understand the need to bring musical intelligence to bear where matters remain unclear. Whether we should accept another's solutions, or indeed whether it is vital at all that we recreate the approach of the first performer, is another matter. Gertsch's edition, which is moreover backed up with an exemplary critical commentary, is commendable in allowing us to make those choices for ourselves based on available evidence.

Geoff Thomason

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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*

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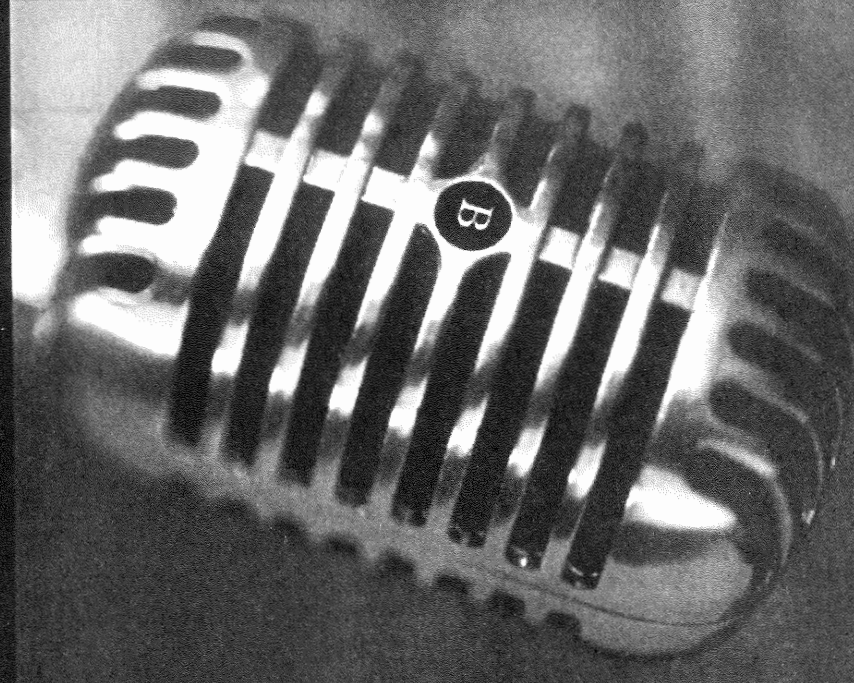
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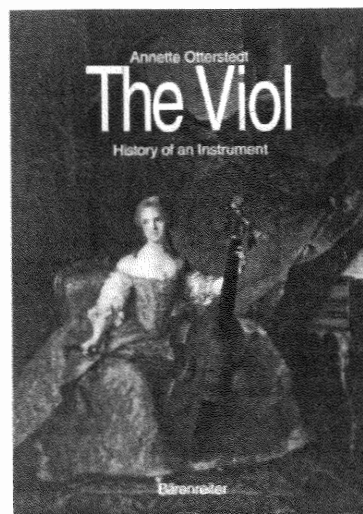
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