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EDITORIAL

Rupert Ridgewell

This year's IAML(UK & Irl) Annual Study Weekend ventured to Scotland for the first time since the international conference hosted by the branch in 2000. As then, the chosen venue was Pollock Halls of the University of Edinburgh, providing easy access to the city and the benefit of close proximity to Arthur's Seat, for delegates energetic enough to brave the steep climb to enjoy panoramic views of the city. The programme was equally panoramic this year, with papers covering such diverse issues as new or refurbished library buildings (Chris Banks and Richard Buxton), Joseph Haydn's London visits (David Wyn Jones), and the influence of Scottish music on Scandinavian composers (Sally Garden). Enough good content, in fact, to fill two issues of *Brio*, although a few highlights will have to suffice.

The ever-popular Report and Information session on Saturday morning brought us up-to-date with numerous projects and developments in the profession, but perhaps the most eagerly-awaited was Sue Clayton's announcement that the online catalogue of the British Library's Document Supply Centre Music Collection had been launched. The process of retroconversion is described in this issue, but the positive impact of the development for users will be felt for many years to come. The subject of user engagement was prominent in Linda Young's introduction to the work of Making Music in Scotland, an organisation representing the interests of a wide range of amateur music societies and performing ensembles. Her survey of Making Music's Scottish members offers a welcome perspective on library services from one of our most vital user constituencies.

The customary April showers put in an appearance during the Saturday afternoon excursions, but this did little to dampen spirits or deter delegates from sampling a range of options, from a tour of the Museum of Instruments at St. Cecilia's Hall to the interdisciplinary pleasure of the Scottish Poetry Library. The essential stop on the itinerary was an exhibition at the National Library of Scotland exploring the influence of Scottish music around the world, which was happily timed to coincide with the ASW (see Graham Muncy's review in this issue). Another significant event came on Sunday morning with the launch of the Excellence Award for Music Libraries, a scheme designed to highlight good practice and excellent services offered by the music library community in the UK and Ireland. Nomination forms are available from the IAML(UK & Irl) website and the competition is open to all music libraries, regardless of their sector, size or type. The first awards are expected to be made in spring 2010, in time for the next annual meeting to be held in Nottingham.

Elsewhere in this issue we have contributions that focus in different ways on the practice and history of musical performance: a unique insider's view of the BBC Proms from Peter Linnitt; an introduction to a superb new online database documenting concert life in Prague by Karl Stapleton; and Rob Corp's description of a collection of material relating to that most colourful of conductors, Leopold Stokowski. Finally, a plea from David Jenkins of the Havergal Brian Archive concerning songs known to have been composed by Brian, but which are now considered lost: please check your shelves, basements, and any piles of uncatalogued material that might be lurking unnoticed in your library (yes, we all have them!). You might even strike gold.

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MAKING MUSIC IN SCOTLAND[1]

Linda Young

It seems highly appropriate that IAML(UK & Irl) and Making Music should be involved with each other, as both organisations are, to a large extent, serving the same community. In this article I shall describe Making Music's activities as a national organisation, with particular reference to our work in Scotland, and present some interesting results gleaned from a census of our members. Finally I'd like to discuss various aspects of the relationship between our member societies and music libraries.

In order to describe the foundation of Making Music as an organisation we need to go back almost 75 years, to 1935, when amateur music makers began to organise themselves into regional Federations. Some things never change, because even then there was concern about funding for amateur music societies and training opportunities for conductors of those societies. And so under the leadership of the composer George Dyson, these regional groups banded together, there obviously being strength in greater numbers, and the National Federation of Music Societies (or NFMS), was born in York in February 1935, to provide 'mutually beneficial services for its members through the provision of centralised information and representation'. Funding at that point came from the Carnegie Trust and subsequently from the Arts Council of Great Britain, and the Federation's main role was to distribute that funding to the membership. When in 1986 funding for the arts was decentralised with the advent of Regional Arts Boards, the emphasis on the funding role lessened, though a small number of the Regional Arts Boards and also the Scottish Arts Council continued to provide funding for the NFMS in their own areas. This funding on a localised basis ceased recently, with the exception of Scotland; funding for the organisation as a whole comes from Arts Council England, whose support we greatly appreciate.

For a number of years there was an uphill struggle as amateur arts and the value they could bring to communities was virtually ignored by the powers that be in favour of professional arts and artists. Happily, in more recent times came the realisation that amateur arts do play a major role in the life of the country—today, within Making Music alone, there are over 2,700 music groups, a total membership of more than 200,000 musicians and music-lovers, presenting around 10,000 concerts per year (i.e. an average of 190 per week), entertaining audiences totalling 1.6 million each year and spending in the process around £13 million annually on engaging professional musicians

[1] This article is based on a presentation given at the IAML(UK & Irl) Annual Study Weekend in Edinburgh on 5 April 2009.

and another £1 million with music publishers, not to mention their spend on employing composers (there are around 200 new commissions each year), hiring venues and with print designers, staging suppliers and instrument manufacturers. In many areas, one of our member groups may well be the only source of live music on the doorstep for those unwilling or unable to travel many miles to nearest large town/city.

Who are those members? Until relatively recently the membership mainly comprised choirs, orchestras, and music clubs. Now the door has been thrown wide open to encourage all types of groups who perform or promote music. The catalyst that encouraged more diverse groups to start joining was the change of our working title, in the year 2000, to Making Music. The challenge for us now is to find how we can best serve a more diverse membership whose needs can be very different from the classical choir or orchestra.

How does Making Music work? When I first became acquainted with the workings of NFMS (from afar, as a member of my choir) in the late 1980s the professional staff numbered two. But in the early 1990s NFMS reinvented itself and all of a sudden became a force to be reckoned with, justifying its claim to be the national voice of music makers. A new system of management was put in place and a gradual increase in the number of staff was mirrored by an increase in activity (and in the size of the premises). Today, there are eight full-time staff in the office in London plus another 12 part-time staff based in Scotland and the English regions. We are also fortunate to have a Chief Executive whose finger is on the pulse and who does a phenomenal amount of networking with individuals and organisations on our behalf. Members of the Board of Management are all volunteers, acting as Trustees and each with a particular responsibility. The part-time staff are Development Officers attached to our volunteer Committees; these officers work in tandem with the volunteers to devise and implement training events and projects in their own areas.

Which brings me to the Committees—12 of them at the moment, in the 9 English regions, Scotland and Wales, with the hope of one in Northern Ireland in the near future. The 12th Committee deals exclusively with all of our Concert Promoting members throughout the UK. Each Committee is responsible for the member groups in its own area, and without these volunteers (220 of them throughout the UK) and their Development Officers, Making Music could not easily maintain its profile 'on the ground'.

What does Making Music do? Like most large organisations we have a Plan, in our case a five-year plan with stated aims and objectives, which are flexible enough to allow for growth and innovation. Our principal objective is, of course, to serve our membership, and this we do by providing such things as very affordable and comprehensive insurance, and a vast range of information and guidance; this covers making a group's administration as effective as possible, keeping within the letter of the law, managing finances, improving

marketing and PR, understanding Performing Rights, where to source musical scores, and much more. We encourage emerging young artists through our annual Young Artists' Award scheme, which gives the winners subsidised engagements with our members. We also encourage our members to commission new music via our Adopt-a-Composer scheme, currently being revamped for a re-launch in 2009/10. The scheme is run in association with the Performing Rights Society Foundation and the Society for the Promotion of New Music (now subsumed as part of the new organisation Sound and Music), just one of many partnerships we enjoy.

Back in 1993 we were fortunate to partner BT who funded our first major project, lasting for three years and providing training opportunities for our members all over the UK. A second partnership with BT followed and this allowed us to undertake The Music Experience, an Arts Council of England Lottery funded community development project which was the largest project ever undertaken by a voluntary organisation in the UK. There followed Lottery funded projects in England and Scotland with a focus on young people. Currently we are engaged in partnerships with both BBC Radio 3 and Classic FM, which have resulted in our members' performances being broadcast as part of *Play to the nation* and *The full works*. We have also been involved with BBC TV for *Play it again* and *Last choir standing*, both of which resulted in an upsurge of interest in playing or singing.

Through the efforts of our team of Development Officers and our Committee volunteers there are projects happening all around the country in the areas of music and health, social inclusion, community involvement and working with young people, not to mention participatory events such as jazz or gospel workshops and choral days. The Committee members and Development Officers also provide support and advice to all of our members in their own areas. A highly important aspect of our work is lobbying—from the highest level of government down to the local authority Arts Officer—to campaign for continuing support for voluntary music, for music education in schools available to all and not just to the gifted, and to emphasise the value that music can bring to communities and individuals.

What about Scotland? We are fortunate in Scotland to have a membership that takes an interest in what we do, and especially fortunate to enjoy substantial funding from the Scottish Arts Council that not only funds our Development Officer and his projects but also allows us to distribute funding to our members. There are currently 210 member groups in Scotland from Shetland to the Borders and we have a Committee of 19 willing volunteers from Inverness to Dumfries. It's a big area, which makes it difficult to organise events for all the members at once, though we do have an annual Conference and AGM. Otherwise we organise seminars and workshops on a more local basis, repeating them two or three times in different locations. In September last year we launched an exciting project that culminated in January with a performance given by what we hope will become the national amateur orchestra of Scotland. Eighty-five musicians from our member

orchestras and from elsewhere performed Mahler's Symphony no.1 in Greyfriars Church in Edinburgh and there is huge enthusiasm to continue. Also towards the end of last year we commissioned a consultant to research the extent of our members' involvement with young people. We plan to use her report to devise a funding application for a new youth project.

In the pipeline for this year are a pilot music and health project and IT training for our members. We have been trying to establish networking groups of members on a local basis, beginning last year in Fife and going to the Aberdeen area at the start of this year. Now we plan a third group in the Renfrewshire/Inverclyde area. We're also currently conducting a survey of venues in Scotland. And of course lobbying is very important to us, as we have our own government to contend with as well as Westminster. Like all funded arts organisations we await with interest and some trepidation the advent of Creative Scotland in 2010. Given that it is still an unknown quantity and coupled with the current economic climate, no one can afford to be complacent.

This gives a flavour of what's going on in Scotland, and if you multiply that by 12, you have an idea of how active Making Music is all around the UK. It's good to be part of an organisation that continues to grow and diversify, and the membership census results published last year prove that Making Music is doing just that. The census was prompted by the Chair of the Board who asked one day 'Who are our members? What do they do?'. We realised that while we could answer in very general terms—they sing or they play or they promote—we didn't have the detail that would tell us exactly how diverse we had become. We could make the claim, but could we back it up? So in 2007 a questionnaire was issued to every member group and by dint of a lot of chasing and hard work by the staff we had an amazing 98% response and some interesting results.

The membership had increased by 18% since 2005, with vocal groups still accounting for over half of the members. However, of those vocal groups, 22% perform non-Western classical repertoire covering barbershop, musicals, gospel, cabaret, jazz, pop, folk, and even Chinese classical and Yiddish music. Diversity is even more apparent in the instrumental fraternity, where 33% are not symphony or chamber orchestras, but rather brass or wind bands, jazz groups, samba bands, steel pan bands, folk groups, an Indian classical music ensemble and, since the census was compiled, a Chinese ensemble here in Scotland. There are also groups that specialise in music for a single type of instrument; these range from flute and clarinet, handbells, pipes and drums to gamelan, harp and guitar, and mandolin. When it comes to that most traditional of members, the concert promoter, beside the chamber music club we now have groups promoting rock and pop, jazz, reggae and African music. Times are indeed changing. Taking our membership as a whole we can say with confidence that one quarter of them perform or promote music outside of the regular classical repertoire.

What the census also shows is that around one quarter of the membership has a specific focus for their activities (apart from the obvious one of music

making), whether it is education in general, youth, late-starters, community activity, social purpose or charity fundraising. In fact, while most of the membership in general wouldn't claim to specialise in the latter, they raise collectively over £1 million every year for other charities in the course of their activity. When asked about concerns it was interesting that funding was uppermost in the minds of the instrumental and promoting groups, whereas for the vocal groups it was member recruitment and retention, perhaps indicative of the decline in singing in schools over a number of years. But although we are the UK's largest umbrella body for amateur music, our membership is the tip of a very large iceberg as we can currently only claim around 19% of all voluntary music groups in the UK as members. Our aim is to tap into that other 81% by continuing to encourage and celebrate diversity while ensuring that we have the resources to provide this new type of member with relevant services and support.

Being music makers, the one thing that our members need more than anything else is the printed music they sing or play from, and sourcing it can be a headache for any choir or orchestra librarian. You can go to the publisher or to a music hire firm and if the music is out of copyright the charges may not be too great, but for a choir of 75 perhaps performing two or three shorter works in one concert the costs soon mount up, especially if orchestral sets are also required. I have known an orchestra to change its programme when it discovered how much the music hire would cost and I have personal experience of paying an extortionate amount for the hire of a particular orchestral set which was retained exclusively by the publisher and had to be sent from and returned to Germany (also at a cost). It's therefore no wonder that those choirs or orchestras in the know appreciate the provision of sets by music libraries. Indeed one of my first memories from when I joined the Making Music Board is hearing about the concerted lobbying in the South East that prevented the closure of the library at Dorking and there was a similar effort a few years later to lobby for the Henry Watson Music Library in the North West. The facility of inter-library music loan is a vital one for our members, as highlighted by no less a figure than Dame Joan Bakewell writing in the *Times* on 27 March 2009. As patron of a choir, she was bemoaning the reduction in the service provided by the Cheshire Libraries and asking why they were not 'rejoicing in the popularity of local music making and helping it to happen'.

In advance of my talk for the IAML(UK & Irl) Annual Study Weekend in Edinburgh on 5 April 2009 I sent an email to all of my performing members in Scotland asking them for their experiences in ordering music from libraries. Of the responses received, the majority were full of praise for the service they had received from their local library and it seems as though if you live in Fife, Aberdeen, West Dunbartonshire, or Shetland the system works like a dream. Everyone stressed the advantage of the minimal costs involved in comparison to other sources. However, a number raised other issues:

1) Two members (in East Dunbartonshire and Stirling) indicated that their library had told them a few years back that the service was to be discontinued because of cost, but happily it didn't happen. In one case, in the Scottish Borders, the service was discontinued last year for reasons of cost, and groups in that region now have to borrow via the Carlisle or Northumberland Library Service.
2) Some local libraries were unaware of the existence of inter-library music loan and others were just plain unhelpful. There was more chance of success if you happened to know someone who works in the library—and even better if they happened to be a member of your group!
3) Some libraries would only apply the service if the borrower researched the sources of the music and passed this information to the library.
4) One library seemed to have reduced its hire period, meaning that a society had to hire for two sequential periods at twice the cost.
5) Some experienced difficulty where there was more than one edition of a work and the library acquired the wrong one, despite the correct one having been specified.
6) Quality of parts was an issue for some, as was the number of string parts in orchestral sets which was sometimes insufficient and there seemed to be no way of finding out in advance how many parts were available in the set. Others also commented that there was less chance of sourcing more modern music via libraries and this was the stuff that cost more to hire from elsewhere.
7) There was confusion as to whether there was a limit on the number of times an individual could use the service in any one year.
8) A number of members indicated that they dealt direct with libraries such as Hull, Westminster or Wakefield and, of course, our own Mitchell Library in Glasgow and others made the point that some libraries had adopted a policy of not lending to other libraries and only lending to groups within their own area.
9) One person suggested the introduction of a facility for on-line reservation of scores.
10) A final very positive set of comments came from an orchestra:
'without this service our bill for music for a typical 3-work concert (overture/concerto/symphony) would now be in the region of £1000 in hire fees instead of somewhere in the region of £60'
'without this service we would have had to increase our members subscriptions to an unreasonably high level'
'I do not think that this orchestra would still be in existence 25 years on if this service had not been available'

I am not aware of how typical these comments are of the rest of the UK, but it seems that there is the need for some awareness-raising at local library level that this service exists. Certainly we in Scotland will remind our members that this resource is available for them and will also point them in the

direction of *Encore*,[2] which some of them do already use. Finally, on behalf of Making Music I must thank members of IAML(UK & Irl) for the valuable service they provide to our members and for all other makers of music.

Abstract
This article describes the history and activities of Making Music from its establishment in 1935 as the National Federation of Music Societies to its present status as a major organisation representing music societies, music promoters, and amateur performing groups in the UK. A census of members undertaken in 2007 reveals the rich diversity of the groups affiliated to Making Music, with one quarter of them engaged with music outside of the regular classical repertoire and many involved in charity fundraising. A preliminary survey of members based in Scotland gives some indication of the relationship between music societies and music libraries, demonstrating both the importance of library inter-lending services to help support amateur music-making and some issues concerning the operation and general awareness of library services.

Linda Young is Internal Support Director of Making Music and a member of its Board of Directors

[2] *Encore*: the Online Union-catalogue of sets of performance music in UK Libraries (http://www.iaml.info/iaml-uk-irl/projects/encore.html).

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THE BBC MUSIC LIBRARY AND THE PROMS[1]

Peter Linnitt

The BBC Music Library

The BBC Music Library is based in TV Centre, West London, and represents one of the oldest libraries in the BBC, having been set up in the early 1920s when the organisation was still known as the 'British Broadcasting Company'. It has continued to grow since that time and is now one of the largest performance collections in the world, with over 6 million items on over 5 km of shelving covering all types of scores and performance material. We also have large collections of music books, concert programmes, cuttings files and journals. Together these collections help us enormously when we are sourcing material for concert seasons like the Proms. The team is made up of 17 people, including librarians, library assistants, a copyist and a binder. We are responsible for supplying music information and printed music to anyone in the BBC. Generally speaking the work we complete for the Proms is not very different from that which we do during the rest of the year, it is just a little more high profile and the volumes of material needed are much larger. The requests for music information are used by various departments: the Proms Office and the BBC orchestras to build the concert programmes; Radio and TV production departments to write the scripts for their presenters during live broadcasts and for other programme strands (such as interval features) recorded in advance; and Publicity and On-Line departments for programme notes. The requests for printed music fall into the following types:

- Performance Material. This is for the BBC performing groups (including the five BBC Orchestras, the BBC Singers & Choruses, and the BBC Big Band). During the Proms Season we are responsible for making sure each of the visiting orchestras, from the UK and abroad, have the orchestral sets they need too.

- Control Scores. These scores are used by the producers and studio managers during a concert to follow the performance and check the recording levels. They are used like scripts are for speech programmes. During the Proms season these are also used by the Stage Manager in the Royal Albert Hall to follow each concert.

[1] The article takes as its starting point a talk given at the IAML(UK & Irl) 2008 Annual Study Weekend in Canterbury.

- Camera Scores. These are specially copied scores that are designed to be marked up by the TV production departments with their camera shots (see Fig.1).[2] The copies have additional space at the top of each system to provide room for these annotations. In the case of pages of scores with more than one system we do have to physically cut and paste the score to add this space. They also have all repeats copied out in full so the score is read straight through from beginning to end. This process is time consuming and we would expect to take between two and three days to make the camera scores for a single concert. The BBC has an agreement with the Music Publishers' Association that gives us permission to make these scores.

The Proms

The 2008 Proms season was larger than ever before including the 76 concerts in the Royal Albert Hall, the Proms Plus events in the Royal College of Music, the eight Proms Chamber Music concerts, the four Proms Composer Portraits and to cap it all the five Proms in the Park concerts. The Music Library worked on all of these events for each of the departments responsible for the season, including the Proms Office, Radio 3, World Service Radio, TV and New Media. The first we hear about the works that will appear at the Proms can be two or three years before each season. In 2008 there were 18 Proms commissions. We are told about all new commissions so we know when to expect completed scores from the composer or their publisher. This will also forewarn us if we are to be responsible for making up the performance material, which means we will need the scores that much sooner.

January

Our real work starts in January of each year when we agree within the team who will be responsible for co-ordinating our work. We have two librarians who co-ordinate the bulk of the work: one acts as the main contact for the Proms Office and the Radio production departments, the other as the main contact to the TV and Interactive production departments. Once we have the team in place we talk to all the production departments involved in the Proms to agree what work we will be doing for them.

1. For the Proms Office

This meeting is our first opportunity to see the draft programme. We work through the list agreeing which concerts have been finalised and are ready for us to work on. We will also flag up potential problems so we can start work on them as early as possible. These can be concerts where there is no printed music (for example the World Music Celebration concert during the 2008 season), or concerts that are made up of large numbers of extracts

[2] Each camera shot is indicated in Fig.1 by the vertical line. The small number at the top (here running from 359 to 363) is the shot number, while the large number is the camera which is filming the shot. The text briefly describes each shot: MS Cond = mid shot of the conductor, WS Orch = wide shot of the orchestra, etc.

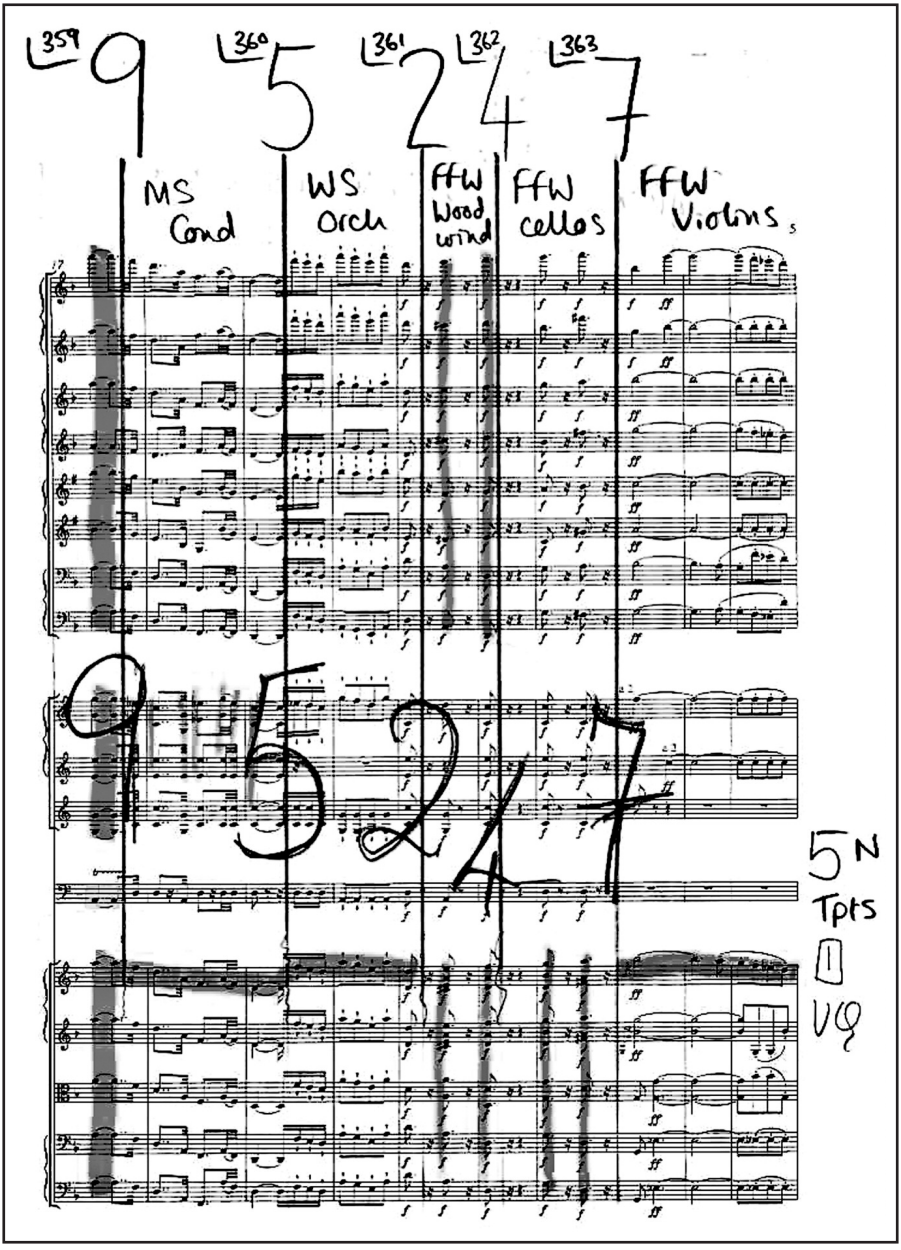


Fig.1. Example of a marked up Camera Score. Beethoven, Symphony no. 9 in D minor, op. 125 (Kassel: Bärenreiter, 1996). Reproduced with permission.

(sometimes the actual extracts aren't agreed until within a week of the actual concert). This can also happen when unusual repertoire is being programmed which is either unpublished or published by a non-European publisher. For example, in 2002 the season featured a large number of works by Spanish and Latin American composers. Many works had to be sourced from South American publishers, which proved difficult due to the time difference and the language barrier (we have to be thankful for the Latin American Sections at the World Service for their help translating e-mails). Even so I still remember one set that finally arrived on the day of the first rehearsal (which was less than a week before the concert…).

Our first responsibility for the Proms Office is to contact all the performing groups to ask them the following:

- Which editions of the works they will be using. This information is used by the library to make sure we supply the correct scores to the production departments and by the Proms Office to complete the music reporting paperwork for the MCPS and PRS returns.[3]

- Where the performance material is coming from. Does the orchestra own it already? Is it being hired from a publisher's hire library? Or do we need to supply it, either from our collections, or through purchase or copying?

- If they are using hire material. If the performing group is ordering the material themselves, they need to tell the publishers that we will be paying all necessary fees. This includes paying publishers for works that are available for purchase in other countries but are hire only in the UK, for example, if an American orchestra comes and plays a Shostakovich symphony.

We also agree what scores will be needed by the stage managers at the Royal Albert Hall. A member of the library will take these to the Hall before the day of each concert. On an ad hoc basis we also send the Proms Office performance material for many of the soloists.

2. For the TV production department

We find out which concerts / works are being televised and what material they will need. This includes the published scores for the presenters and camera scores for the production staff (see Fig.2). We also find out when their initial production meetings are scheduled so we can endeavour to get all the scores to them beforehand. This can be easier said than done as we have to wait for the editions to be confirmed for each work and we also ask if any repeats are being played. This is usually obvious but not when it is for a concert of Strauss Waltzes which is taking place in six months' time, when the

[3] The BBC has agreements with PRS (The Performing Right Society) and MCPS (Mechanical-Copyright Protection Society), which cover payment for the public performance and broadcast of works respectively. Each production department is responsible for reporting each work / recording used in any programme through the Music Reporting Unit.

orchestra might not know what repeats they are doing until the rehearsal. In these cases we put in every repeat (at least they can be taken out later). We also had a similar problem with a concert of Rameau dances: not only were there problems with which edition was being used but the repeats were not completely obvious. We have to be thankful that we could get hold of a recording of them to help us.

Fig.2. Outside broadcast unit during the TV transmission of a Proms concert. Reproduced with the permission of the BBC.

3. For the Radio 3 production department
We agree what scores they will need. Normally this will be two control scores for each of the concerts—one each for the producer and the studio manager. With the exception of concerts performed by the BBC Symphony Orchestra (who receive their control scores directly), the scores are taken to the Royal Albert Hall about a week before each concert.

4. For the World Service Radio production department
Like Radio 3 they will normally want two control scores. They will confirm which concerts they will be covering and when they would like to receive the scores.

5. For Proms publicity
We start to receive the requests for information and material for the programme notes. We also supply copies of the score for all vocal works and those receiving their Proms premiere.

April

By April we should have confirmed the editions that are being used by each performing group, but we will continue to chase any remaining groups during the next couple of months. Where we are supplying the material from our collections we will work with the orchestral librarian to make sure they are happy with it. During the 2008 season we did spend some time preparing the material for Sir Charles Mackerras's performance of Handel's *Belshazzar*. This included putting in his cuts into all parts and adding his ornaments to the vocal scores. The majority of the performing material we issue for the Proms is for the BBC performing groups. During the 2008 season this included 33 of the 76 concerts. This work is completed by members of the larger team within their normal work. We have three librarians working to the five orchestras and another working to the BBC Singers and Symphony Choruses.

It's at this point in the year that we start to deal with the vast number of orders to publisher's hire libraries. This includes requests for scores and sets for the performers and notifications for the use of material on Permanent Loan or coming with foreign orchestras. We will have been working on the camera scores for a couple of months by now and would aim to have up to half of the concerts completed. We will have started to receive the orders for performance material for the BBC groups and these will be sorted out by other members of the team. We should also receive the programmes for the supplementary Proms series (such as the Proms Chamber Music Series and the Composer Portraits). We treat these like the other Proms concerts, supplying performance material and control scores as necessary.

It is at this point in the year that we start to prepare the scores for radio production and the stage manager. As this is such a big job we divide the concerts up amongst the whole team, with each of us taking on the responsibility for about ten concerts. We check we have the correct editions and start to issue them. As we take these scores to the Royal Albert Hall ourselves we package up each set of scores individually, ending up with three bags for each concert. These are then stored in the library until the week before the concert.

July

By the beginning of July the World Service Radio control scores will have been sent to the producer, the camera scores will have been completed and sent to the TV production department, and the scores for the Royal Albert Hall will all be ready and bagged up. The BBC gets access to the Royal Albert Hall about 5 days before the opening night of the season. A couple of days

before the first night, and on each Thursday during the season, we take 10–14 concerts' worth of scores for the producer, studio manager and stage manager to the Royal Albert Hall.

Inevitably we have to be prepared for problems. If a soloist has to withdraw we can have a programme change. If an orchestra decides to include an encore we will have to supply scores for this (for both Radio and TV). Occasionally something more major happens. In 2007, for example, the Vienna Philharmonic Orchestra came to perform Bruckner's Fourth Symphony. They had confirmed the version and edition they would be using but it was only during the morning rehearsal that we found out the information we had was incorrect. The producer had to check the conductor's score during the break to confirm the correct edition, which we took down ready for the afternoon.

Once the season has started most of our work is completed. The one exception to this is the Last Night of the Proms (see Fig.3). This is partly because the programme isn't always agreed by the First Night and it is made up of many more works than a standard concert. In 2008 the Last Night included 15 works, including five with solo voice and five with chorus. Two of the works were new commissions for which we copied the performance sets. Not only do we supply music for the Last Night of the Proms in the Royal Albert Hall but we now also supply music for the five Proms in the Park concerts, all of which have a similar number of works. When the Bob Chilcott arrangements of folk songs were added to the final section of the programme we had to make sets of vocal scores and orchestral sets for each of the six venues. To add another complication, each of the concerts is televised so we need to make eight camera scores for each work.

The Last Night of the Proms brings the season to a spectacular end. In 2008 we dealt with more than 330 works and during the season we issued over 1000 published scores to Radio 3 and the Proms Office. At the same time we made over 920 camera scores for the 115 works broadcast on TV. And so ends another Proms Season for the BBC Central Music Library. A couple of months after the Last Night we start again, but until then we have an opportunity to take stock, clear our desks and get on with the normal round of concerts and broadcasts which continue throughout the year.

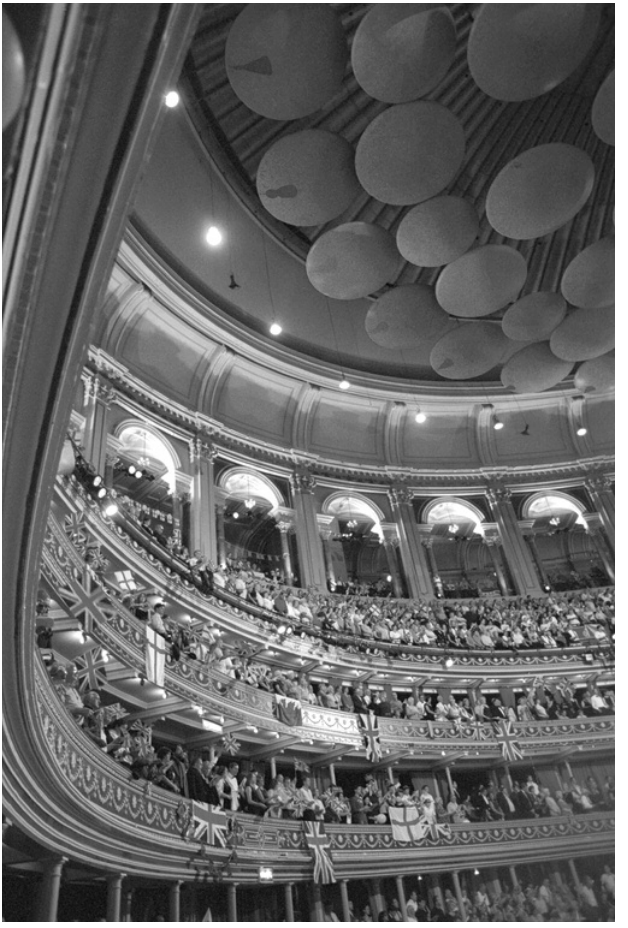


Fig.3. The Last Night of the Proms at the Royal Albert Hall. Reproduced with the permission of the BBC

Abstract
This article looks at the BBC Proms season from the perspective of the BBC Central Music Library. The article outlines the work that is completed each year to support the smooth running of the concerts on a day-to-day basis. The Library is responsible for contacting all the performing groups who appear each year to confirm what materials they will need and supplies scores required by various departments involved in the management and dissemination of the concerts, including the Proms Office, and the Radio, TV and

On-line production departments. The article outlines each stage in the process, from the initial discussions and planning in relation to the programme in January through to the Last Night of the Proms in September.

Peter Linnitt joined the BBC as a music librarian in 1996 and since 1998 he has been responsible for the running of the Central Music Library. In that time he has been a member of the IAML(UK & Irl) Executive Committee, initially as Minutes Secretary and more recently as the branch Treasurer.

Brio Volume 46, Number 1. pp 19–28

THE PRAGUE CONCERT LIFE DATABASE: AN ONLINE SURVEY OF PRAGUE MUSIC FOR ALL

Karl Stapleton

Prague concert life 1850–1881, an annotated database is a new type of resource, useful to anyone with a computer, an internet connection and a curiosity about the music, society, culture and life of Prague during the middle years of the nineteenth century. Following its initial three-year development (to February 2008) directed by Professor John Tyrrell at Cardiff University and funded by the Leverhulme Trust, selected years of the database are now freely available online at http://prague.cf.ac.uk (see Fig.1). A visit to this site brings access to a wealth of easily accessible and fully searchable information about musical life in what was arguably the most cosmopolitan yet progressive of provincial Habsburg capitals. Each year of the database contains hundreds of records of day-to-day music performances spanning light-hearted social soirées to notable funerals, covering venues as diverse as the smallest of city cafés to the headiest of public concert halls. They present a compendium of local music-making from modest sextet-accompanied dumpling-feasts to lavish state-sponsored festivities laid on for the local celebration of the wedding of the Austrian Emperor Franz Joseph.[1] They record programmes and participants, abound in details of local personae—with descriptions of individuals and audiences alike—and of public and private bodies, from established and transient societies to minor performing ensembles and substantial orchestras. They reproduce critical commentaries of musical events appearing in contemporary newspapers and journals, relating reviews and reports both extensive and brief. Additionally, touching upon a multiplicity of topics, this reference tool claims the unique attribute of providing the reader with extended and fully searchable event commentary texts, in so doing opening up fresh avenues of knowledge and understanding for all aspects of society and culture within this area. *Prague concert life* combines a devoted musical study with a wide-ranging scholarly resource embracing a multiplicity of topics. In short, it represents an innovative use of database technology both to disseminate pioneering music research and to create a unique research resource useful over a wide range of disciplines.

[1] Database record: 12 November 1857 in Fáf's Restaurant (u Fáfů), a 'Smoked-meat and Dumpling Festival [Selchfleisch- und Klöse-Schmaus], at which Feix's Sextet will perform favourite compositions'. Database record: 3 May 1854 in the Žofín Island garden, 'Festival to celebrate the wedding of the Emperor Franz Joseph'.

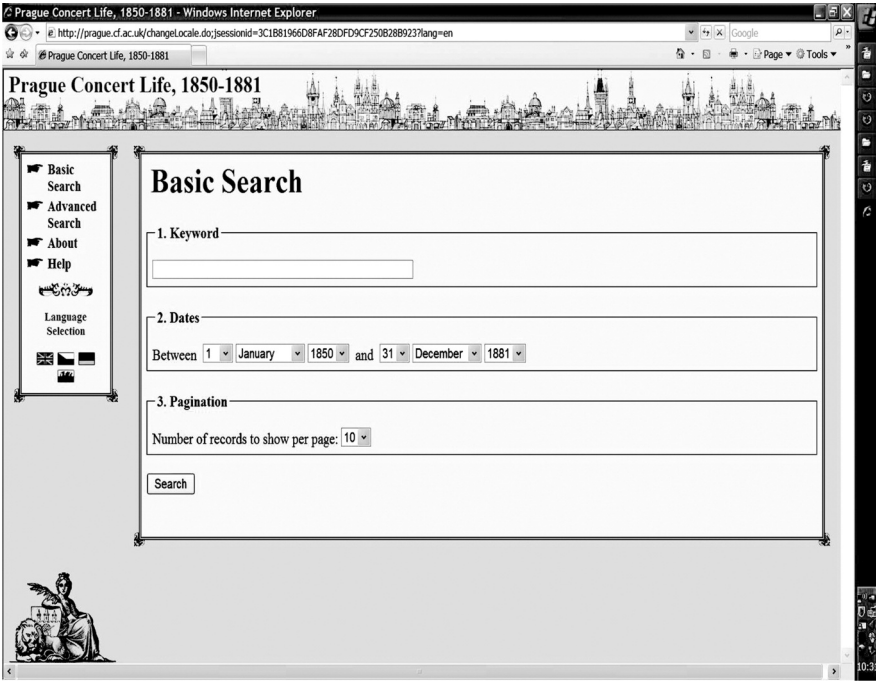


Fig.1. Prague concert life 1850-1865, an annotated database, home page

Coverage

The period covered by the database is from January 1850 until December 1881. These dates were carefully chosen. From the aftermath of the 1848 Revolution to the opening of the patriotically symbolic National Theatre in 1881, this was a period of great change in nineteenth-century Czech lands. Control and influence of society and culture shifted away from the aristocracy towards the new middle classes. A movement of popular Czech nationalism found increasingly potent expression in art. Political defeats abroad led to the Habsburg government granting to their subject peoples concessions that ultimately served to stimulate the break-up of their Empire into separate states in 1918. In the Czech provinces of Bohemia and Moravia, where music was a mainstay of local culture, all these changes had a profound effect upon musical activity, particularly in Prague, the intellectual power-house of Czech art and the crucible of advancing Czech society. Demographically and physically the city itself altered too, expanding rapidly with an influx of the rural population, swallowing outlying villages and developing internally.[2] These years include the development of railways into

[2] Between 1828 and 1910 the population of Prague rose from 89,000 to 617,000. See W.V. Wallace, *Czechoslovakia.* London: Westview Press, 1976, p.15.

Prague, the establishment of a public transport system and the proliferation of gas lighting. The mark of these changes was made in musical events too, whether in civic festivals for the opening of a new railway line, the laying-on of special omnibuses for popular events, or the illumination of performance venues.[3] Inevitably, any detailed and comprehensive survey of the musical environment draws in these informative traces of a broader historical picture.

The sources

In describing music performances, newspaper reports often carried, as an aside, fascinating first-hand evidence of life and times in the locality and provide a wealth of information to all who are interested in the history of the city. As such they are drawn into any comprehensive survey of the musical environment that seeks to relate fully all source information. In content, the Prague concert life database derives almost exclusively from Czech- and German-language newspapers and journals published in the city during the nineteenth century. These sources come in all shapes and sizes. There are future announcements, for example that some well-known personality will be appearing in Prague and will be participating in local concerts. Daily almanacs offer simple diary-style lists of what is happening where and when, usually in the local cafés, inns and restaurants. Advertisements vary in complexity from daily theatre bills to tiny inserts offering no more than a date, a venue and the name of a performing ensemble. There are succinct reports of musical events about to happen. Then there are critical reviews, which may range from brief summaries of the success of an event to lengthy diatribes over the apparent paucity of individual works performed in a programme, critical moanings about the sad state of contemporary tastes in artists putting music before the public that is perceived to be far too progressive or far too superficial. Some peculiarities fit into no particular category. In March 1859 the humorous Prague German-language journal *Rübezahl* published a cartoon of Hans von Bülow performing in Prague under the banner of music of the future. Asking whether the audience had tickets he received the suggestion that he should come back for his money in ten years' time (see Fig.2).

Each of these source texts has its own balance and weighting in terms of details of content. Each of the source periodicals published at that time varied in tendency to cover particular events and types of events, and in critical and aesthetic stance. This is most apparent in disparities between German- and Czech-language sources. The vast majority of the latter, most of which began to appear from the late 1850s onwards, in the main concentrate

[3] Database record: 6 April 1851, Festival opening of Prague to Dresden railway [Feierliche Eröffnung der Prag-Dresdner Eisenbahn], given in the Estates Theatre; database record: 20 January 1861, First masked ball of the 1861 Carnival season, given in the New Town Theatre; database record 13 November 1858, Musical entertainment given in the proximity of new 'grossartigen Gasbeleuchtungs-Tableaus' erected to celebrate the unveiling of the Radetzky Monument, given in Josefské náměstí. The *Prager Zeitung* (Prague: 12 Nov 1858) review of this event drew attention to the specially made iron piping used to pipe the gas to the square to light the tableau.

Fig.2. Rübezahl 1 (1859), p.160

on aspects of musical life aligned to Czech patriotic interests.[4] As they proliferate during the 1860s their focus on Czech musical life is increasingly coupled with a shunning of more German-orientated events in local music making. Largely for political and social reasons, but also from practical problems of access, previous musicological views of Prague musical life during the early and middle years of the nineteenth century tended to be based upon Czech sources and their interpretations rooted in very Czech-orientated perspectives.[5] The majority of German-language periodical texts were only selectively evaluated or somehow passed over. This was not only unfortunate, forcing perceptions of the cultural environment into false colour, but confined major elements of city music-making into a shadowy unknown.

Investigation of German-language Prague journals, many of which are utilized as scholarly sources for the first time within this database, shed astonishing new light on so much of the city's musical and cultural make-up. What is not widely appreciated, for example, is that prior to the emergence of active and important Czech musical societies of the 1860s, like the artists society Umělecká beseda [Artists' Society] or the male-voice choir Hlahol [lit. 'Tone'], there existed other not exclusively Czech-orientated institutions that were equally as vivacious and impressive in their activities. The majority of these were in no sense anti-Czech, they just tended to conduct their affairs primarily in the German language. Often they tended to be very cosmopolitan and not partisan in their music making. Thus the Umělecká beseda and Hlahol are rightly recognized as being hugely significant in the development of Czech musical life, yet Flöte, Aede, Arion, and Arkadia, all 'Germanic' and passed over by Czech sources, were flourishing earlier and up to now are very little known. Flöte, for example, was responsible for arranging substantial and impressive concerts of Beethoven's music during the 1850s. Arkadia was very much anticipatory of the Umělecká beseda, at its foundation in 1862 arranging an event at which members' paintings and watercolours were displayed, music by native composers performed, and speeches given in both German and Czech.[6] Among its members were leading Prague musicians. The German Männergesangverein, an effective and successful amateur ensemble 'of sturdy male voices in the most perfect nuance and harmony', was organized in 1859, predating its counterpart Hlahol by two years.[7]

Other emerging aspects of the Prague musical environment revealed by the German-language sources also come as a revelation. The role of women

[4] Such as *Národní listy*, ed. Julius Grégr (Prague: 1861–1941); *Dalibor*, ed. Emanuel Meliš (Prague, 1858–1864); *Čas*, ed. Alois Krása (Prague, 1860–1862); *Slavoj*, ed. Josef Ulm (Prague, 1862–1865).

[5] The communist-era view on the middle-nineteenth-century history was coloured heavily towards the Czech social and cultural revival. The scarcity of some German-language sources is reflected by the periodical *Mercy's Anzeiger für Böhmen* (Prague, 1854–1865) for which the only location identified is the National Library in Prague. No locations have been found for the newspapers *Prager Fremdenblatt*, ed. Julius Lang (Prague, 1863). In many provincial Czech towns collections of German-language material were lost following World War II.

[6] Database record: 15 Feb 1860, Masked ball, given in the New Town Theatre, from a review published by the *Prager Zeitung* (Prague, 7 Feb 1860).

[7] Database record: 21 May 1859, First concert given by the Prague Men's Singing Society [Männergesangverein], from a review published by *Prager Morgenpost* (Prague, 22 May 1859).

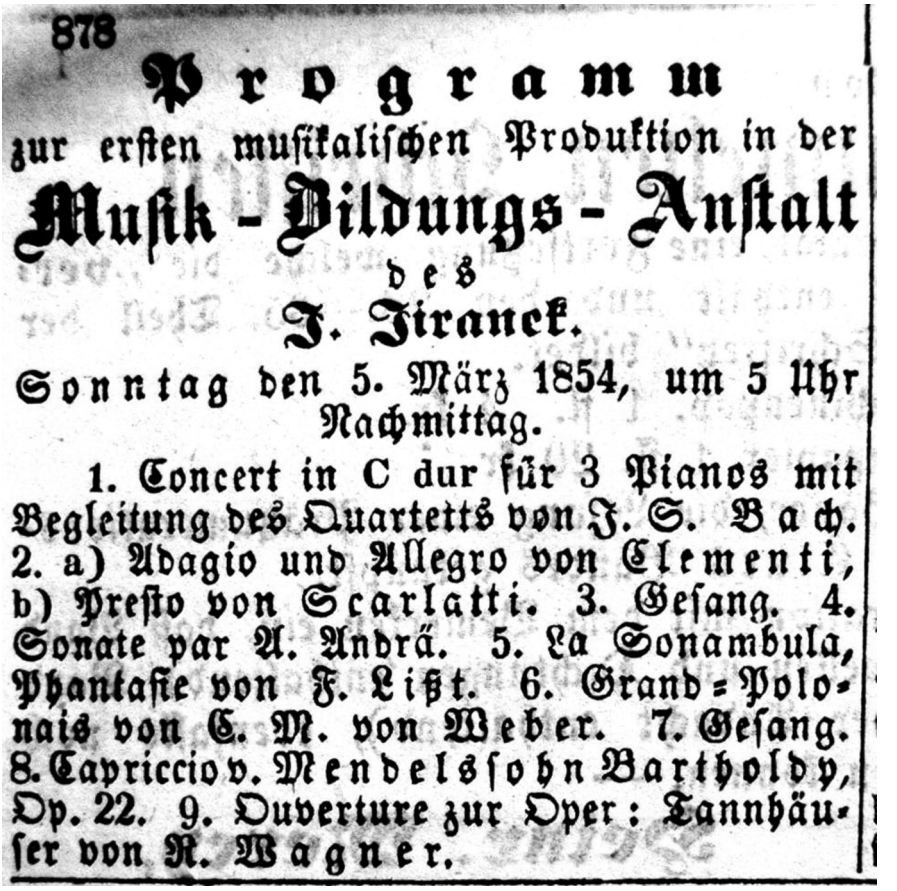
in the city's music culture is noteworthy, for up to now it has been generally assumed that in the context of collectively performing they only emerged quietly onto the Prague musical scene in the later 1860s with, for instance, the first Czech mixed-voice choirs. German-language sources show that an active women's musical society already existed in the city a decade earlier, together with a women's musical institute whose pupils were taught music history, theory and musical techniques as well as having singing and instrumental lessons. None other than the director of the Prague Conservatory, Johann Friedrich Kittl, taught theory and harmony there.[8] In 1862 the Prague Reformatory Institute for Young Women gave a concert in which the programme included Beethoven's *Archduke* Trio.[9]

A further source-inspired discovery is the extent of information found in German sources about the 'lower' art of the city's music culture in cafés, restaurants and at popular dance entertainments, as opposed to 'high' art of large-scale public concerts organised by institutions or individuals. In the well-known Czech periodicals and newspapers of the 1860s there is relatively little detail about musical events in the context of what we might call popular everyday social entertainments. Prague, as in any other mid-nineteenth-century European capital had a thriving coffee house culture. In many coffee-house venues musical entertainments took place on most days of the year: in the more modest establishments there were usually small ensembles such as vocal or instrumental sextets or quartets; in the larger restaurants and inns performances were often given by small orchestras. Limited information about the extent or nature of this part of the musical environment can be found in Czech sources. Yet the opposite is the case with certain German-language texts. *Mercy's Anzeiger* began life in 1854 as part-newspaper with a combination of a guide to 'What's On' and a classified advertisements column (see Fig.3).

In 1858 the volume of advertisments and event coverage caused the publication to split into two with the emergence of the *Prager Morgenpost*. In the first three months alone of one typical year (1857) *Mercy's* contained infor mation on no fewer than 1,093 events that included the performance of music. In many cases these advertisements and almanac entries comprise no more than a venue name, the name or type of the participating ensemble, the time of the performance, and perhaps a title. Occasionally more fascinating information about a programme is forthcoming. Thus, for example, one of the popular restaurant bands of the time often performed concertos besides popular overtures and dances in some of its programmes, and advertised as such, providing a fascinating insight into the sophistication of music at all

[8] Database record: 9 Jan 1859, 'Final Music Festival and Production' given by ensemble of the Infantry Regiment of Baron Wernhardt and also incorporating an afternoon entertainment given by the Women's Music and Song Society [Damen-Musik-und Sänger-Gesellschaft] 'Stiaseck'.

[9] Database record: 7 Mar 1862, Performance of music given by pupils of the Girls Reformatory Institute. The 'cellist in the performance of the Trio was David Popper; the violin and piano parts were given by pupils.



878

Programm

zur erſten muſikaliſchen Produktion in der

Muſik-Bildungs-Anſtalt

des

J. Jiranek.

Sonntag den 5. März 1854, um 5 Uhr Nachmittag.

1. Concert in C dur für 3 Pianos mit Begleitung des Quartetts von J. S. Bach. 2. a) Adagio und Allegro von Clementi, b) Preſto von Scarlatti. 3. Geſang. 4. Sonate par A. Andrä. 5. La Sonambula, Phantaſie von F. Liſzt. 6. Grand-Polonais von C. M. von Weber. 7. Geſang. 8. Capriccio v. Mendelsſohn Bartholdy, Op. 22. 9. Ouverture zur Oper: Tannhäuſer von R. Wagner.

Fig.3. Advertisement from Mercy's Anzeiger für Böhmen 1 (21 March 1854) showing a remarkably varied programme given by pupils of the Prague music institute of Josef Jiránek.

levels of local society.[10] During the first three months of the annual concert season beginning in October 1858, the new music-dedicated Czech periodical *Dalibor* covered only 21 major performance events. The number of similar happenings (not including popular social musical and dance entertainments) covered during this same period by all sources—both Czech-language and German-language—was 47. The total number of events including references to popular social musical and dance events—which were found

[10] For example the database record: 29 Mar 1857, Fifth and penultimate musical entertainment given in series of [Musical] 'Garlands' [Kränzchen] by the large salon orchestra of Komzák. The programme included a concerto for double bass by Kozak.

exclusively in German-language sources—amounted to an astonishing 1,242. All of these events are incorporated into the Prague Concert Life database.

The resource and its use

Assembling, analysing and carefully editing this range of sources enables the compilation of complete and accurate day-by-day lists of performance activity. These lists are built up of records of individual performance events, coverage of which extends over all types and genres excepting opera, which is already well served by published repertoire lists and scholarly studies of Prague musical life. Whether the high art of large-scale public concerts organised by individuals or institutions, or the lower art of music in café and restaurant culture and popular dance entertainments, whether events arranged by and for Czechs or by and for Germans, all reported occasions involving music performance other than opera are present in the resource. The individual records comprise basic factual elements that are unique to each event. Wherever the information is available in the source texts they include concert dates, times, venues, programmes and participants, and they identify the sources from which all of this material is drawn. Multiple sources used in assembling records are correlated, ensuring that all of the input material is as accurate as possible. Consistency of presentation and content of records was achieved by establishing an editorial policy in advance of processing the raw source material and populating the database.

These event records can then be retrieved easily by the reader through tailored, powerful and intuitive search facilities. They include a basic keyword search that scans through the whole of the database, if desired between chosen dates, looking for matches in all of the main fields of the resource. A more focussed keyword search is also available that concentrates upon reader-selected fields such as personal names, venues, societies or institutions, upon particular concert seasons, specific types of event, upon titles of compositions or even their key, opus number or forces involved. Up to five keywords can be entered to search any combination of fields using Boolean logic (AND, OR and NOT)—for example, applying the keywords 'Conservatory' and 'Beethoven' to obtain records in which the Prague Conservatory performed works by that composer. The third type of search mechanism, topical searches, is particularly useful. In the course of analysing and inputting source material, factual and descriptive information provided by source texts has been categorized and assigned to fields within the database structure. These fields appear on the advanced search page of the online resource as drop-down lists of searchable topics (see Fig.4). A reader looking for information about contemporary fashions, for example, might choose to click on the topic 'Fashions in dress' and combine this with 'Women in society'. The search results would then encompass all events in which source texts had commented upon female dress and fashion. This topical search facility may be combined with focussed keyword searches too. Thus an input of the keyword 'Conservatory' and the topic 'Audience attendance' would return records in which reference was made to audience numbers in

Conservatory concerts. As a whole, the database offers an almost infinite number of search possibilities individually tailored by the end user.

In addition to these search facilities an invaluable feature of the database are links within each record that allow the reader to drill down through the database to obtain further event records specific to venues, individuals, works, institutions, societies and sources. For example, after searching for 'Mozart' and discovering an event whose programme contained a performance of that composer's Requiem Mass, by simply clicking on the title of the

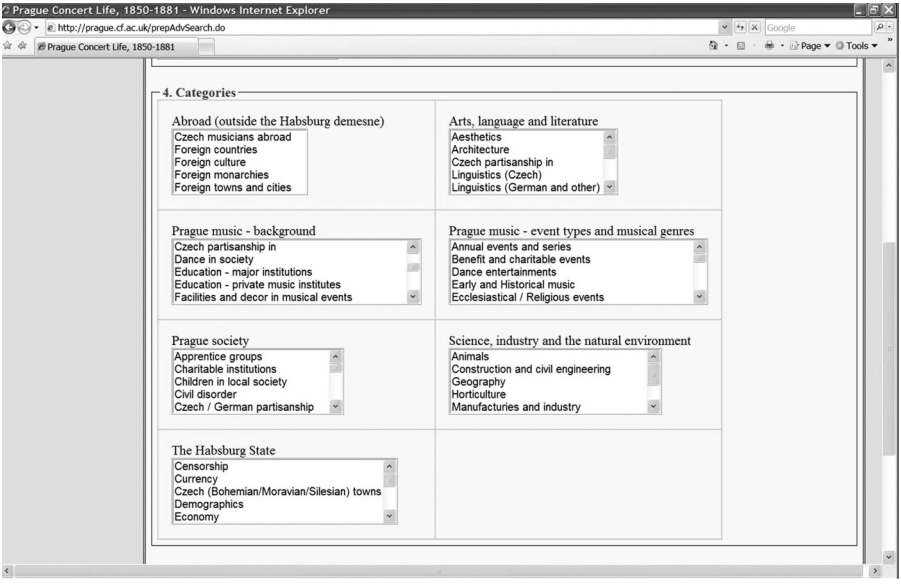


Fig.4. Prague concert life 1850-1865, an annotated database, advanced search categories

work itself within the event record, the database would offer to display a list of all other performances of that composition present in the resource.

Such detailed and fully searchable records of performances, their details, participants and programmes are a key attribute of this research tool. However, the unique, most advanced aspect of the Prague concert life database is the inclusion of commentary texts attached to event records. These commentaries are wide-ranging in content. They enable the analysis and explication of the complete substance of the sources used in compiling each performance event. They provide the means through by to outline essential editorial decisions taken in collating sometimes conflicting data drawn from different sources. They offer the reader a clearer contextual insight by providing supplementary factual information about individuals, local musical societies, musical institutions and performance venues. Frequently the

commentaries are used to relate details of event reviews, to relay and draw attention to contemporary currents in matters of aesthetics and critical opinion. In many events periodical reviews are reproduced here in full in English translation.

By laying bare the full content of first-hand periodical texts, coupled with powerful and intuitive database search facilities, this pioneering new resource combines all the advantages of a dedicated reference tool with a historical survey advancing current knowledge and understanding of one of the most important centres of cultural endeavour in nineteenth-century Europe. Not all years within the given span (1850–81) currently appear in the online database. All source material has been gathered and work on using it to populate the database is ongoing. At present the following snapshot years are available: 1850, 1851, 1854, 1857–61. Within this span the database includes well over 4000 music performance event records taking place in more than 200 venues, carries information about 200 societies and institutions, and information on well over 1400 individuals.

The success and importance of this new resource for scholars and all interested in Czech music and culture in the middle-nineteenth century cannot be overstated. Freely available online to both the public and to specialist researchers, Prague concert life: an annotated database is demonstrating its success and importance as a major new research tool and as an objective source of information about nineteenth-century Czech music, history and culture. Perhaps even more exciting is the potential for its future development. The intention is to expand the project to encompass other Habsburg cities during the nineteenth century. An application is current for funding a similar parallel database centred upon Ljubljana. Further expansion will focus upon creating a similar resource covering a shorter period in Vienna and expanding coverage in Prague to take in non-periodical sources such as records from local churches. Having established its usefulness and potential the hope is that this already impressive project will continue to grow as an unparalleled resource available worldwide to scholars and all those interested in the history of nineteenth-century music.

Abstract
The Prague concert life database is the outcome of a three-year project, funded by the Leverhulme Trust, to document concerts and musical events given in Prague between 1850 and 1881. The database is freely available online. This article introduces and describes this pioneering new research resource, the type of sources covered in its compilation and its usefulness to all who are interested in this period in Prague life, society, music and culture.

Karl Stapleton graduated with a PhD entitled 'Czech Music Culture in Prague 1858–1865' from the University of Birmingham in 2003. He is principal researcher and editor of the Prague concert life database 1850–1881 and was Leverhulme Research Fellow at Cardiff University (2005–2008).

Brio Volume 46, Number 1. pp 29–38

CONVERTING THE 'UNION CATALOGUE OF MUSIC'

Susan Clayton, Katherine Mallows, Alison Wood, Adrienne Targett, and Richard Haywood

On 6 April 2009, catalogue records for the British Library's lending collection of printed music held by the Document Supply Centre (DSC) at Boston Spa became available in the Library's online Integrated Catalogue for the first time.[1] This was the result of a project to convert the card catalogue, originally a union catalogue consisting of the British Library's holdings and stock locations from around the country—hence Union Catalogue of Music—but by 2005 weeded to represent only the BL's lending collection. This article describes the various stages of the conversion project.

Members of IAML(UK & Irl) will know that it has been a very long-standing aim to encourage the British Library to make its lending collection records accessible online. In 1993, one of the stated recommendations of the *Library and information plan for music* was 'BLDSC must be encouraged to convert its Union Catalogue of Music into machine-readable form'.[2] 1999 saw the formation of the *Ensemble* consortium between 14 university and conservatoire libraries, funded by the Research Support Libraries Programme (RSLP), with the British Library as one of its secondary partners.[3] The first aim of this project was to bring about the retrospective conversion of printed music catalogues. Stages 1 and 2, comprising the retrospective conversion of catalogue records for printed music published 1850–1975 and 1800–1850 respectively, were funded by the RSLP. The hope was expressed that in any further stage the British Library would join the consortium as a primary partner. Writing in the volume *Music librarianship in the United Kingdom*, Pamela Thompson stressed the importance of the BLDSC music collection and the fact that 'there has long been no doubt that it would be used still more if its catalogue were published or accessible online'.[4]

Following a number of unsuccessful attempts, a business case for conversion of the music card catalogue was approved by the Library's Executive Team in August 2006 as part of a programme of retrospective conversion projects for which funding was made available over a two-year period. The Union Catalogue of Music (UCM) cards for conversion comprised:

[1] The British Library Integrated Catalogue can be found at www.bl.uk.

[2] Susi Woodhouse, *Library and information plan for music.* London: IAML (UK), 1993

[3] Pamela Thompson, 'Ensemble: a vision for music cataloguing cooperation', *Brio* 37/2 (2000), p.24–28.

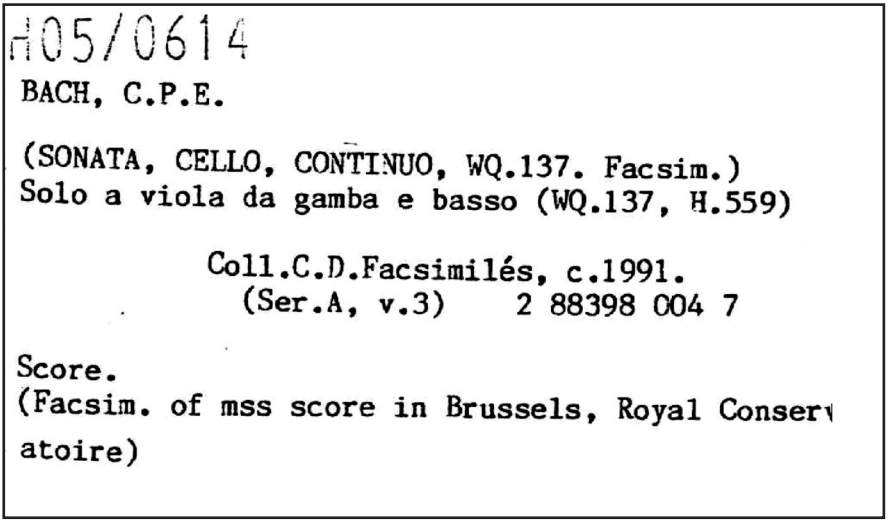
[4] Pamela Thompson, 'Larks ascending: co-operation in music libraries—the last 50 years', *Music librarianship in the United Kingdom.* Aldershot: Ashgate, 2003.

- 'Stock cards' for items held in the British Library's lending collection of printed music. The estimate prior to the conversion being started was 125,000 stock cards.

- 'Index cards', i.e. records for individual pieces contained within music anthologies. These index cards were the only record of the contents of these volumes as the data is not recorded elsewhere. They were created as an in-house tool, helping staff to satisfy speculative requests. The estimate prior to the conversion being started was 45,000 index cards.

Cards were added to the UCM catalogue until 2005, when the then DSC Music Section was re-organised and the post of Music Cataloguer created within the Collection Acquisition & Description department. At this point, Document Supply music cataloguing moved to the Aleph integrated library system, which the British Library had implemented in 2004. Prior to this, the UCM cards were catalogued to AACRI/AACRII standards[5] with some in-house variations. The majority of the cards were typed in-house but cards were also used from other libraries as well as music suppliers (see the examples reproduced in Fig.1 and Fig.2). Many of the cards had been annotated by hand over the years, making legibility of data a major issue.

Fig.1. Sample in-house card


H05/0614
BACH, C.P.E.

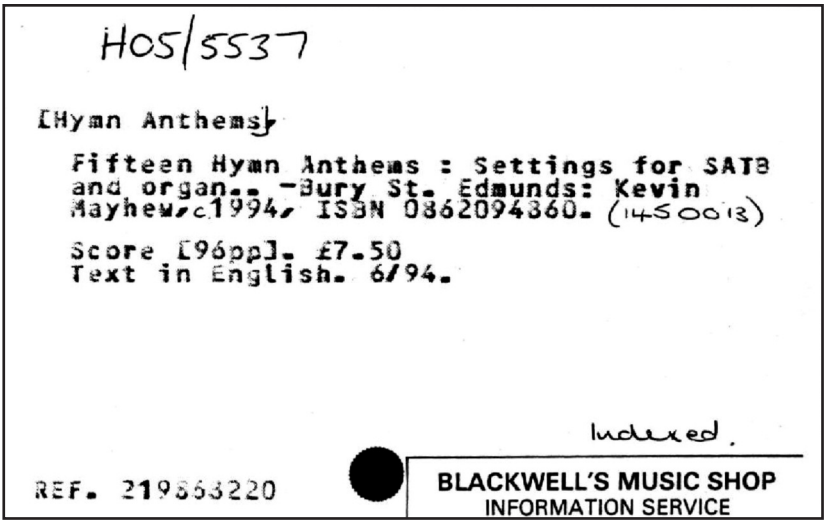
(SONATA, CELLO, CONTINUO, WQ.137. Facsim.)
Solo a viola da gamba e basso (WQ.137, H.559)

Coll.C.D.Facsimilés, c.1991.
(Ser.A, v.3) 2 88398 004 7

Score.
(Facsim. of mss score in Brussels, Royal Conser
atoire)

[5] Anglo-American Cataloguing Rules, I and II.

Fig.2. Sample supplier card


H05/5537

[Hymn Anthems]

Fifteen Hymn Anthems : Settings for SATB and organ.. -Bury St. Edmunds: Kevin Mayhew,c1994. ISBN 0862094360. (1450013)

Score [96pp]. £7.50
Text in English. 6/94.

Indexed.

REF. 219663220

BLACKWELL'S MUSIC SHOP
INFORMATION SERVICE

Given the total value of all the retrospective conversion projects being planned at that time it was necessary for the Library to conduct an EU tender. The successful tender was submitted by AEL Data of Chennai, India, who were awarded the contract for scanning the cards and the creation of records in MARC21 format,[6] according to the appropriate specification documents. An AEL scanning technician began work on the music cards in March 2007 at Boston Spa, scanning those cards that represented BL stock. In total 175,655 cards were scanned and the images were transmitted overnight by file transfer protocol (ftp) to AEL in Chennai.

Once the scanning of the data was complete the production of catalogue records could begin. In preparation for the project, the Retrospective Conversion Team had spent several months analysing the card catalogue in order to be able to write the conversion specification or 'Data Description Document' (DDD) as it became known. Each data element was described clearly in the first instance without mention of MARC21 coding, but with examples provided, for example:

> ***Dependent_Uniform_title***
> *Identification*
> The Dependent_Uniform_Title is used in conjunction with a Main_entry_Personal_author. This element should always appear enclosed in square brackets and follows the main entry. Some or all of the elements may be in upper case. This element is used to bring

[6] MARC21.

together different versions or translations of a composer's work. The uniform title usually contains information about the form of the music, the instrumentation and the thematic catalogue numbers used. This element may also contain data about a specific edition or the publisher of the work.

Examples
[SONATAS, CELLO & PIANO, Op. 16, No. 1]
[SNOW WHITE, SEL. ARR.]

These descriptions allowed the contractor to identify the data elements in the first instance. The data from the card was initially keyed into the contractor's production system in XML format and subsequently converted to MARC21 as output for delivery to the Library. In order to achieve this, the Retrospective Conversion Team created a data element mapping table which allowed each data element to be coded in MARC21 format, for example:

Data Element Set	TAG	I1	I2	Subfield/ Position	Status	Repeatability
Dependent_Uniform_title	240	1	0			NR
Dependent_Uniform_title_ Entry_element	240	1	0	a		NR

Once the DDD was finalised by the Retrospective Conversion Team it was sent to the contractor and the conversion process began. A vital element of the conversion was the query process. It was inevitable, given the complexity of the data and the poor legibility of some of the catalogue cards, that the contractor would encounter problems in interpreting the data. The Retrospective Conversion Team answered 8,695 queries between November 2007 and May 2008. These ranged from questions of legibility to complete re-cataloguing of an individual card if the data proved to be unfit for purpose. The majority of the queries required checking the stock held in Boston Spa, which lengthened the query process considerably.

Whilst the query process was on-going the test files of data began to arrive. The Retrospective Conversion Team analysed the test files to check that the transcribed data conformed to the 'Data Description Document' as well as checking the integrity of the MARC21 data. Upon receipt of evaluation reports written by the Retrospective Conversion Team the contractor corrected any major errors and then continued with the next batch of records. The completed file was delivered in three parts, with the final delivery of records being made in July 2008. In total 166,952 bibliographic records were delivered by the contractor. Before all the records had been received planning began for the next stage of loading the records to Aleph. Since the holdings of the lending and reference collections were known to overlap

considerably, the decision was made that it would be desirable to attempt to match and merge as many bibliographic records as possible. This was not a straightforward process and account had to be taken of the impact which the merge of UCM records with CMC (Current Music Catalogue, London) records would have, e.g. the transfer of data present only in the UCM record and the transfer of UCM holdings.

The complexity of this process highlighted one of the notable aspects of the conversion project in that it called for collaboration between the Retrospective Conversion Team, eIS (electronic strategy and Information Systems), the Boston Spa Music Cataloguer and representatives from the British Library Music Collections in London. During the data keying stage, a few of the queries received by the Retrospective Conversion Team were referred to the Music Cataloguer when specialist knowledge of the catalogue was helpful. However, since matching and merging involved records from both collections, it was important to include London colleagues in discussion of potential issues. A meeting of all concerned was held in January 2008 in Boston Spa. The starting point was a document prepared by the Music Cataloguer, drawing on her knowledge of UCM and of the existing CMC (Current Music Catalogue, London) records to predict potential problems.

By March 2008 the bulk of the converted records had been delivered by the contractor and it was possible to start the process of testing the matching of UCM records against existing CMC (London) music records. This work was carried out by the Boston Spa Music Cataloguer and three colleagues from Music Collections, checking a cross-section of records matched according to various criteria (described below). As can be seen from the final statistics, the eventual proportion of records that matched and merged was lower than we might have hoped. However, it was important to explore in a methodical way the possibility of merging the maximum number of records. Following the test phase, and taking into account the issues arising from it, the load specification was written by the Retrospective Conversion Team. This document took into account the following:

- The general requirements of a data load, i.e. specifying source fields, creating additional fields such as the 003, 019, and local tags as well as ensuring that any special coding needs were covered for the generation of holdings and items data.
- The specific requirements arising from the test phases, i.e. specifying both load and merge fixes. This ensured that unique UCM data was transferred on merging with CMC London music records, e.g. transferring the 240, 500/590, 505 and 710 fields.
- Suppression of the 'index cards' records from the Web OPAC pending further work.

The specification was then adapted in collaboration with the eIS Application Support Specialist during the second phase of testing. The

second phase was undertaken by the Retrospective Conversion Team and the Music Cataloguer at Boston Spa.

From a system administration point of view, this project was particularly interesting because the diverse standards and traditions used at the British Library for the cataloguing of music materials over the course of many years gave rise to many challenges for data matching and merging as well as for standardisation. From the start it was clear that although there was an overlap between the lending and the reference stock of music materials we had to be very careful not to merge records that might not be true duplicates. The challenge was to create enough checks to avoid false matches. We went through three phases of testing, each of which used a different constellation of match criteria, including:

- author
- title
- date of publication
- publisher number
- ISBN
- ISMN

Owing to the varying cataloguing standards that had evolved over the years, it was our conclusion that text fields for author and title were not viable. Publisher number was also rejected as inconsistent in format as well as in use and so we were obliged to trust the ISBN and ISMN (in both 10- and 13-digit formats), along with the date of publication, to produce a true match. Another criterion was the source of the existing bibliographic records. We only matched against a particular set of the catalogue records for holdings of the Music Collections in London, which had itself been brought into Aleph with the original conversion of legacy records when the system was implemented in June 2004. These had sufficient potential match points for the incoming data. In the systematic matching process there are five possible results:

- no match
- exact (or one-to-one) match
- multi (or one-to-many) match
- many-to-one match
- many-to-many match

The first two of these are straightforwardly either a new bibliographic record or one that duplicates an existing record and needs to be merged. Merge rules had to be drawn up so as not to lose information from the records on either side of the match. The DSC Collection and Music Collections have differing needs in serving their users and therefore often include different details about the publication. Once identified, the other three types of match result needed to be reported to the Retrospective Conversion Team and the

Music Cataloguer for further investigation and possible manual merging or addition to the Catalogue. There were some special materials that had to be dealt with separately, for example:

- microfilms of sheet music, with their printed copies that are lent to customers
- bibliographic records of 'critical commentaries' that are sometimes, but not always, an integral part of the item
- analytical records
- notes for internal information added by cataloguers in past years that sometimes, but not always, contain information that would be useful for the general user

We decided to set up a test area (in Aleph terms, a new bibliographic library) on our development server that could be accessed by the Retrospective Conversion Team who had provided the data and by the DSC Music Cataloguer. This was invaluable in allowing the results of tests to be seen immediately and the load specification to be co-operatively revised. For example, improvements were made after our analysis of the test load such as:

- the RISM citation in {510} was standardised to read, in subfield $a 'Original cited in:'
- DSC 'cataloguers notes' were retained in a local field, unless the content was felt to be useful to the general user, in which case it remained in the {500}
- all notes were systematically retrieved and then the contents checked before being re-imported into the records
- note of accompanying materials saved in the item, or copy, record

One of the potential problems was that bibliographic records might match and merge in cases where the two collections' holdings in terms of scores and parts actually differed. In order to clarify the DSC holdings, the UCM physical description information (300 $a) was copied to the 852 $i and so will display after the DSC shelfmark in the Integrated Catalogue (BLIC).

From the delivered file of transcribed (or 'keyed') records with their integrated holdings details, we created in the Aleph database bibliographic records to BL standards and their attached holdings and items records. From the holdings information keyed from the original cards it was possible to create the set of administrative and bibliographic records required by the Aleph Library Management System to manage the search for and description of an item, identification via shelfmark and/or link to a source, as well as the acquisition and circulation functions (where applicable) for particular physical or digital copies.

Testing of merge rules required laborious set up of test scenarios and anticipation of every possible combination of record structures and contents. The expertise of music librarians who know the catalogue, combined with

that of the staff who drew up the conversion and load specifications and of the system librarian who used the functionality of Aleph to manipulate the data, match and merge the records, resulted in the UCM becoming part of the British Library Integrated Catalogue, which now holds around 15 million records.

After thorough testing, the load to the live server was scheduled for the weekend of the IAML(UK & Irl) Annual Study Weekend, 3 to 6 April 2009: an auspicious moment both for those of us at the British Library who had been involved in the UCM Retrospective Conversion Project and for the many British Library users throughout the world who had been waiting many years for this catalogue to be made publicly available within our Integrated Catalogue. The final statistics were as follows:

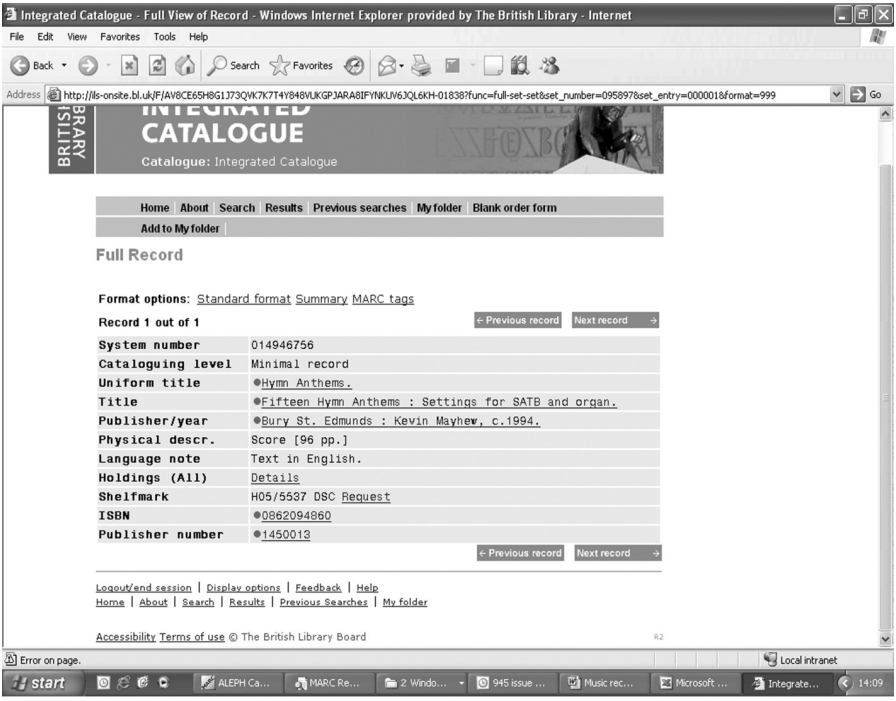
- 135,758 new holdings added to the catalogue
- 3,643 UCM holdings merged with existing London Music records
- 3,579 duplicate holdings discarded from the load (these DSC shelfmarks had already been added by Tony Reed, the first DSC Music Librarian, in the 1980s)

In addition to the above, it is important to note that during the process of conversion the Retrospective Conversion Team was able to take the opportunity to enrich the bibliographic data for many UCM records.

Although loading the UCM records to the Integrated Catalogue is an achievement in itself, there is still a great deal of work to be done in the post-conversion phase. Both the Retrospective Conversion Team and the DSC Music Cataloguer have begun work on high-priority amendments. There will be on-going de-duplication between UCM and London Music bibliographic records as well as routine improvements of the file, e.g. amending and improving note data. All records loaded will also be authority-controlled by the British Library's Authority Control Team. This work will be on-going. Some DSC items had only been catalogued by annotating a printed set of the BL's 'Catalogue of Printed Music' with shelfmarks. Many of these holdings have already been added to the Integrated Catalogue by the Retrospective Conversion Team, but this task is also on-going.

The 'index cards' described above have been loaded to the internal or staff view of Aleph. For the foreseeable future they will not be available in the British Library Integrated Catalogue. It is the intention of the Retrospective Conversion Team to take this category of records forward in a future project whereby the 'index cards', or analytical records as they are now known, may be linked to their parent record and become searchable and visible to the general user. Also available to staff are photocopied contents pages from some anthologies (now scanned as electronic images) and POPSI (Popular Song Index) as an Excel file. Again, it is hoped that these may become available to users at some time in the future.

Fig.3. Screen shot of record as it appears in the Integrated Catalogue (example of sample supplier card given above)



In order to facilitate searching for music in the lending collection, a new subset in the British Library Integrated Catalogue has been created for 'Document Supply Music'. To search for printed music across the British Library's collections while excluding other types of material, the subset 'Printed Music (all)' can be used. It should be emphasised that it is still worth placing speculative requests (using the 'Blank order form' option if logged into BLIC as a Document Supply customer), as staff do have more finding tools available than are on BLIC and items still in print may be purchased for the collection. For any enquiries please use the most relevant contact as follows:

Conversion project:	Richard.Haywood@bl.uk
Catalogue data:	Susan.Clayton@bl.uk or BLIC-Dataquality@bl.uk
Document Supply service:	Customer-Services@bl.uk

Abstract

On 6 April 2009, catalogue records for the British Library's lending collection of printed music became available in the Library's online Integrated Catalogue. This was the result of a project to convert the card catalogue of the Library's Document Supply music collection held at Boston Spa in Yorkshire. This article describes the various stages of the conversion project, from scanning the cards to the process of uploading the resulting records to the Integrated Catalogue and merging them with existing music records.

Susan Clayton is Music Cataloguer of the British Library's lending collection at Boston Spa

Katherine Mallows is ILS Application Support Specialist, British Library

Alison Wood, Adrienne Targett, and Richard Haywood constitute the British Library's Retrospective Conversion Team

Brio Volume 46, Number 1. pp 39–43

THE OPPERBY STOKOWSKI COLLECTION AT THE ROYAL COLLEGE OF MUSIC

Rob Corp

The Collection

The Opperby Stokowski Collection was formed in the 1960s by Preben Opperby, a Danish schoolteacher, after he saw the film *One hundred men and a girl* starring Deana Durbin, Leopold Stokowski and the Philadelphia Orchestra (1937). The film was about the formation of an orchestra and served to introduce classical music to a new audience. From that modest beginning, Opperby's interest grew into a single-minded devotion to Stokowski and to the accumulation of a vast collection of 'Stokowskiana'. It comprises articles, press cuttings, letters, concert programmes, photographs, posters, music scores (including Stokowski's original works—see Fig.1), recordings, books, film and video and more unusual artefacts like stall

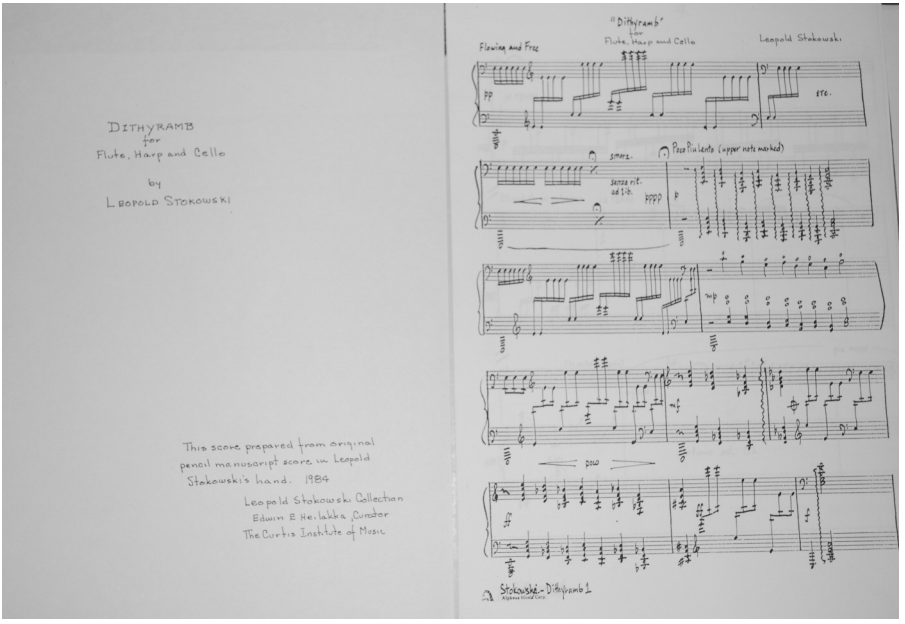


Fig.1. The score of Leopold Stokowksi's Dithyramb for flute, harp and cello. Reproduced by permission of the Royal College of Music.

number B3 from the Academy of Music, Philadelphia. There are a large number of 7¼ inch tapes, which are sometimes copies of existing media (e.g. 78 rpm records) or copies of record company master tapes, and recordings of performances and broadcast radio programmes.

In 1968, Preben Opperby and his wife Mimi, a singer, contacted the Royal College of Music (RCM) where Stokowski had studied. He had entered the College at the age of only 13 in 1896, studying with Stevenson Hoyte, Walford Davies and Charles Villiers Stanford. This connection with the College convinced the Opperbys that the RCM Library would eventually be a fitting recipient for their collection. The College accepted with alacrity, space for the collection not then being a primary concern. Preben and Mimi Opperby were both awarded Honorary Membership of the College (HonRCM) in 1977, and visits to the College continued until Mimi's death in 1983. Upon Preben Opperby's death in 2003, the collection was bequeathed to the RCM Library with substantial funds for the maintenance and development of the collection and the award of an annual scholarship for a singer. The Opperby-Stokowski Trust was established to administer the funds and the collection was transported from Copenhagen to storage at College Hall in West London.

By 2003 space was at a considerable premium and it has taken the Library some years both to make room and to organise the collection in such a way that it can be easily accessed. Preben Opperby's own cataloguing of his collection was meticulous but card-based and not so easily searchable. Fortunately, the Trust was able to fund the transfer of the catalogue to a database, with Rob Corp undertaking the project. The rather daunting task of transferring the contents of four boxes of typed index cards to a database did not, at first, seem very interesting. Of those people who have heard of Stokowski at all, one suspects the majority are most familiar with him through his appearance in the Disney film, *Fantasia.* As time went by and more cards were added to the database, it became clear that he was not only 'big' in his own day as a conductor but was also influential in the history of recorded sound and in introducing new works to audiences. His recording of Saint-Saëns' *Danse macabre* with the Philadelphia Orchestra was the first electric recording, released in July 1925;[1] the collection has the Victor 78 rpm disc recorded at Trinity Church Studios, Camden, New Jersey on 29 April 1925.[2] There are many references to collaboration with Bell Laboratories and he was involved with RCA Victor and others in the evolution of stereo and quadraphonic recording. In all, the database reveals over 3,700 entries, many containing a number of items.

Stokowski

Stokowski's championship of new music and adventurous programming led

[1] Alex Ross, *The rest is noise.* London: Fourth Estate, 2008, p.263

[2] Opperby Stokowski Collection (hereafter OSC), 2051.

to problems with his first major American conducting appointment with the Cincinnati Symphony Orchestra, whose Board seemed to want a safer and tested approach to their concerts. The difficulty he had escaping early from his contract is underlined in the correspondence.[3] From Cincinnati he moved to the Philadelphia Orchestra, his technique and manner seeming to get the best from his players, and turned the Philadelphia into one of the major orchestras in America and the world. As well as introducing new music to the audience, he often spoke from the podium. There are many recordings on tape of his podium speeches[4] and he clearly had a rapport with his audience as well as his orchestra. He was born and educated in England, and the *Cincinnati Post* reported on 31 May 1909 that his English was 'manicured [and] groomed'. He later spoke with an accent that reflected his Polish roots.[5] His illustrious career eventually led him to retire to his country of birth and die at his home in Nether Wallop, Hampshire.

The names that appear in the database constitute an impressive *Who's who* of music and the wider culture of the time. Many cards have a footnote relating to world or American premières of many now well-known works, including Stravinsky's *Rite of Spring*, Ives's 4th Symphony, Panufnik's *Universal prayer*, and Mahler's 8th Symphony, performances for which there are also photographs in the collection.[6] There are also photographs of Stokowski with Jean Sibelius, Ralph Vaughan Williams, Edward Heath and letters from President Kennedy's mother.[7]

Preben Opperby

We therefore get a flavour of Stokowski the man simply by digitising an archive index and examining a few of the items, but we also get a flavour of the collector, Preben Opperby. When he started collecting there was a large amount of information and material to track down, and the collection of the early items, press cuttings, recordings, and letters is impressive in its scope. Stokowski seems to have been either loved or unloved in equal measure. The cards are spattered with Opperby's personal comments. A sample follows: of Ravel's *Bolero*: 'Did Stokowski ever make a bad recording? Yes, apparently this hectic and, particularly at the conclusion, too fast reading. The recording is hopelessly bad and all the distorted passages in the low woodwind are repeated without any improvement in the compact disc';[8] of Mussorgsky's *Pictures at an exhibition*, orchestrated by Stokowski: 'Breathtaking and much more Russian transcription than Ravel's'; and a 1930s portrait 'focuses very much on his famous hands'.[9]

[3] OSC 7535.2.

[4] OSC 6054 etc.

[5] 40 He was descended from the Polish aristocracy on his father's side. There are persistent but erroneous rumours that his name was really Stokes, but a copy of his birth certificate in the collection proves he was Stokowski.

[6] OSC 8217-9.

[7] OSC 8152, OSC 8158, OSC 8475, and OSC 7405.56 respectively.

[8] OSC 14071.

[9] OSC 8131.

Many tape cards have a note saying 'inferior sound' except one which is the 'most inferior sound'. Opperby's strong opinions on other artists are also revealed. Regarding Daniel Barenboim's recording of Beethoven's Violin Concerto, for example, he says, 'performed by a good violinist [Isaac Stern] and conducted by an ignorant. The recording is rather shrill and ugly.'[10] And regarding the recording of Elgar's Cello Concerto with Jacqueline Du Pre: 'performed by a great cellist and conducted by an ignorant. But the Philadelphia Orchestra is always reliable'.[11] My personal favourite is Haydn's Symphony in C major, 'Toy Symphony' (actually by Edmund Angerer, 1740–1794), in a recording conducted by Harpo Marx, to which Opperby commented: 'somewhat unorthodox performance'.[12]

Curiosities

The collection has many curiosities and the information on the catalogue cards often intrigued us enough to seek something out for closer viewing. Stokowski, like other conductors of his era, transcribed works by other composers, notably Bach. We found a tape of Stokowski playing the Passacaglia and fugue in C minor, BWV 582 in 1925.[13] We were expecting an organ sound (as in a church or concert hall) but got an organ sound as in Blackpool Tower. Closer inspection of the card revealed it to be a Duo-Art Aeolian Pipe Organ, which seems to be some kind of player-organ operated by cut rolls. I wonder if there is a music roll still in existence?

Other surprises were discovering a Bach transcription of the Toccata and Fugue in D minor, arranged by one Paul Klenovsky—an alias for Sir Henry Wood. Apparently a prior transcription recorded acoustically was not critically well received so he hid behind an alias. Opperby was fairly unkind about this one too: 'if Stokowski had made this travesty of Bach's music, he would certainly have been condemned to burn up in hell'.[14]

I missed the original run of the Goon Show but on hearing the re-runs I always noticed the musical director as being one Wally Stott. This person was responsible for a transcription of Beethoven's *Ehre Gottes aus der Natur*,[15] but a quick name check shows his name to be changed to Angela Morley, famous for her subsequent work in film music (*The Slipper and the Rose*, *Watership Down*, etc.). She died only a few days before the card was digitized (14 January 2009).

The Opperby Stokowski collection is a vast and interesting body of original and secondary material and would be an excellent source for anybody interested in researching Stokowski and his times. Perhaps now would be a good time for someone to write an up-to-date biography of the conductor with the advantage of having some distance from the subject (I believe that

[10] OSC 5812.
[11] OSC 5602.
[12] OSC 6151.AB5.
[13] OSC 6991, 6422.
[14] OSC 15411.
[15] OSC 15411.

most of Stokowski's biographers actually knew him). The RCM Library also has a little more work to do. The complete catalogue is now in a database and is available internally in the Library, but we do intend to make it available on the Library's website in the near future. It is a fascinating resource not just for information about Stokowski but also for background material on those with whom he worked and on the performances and recordings of his day. All too often, collections arrive and remain in their discrete, complete form. The RCM Library is fortunate in being able to expand the collection thanks to Preben Opperby's foresight in leaving us the resources to acquire further material, a process which has already begun and should be able to continue indefinitely.

Abstract

The Opperby Stokowski collection was bequeathed to the Library of the Royal College of Music in London by the Danish schoolteacher and collector Preben Opperby in 2003. It comprises articles, press cuttings, letters, concert programmes, photographs, posters, music scores, recordings, books, film and video encompassing the whole of Stokowski's life and career as a conductor. This article describes the history and scope of the collection and summarises the work undertaken in making the material available, in a special project funded by the Opperby-Stokowski Trust. Opperby's original catalogue cards, which reveal both the scope of the collection and his views on the contents, have been transcribed and made available in a database, which is available at the RCM Library. With the support of the Trust, the Library also intends to continue acquiring relevant material for the collection.

Rob Corp is Assistant Librarian at the Royal College of Music Library

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LOST HAVERGAL BRIAN SONGS

David Jenkins

The Havergal Brian Society is appealing for the recovery of the songs (both solo and part) by the composer Havergal Brian (1876–1972) listed below. Many of these songs have apparently simply vanished and are therefore designated 'lost'; others have been published but the Society does not possess a copy of them; and in a minority of cases some were designated to a publisher but were left unpublished. If anyone can discover any of these pieces in their collections, please contact me at 'Hergest Ridge', 16 Cotterdale Holt, Collingham, Wetherby, Yorks., LS22 5LS, or via email (david.jenkins@bl.uk), or by telephone on 01937 574473 or 01937 546964.

Perhaps a word or two is in order here regarding the Havergal Brian Archive (HBA), which is an integral part of the Havergal Brian Society. The idea for such a collection was originally promulgated in the 1970s by Brian expert Malcolm MacDonald when the Society had not long been founded, but it seems that no one had actually got round to putting Malcolm's idea into action until the mid-1990s when I joined the Society Committee and was 'volunteered' to do so. The first hurdle was to find somewhere to house an archive and my initial attempts when approaching a couple of academic institutions met with refusals. Luckily, through various contacts, I reached an agreement with the library at Keele University, which with astonishing generosity agreed to host the Archive free of charge. This turned out to be a fortuitous occurrence as not only has the Special Collections Librarian been helpful in the extreme with everything connected with the Archive but there is also the 'clout' of the collection being situated almost next door to where Brian was born at Dresden in The Potteries in 1876.

The initial consignment of material was deposited at Keele in autumn 1997 and whilst it can in no way compare with the collections devoted to say Elgar or Britten, the HBA is almost certainly the largest collection of Brianic material in the world. The focus is largely on material about Brian—including published and unpublished monographs, university theses, reviews of performances, some of Brian's journalistic writings, photographs, and sound recordings (at present waiting to be added to the collection)—as opposed to manuscripts of his music. But there are facsimiles of a number of his manuscripts and copies of old Breitkopf & Härtel editions of some of his early scores from around the turn of the last centaury and, of course, the Society would always be interested in obtaining copies of manuscripts held at other institutions. In this respect the HBA forms a collection complimentary to those of the scores at centres such as the British Library and the Royal

College of Music. Indeed, the manuscript for Part 1 of 'The Gothic' Symphony, given to the late Robert Simpson by Brian, was originally given to the HBA by Simpson's widow but after due consideration regarding its safety and conservation, the manuscript was sold to the British Library.

The greatest strength of the collection resides, probably, in its enormous collection of Brian's correspondence to others as well as such letters from various figures that have survived (the composer, infuriatingly, destroyed almost everything sent to *him*!). Some of these are original documents, while some are copies obtained from a variety of sources, including the British Library and McMaster University in Canada. It should be stated here that my intention has always been to create an 'impure' Archive, by which I mean that I have always placed its function as a *research* resource above that of a 'pure' Archive of original, historic, items. The entire content amounts to approximately 1600 letters (or rather there will soon be such a number once the almost 800 written by Brian to Granville Bantock and copied from the original letters at McMaster University have been worked through), all of which have been indexed and précised.

The Archive is open for inspection by appointment with the Special Collections and Archives Administrator (Miss Helen Burton) tel. 01782 733237, or by email h.burton@keele.ac.uk, or postal address The Library, Keele University, Staffordshire, ST5 5BG.

Unaccompanied part-songs

Titles accompanied by an asterisk (*) are presumed to be part songs by Malcolm MacDonald in his entry for Havergal Brian in the *New Grove dictionary of music and musicians*, 2nd edition (London: Macmillan, 2001).

***Clown's song** (Shakespeare). Mixed voices. MS lost; unpublished but purchased by Augener in 1914.

***The curate and the mulberry tree**

A gypsy song (Johnson). SSAA

Hie upon hielands (trad. Ballad). Male voices

***The knight's leap**

Legend of Altenahr. Male voices. MS lost; apparently rejected by Augener in 1914

***Love's remorse**

***Marching along.** Male voices.

Meg Merrilies (Keats). Male voices. MS lost; unpublished but purchased by Augener in 1914.

The owl. Female voices. MS lost; unpublished but purchased by Augener in 1914.

Sands of Dee. SATB

***The sweetest dream**

***Sympathy**

Twilight (Longfellow?). SATB. MS lost; unpublished

***Will you buy any rope?**

Ye spotted snakes (Shakespeare). SSAA. Republished by Musica Viva.

Accompanied part-songs

The dying Christian to his soul (Pope). SATB.

Go, lovely rose (Herrick). SSAA.

The Hag (Herrick). SSAA.

Mine be a cot beside the hill (Rogers). SA.

The mountain and the squirrel (Emerson). Unison voices for children. MS lost; published by Curwen & Sons, edition 71455, also a Tonic Sol-fa edition.

Requiem for the rose (Herrick). SSAA.

Summer has come little children (Cumberland). SA. MS lost; published by Curwen & Sons, edition 71436.

To daffodils (Herrick). SA.

A wish

Solo songs

At candlelight (Gunby Hadath). ? Possibly published.

Call for the robin redbreast (Webster). Unpublished, but assigned to Enoch.

Canadian boat song (anon.)

Go happy rose (Herrick)

Hymn to Diana (Johnson)

I know, and you! (Bowles)

I shot an arrow (Longfellow). This is a very early song, 1890s; unlikely to be re-discovered.

Music when soft voices die (Shelley). Unpublished, but assigned to Enoch.

On a poet's lips I slept (Shelley). Unpublished, but assigned to Enoch.

The poet's dream

A proposal

Since love is dead (Bowles). Possibly published.

Song of betrothal (Gunby Hadrath). Possibly published.

Sonnet: my lute (Drummond). Unpublished but assigned to Enoch.

Stars of destiny

Today and tomorrow (Gunby Hadrath)

Wanderer's night song (Goethe)

Where shadows flee

Without you (Gunby Hadrath)

Abstract
The Havergal Brian Archive is dedicated to the collection and preservation of a range of material relating to the life and work of the composer Havergal Brian (1876–1972). The Archive is based at Keele University Library and is available to researchers by appointment. Currently the Archive is seeking information about a number of lost works, including 44 songs and part-songs listed in this article.

David Jenkins is archivist of the Havergal Brian Society.

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EXHIBITIONS

SCOTS MUSIC ABROAD: AN EXHIBITION AT THE NATIONAL LIBRARY OF SCOTLAND

(6 March–23 May 2009)

Whisky and music—Scotland's two great gifts to the world? Looking only at the latter, this revealing exhibition makes one realise just how far and wide Scottish culture has travelled through the vital and living tradition of instrumental music and song. Vital in the fact that its root traditions are alive and well at home with new generations of performers keeping music and song at the heart of the national identity. It was in the nineteenth century in particular that Scots journeyed to all parts of the globe by design—as in the case of adventurers seeking a new life or fortune—or by necessity, as the result of land clearances where whole communities had to uproot to seek new lands and lives. Naturally, they all took their cultures with them—songs, fiddle and pipe music in their oral and written tradition with their instruments to perform on. This is particularly relevant to Canada (especially Nova Scotia and Cape Breton) and New Zealand where Scots tradition and culture continues to flourish.

This exhibition is on a grand scale including as well as the expected pictures and maps, interactive audio, manuscript and printed material from the National Library of Scotland and other library collections, as well as video clips—for instance a short film on the living Cape Breton fiddle tradition. Almost the first item to capture the imagination is a delightful miniature song book, complete with magnifier, that must have been a boon to those carrying their belongings in cramped shipboard stowage to the other side of the world.

The Scots played a very important part in the expansion of the British Empire as administrators and soldiers, so the exhibition shows for example, the spread and influence of pipe bands in Australia and India—a fascinating exhibit is the programme for the *1931 Cawnpore Highland Gathering*, complete with highland games and regimental pipe bands and taking Indian examples up to date, one can listen to an intriguing recording of a contemporary girls' choir singing a 'pop' version of 'Bonnie Doon'—*Phule Phule Dhale Dhale*—so the Scot's tradition is indeed alive and kicking!

Again, the exhibition throws up some surprising and unexpected facts. The famous Australian song, *'Waltzing Matilda'* was written by Christina Macpherson, daughter of Scottish immigrants—and inspired by the Scots song *'Thou bonnie woods of Craiglee'*—and yes, you can listen to both songs to convince yourself. As well as the countries of the Empire, the USA became

the home of considerable numbers of Scottish immigrants with many traditions surviving and strong, so we can see the programme of the *27th Scottish Games and Highland Gathering—Charleston, 1998.* The States also supports many Scottish and clan societies as well as traditional music and the display covers American published tune-books and clan magazines. Naturally, the Scottish influence goes right to the top—the presidential jingle *Hail to the Chief* is set to words by Walter Scott.

A substantial display is devoted to the influence of Harry Lauder, the music hall performer, who exported his own brand of Scottish popular culture around the world. The display includes unique early newsreel clips and photos together with various examples of Lauder's published songs including such rarities as *Australia is the land for me.* Scottish cultural reception in mainland Europe however was facilitated by a very different set of circumstances than those applied to the colonies, as the exhibition is at pains to demonstrate. Tied-in with the romantic movements of the late eighteenth and early nineteenth centuries exemplified in the writings of Burns and Scott, literary Scotland spread on the Continent mainly in German translations with a decided influence on German writers and composers in particular. Of course, Haydn, Beethoven and others had previously been commissioned to produce versions of traditional Scots songs by George Thomson of Edinburgh and examples are included in the display.

Felix Mendelssohn is perhaps the greatest European composer to be inspired by Scotland and a score of his *Scottish Symphony* (publishing in Leipzig by Breitkopf & Härtel in 1843) is an essential element of the display. Less well-known are some *Sonatas on Scots tunes* by Francesco Geminiani (1687–1762)—a reprint is on display. I suppose the late nineteenth / early twentieth century American composer Amy Beach was working in the European tradition, so it was yet another discovery to listen to some of her Burns settings.

From first impressions of this exhibition—rather perplexing with a slightly Ivesian soundtrack—you quickly become hooked by the fascinating detail, wondering if you will be able to take it all in, especially if, like me, time may be limited. With an unequalled range of material from around the world, from song books published in the homeland and in distant parts of the Empire, to musical instruments, the exhibition's final throw is with a case appropriately dedicated to *Auld Lang Syne.* The main strength of the exhibition is in giving an overview of the spread of Scottish music and culture—yes, you may have realised that there were Scottish connections in Canada and New Zealand but this exhibition shows how it really came about with some surprises along the way. Now for the whisky…

Graham Muncy

Brio Volume 46, Number 1. pp 50–58

BOOK REVIEWS

Edited by Robert Balchin

William Weber, *The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms*. Cambridge: Cambridge University Press, 2008. xv, 334 p., plates. ISBN 9780521882606. £50.00.

One learns, of course, never to judge a book by its cover, but the title-page of this volume offers more than a useful hint as to what is to follow. One is struck immediately by the ambitious nature of the project, noting both the chronologically wide-ranging title – Haydn to Brahms – and the introduction of the notoriously slippery concepts of transformation and taste. That the 'transformation of taste' is deemed 'great' seems merely to add to the complexity, particularly given the three ideas which we are told the word is specifically intended to evoke (p.3):

> First, the word indicates the massive scale of changes that occurred in musical life. Second, it defines the cultural authority newly invested in canonic repertoires, an institutionalised belief in greatness. But, third, a 'great' transformation could happen only under the pressure of social and political movements.

If ambition is obvious from the outset, then what follows in this volume might be described as similarly typical of both the style and substance of its author. *The Great Transformation of Musical Taste* builds on a number of the key contributions made to historical musicology by William Weber over recent decades. At the same time, it provides the fullest exploration yet of his most innovative and pioneering ideas on patterns of concert programming and their implications for social and cultural history.

As is typical of much of Weber's scholarship, the primary motivation for this study is the critical re-evaluation of some of the central tenets of today's musical existence. Here Weber extends his consideration of the musical canon begun in *The Rise of Musical Classics in Eighteenth-Century England* (Oxford, 1992), continuing to stress the importance of the eighteenth-century veneration of 'ancient music' in establishing the concept of 'classical' repertory whilst using this more wide-ranging survey to confirm the necessity of viewing musical history in the context of multiple canons. Indeed, Weber begins to question the propriety of continuing to use the word 'canon' at all, claiming that it may be 'too categorical in portraying how a piece was perceived' (p.30). He suggests instead that the concept of *Nachleben* (survival), first coined by the art historian Aby Warburg, offers a more

appropriate fluidity, replacing an essentially teleological approach ('seeing a style being born, rising to greatness, declining, and dying') with the notion of 'a multilayered survival of elements derived from different periods and continuing in "latent" forms as the "residue" of the past' (p.30).

Similarly characteristic of Weber's work is the utilization of an almost unbelievable collection of concert programmes, spanning a period of around 150 years and covering not only major European centres such as London, Paris and Vienna but less readily documented sites of musical activity such as Birmingham, Oxford and Liverpool. There are over 100 illustrations and transcriptions in the volume, which allow the reader to follow Weber's multifaceted analysis in detail. The majority are presented in a quasi-Urtext edition, supplemented by annotations and editorial observations derived from the author's equally detailed knowledge of a range of other concert documentation.

The basic premise of the volume is that a fundamental change in patterns of musical organization occurred during the so-called 'long' nineteenth century. This 'great transformation' saw the miscellaneous concerts of the late eighteenth century – wherein listeners could expect a pot pourri of overtures, symphonies, opera extracts and chamber music – replaced by increasingly homogeneous or specialized concerts, most notably the high-minded symphony concerts with which the 'classical' music connoisseur is familiar today. Weber illustrates this by looking in detail at musical life in London, Leipzig, Paris and Vienna, occasionally highlighting the close connections between European and American cultural development.

The volume is divided into three sections, moving the reader chronologically through the basic stages of the 'great transformation'. The first looks at the eighteenth-century concept of miscellany and the consequent requirement for collegiality in concert programming: within a still relatively restricted concert society, musicians of different orientations worked together to ensure that performances included aspects of repertory appealing to all strands of the potential audience. The second considers what Weber describes as a period of 'Crisis and Experimentation' between 1800 and 1848, during which an emerging school of musical idealism found itself in competition with the blossoming of the cult of virtuosity. The final section outlines the 'Founding of a New Order' between 1848 and 1875, characterized most obviously by the new hegemony achieved by Classical music and by the establishment of a hierarchy of concerts ranging from café and music-hall performances, through middle-ground Promenade concerts to symphonic series such as those associated with the Gewandhaus in Leipzig, the Paris Society of Concerts, and the Philharmonic concerts in London and Vienna.

Whilst the increasingly specialized nature of concerts is seemingly undeniable, one wonders whether the concepts of miscellany and collegiality need necessarily be abandoned altogether. The concept of the homogeneous concert emerged in parallel with the dramatic growth in the size and scope of musical life in the mid- to late nineteenth century. In that context, these concerts formed part of an essentially miscellaneous musical society.

The negotiation between tastes seen as crucial to the late eighteenth-century miscellaneous concert – and the consequent collegiality of musicians – might thus be seen to have been retained, albeit on a far larger scale.

One of the most remarkable aspects of this volume is the manner in which concert programmes – the principal source type – are used. As is evident from a range of recent scholarship, the perceived value of concert programmes has enjoyed a remarkable re-evaluation in recent decades: previously thought of as mere ephemera, programmes have since formed the basis of repertoire studies, composer and performer biographies, and institutional histories. Having led the way in much of this, Weber here opens up new lines of enquiry centred upon these documents. Concert programmes are used not simply as records of the performance of specific works but as a means of exploring the manner in which such works were combined at different times and in different places.

First and foremost, Weber traces the balance between 'new' and 'old' in programmes from across this period, noting the increasing presence of established repertory where once novelty was the driving force of concert life. In exploring the emergence of a notion of 'classical' repertory, however, Weber calls various other dualisms into play, not least the balance between vocal and instrumental forms. He cites as critical the moment at which this previously unquestioned balance was replaced by an increased focus on one or the other within concert scenarios. Finally, Weber considers the balance of national and cosmopolitan repertories, tracing in particular the problems faced by native composers in England.

Concert programmes thus become far more than a list of musical works, being seen instead as complete cultural documents in their own right. Similarly, they become more than just records of musical activity. Rather, Weber positions them as opening a window onto patterns of social, cultural and even political organization (p.1):

> Because most concerts serve a variety of groups with different tastes, desires, and needs, planning a program is a kind of political process. Musicians and concert administrators learn to negotiate among these groups, seeking ways to satisfy them separately and jointly …

Weber is thus able to link his exploration of concert history to more general processes of social change during the nineteenth century. He identifies in particular the impact of the French Revolution of 1789 and the subsequent Napoleonic conflicts, as well as the revolutionary attempts of 1848–49, claiming that the impetus for social change created by these events played a crucial role in the establishment of the 'New Order' by the final quarter of the nineteenth century. In doing so, he offers further confirmation of the ability of concert programmes to reflect social change, illustrating that, although the 'great transformation' is evident in musical centres across Europe, the specific manner in which this transformation took place differed markedly in London, Paris, Vienna and Leipzig as aspects of local, national and international politics exercised their combined influence.

The combination of the large- and small-scale is perhaps the most intriguing aspect of this volume. Weber brilliantly traces underlying developments in patterns of concert programming from Haydn to Brahms, but simultaneously focuses on dramatic variations in the process from one place to another. Just occasionally the balance seems a little unsettled, as Weber pays so much attention to the individuality of concert programmes that one loses sight of the underlying transformation that he is attempting to outline. Ultimately, however, one comes to realize that the point of this study is not to present a single, straightforward historical narrative but to illustrate the manner in which musical, social and political activity become intertwined in a complex network of change. Referring to the 'great transformation', he concludes with the claim that his work is motivated by the desire 'to savor the ideological disputes which gave this history such intellectual vitality' (p.309). The volume is bursting with intellectual vitality and with the pleasure and enthusiasm of its author. Whilst this tone will prove appealing to the casual reader interested in the origins of the current musical climate, the detail of the argument has much to offer not simply to historical musicologists but to scholars of trends in economic, social and political history. Just as Weber has been a pioneer in the study of concert programmes and the socially-grounded nature of musical activity, so this volume will surely be the starting-point for any number of future projects.

Ian Taylor

Letters of Ralph Vaughan Williams, 1895–1958, edited by Hugh Cobbe. Oxford: Oxford University Press, 2008. xx, 679 p. ISBN 978-0-19-925797-3. £95.00.

This book is the result of a mind-bending amount of work and a real labour of love. The task of editing Vaughan Williams's letters was entrusted to Hugh Cobbe in 1989 by Ursula, the composer's widow. Cobbe's preface outlines the work involved: identifying, collecting and, in many cases, copying some 3300 letters; entering them into a database; and selecting just over 750 for publication in the book. It is useful to know that the database will continue to be updated as additional letters are discovered.

Volumes of letters require some explanation, which is provided by Michael Kennedy's foreword, Hugh Cobbe's preface and introduction, and a biographical synopsis before each section of the book. Kennedy tells us that, in contrast with the letters of some other composers, for example Elgar, Vaughan Williams's letters contain very few personal confessions or insights into the compositional process. They do show him as a 'loyal friend, champion of causes, spokesman for his professional colleagues, encourager of the young, and defender of his faith in the increasing individuality of English music'. Kennedy's own close friendship with the composer is illustrated by some of the letters and has enabled him to provide a personal commentary to them and a useful summary of Vaughan Williams's life and work.

The 3300 letters collected probably make up about 20% of Vaughan Williams's complete correspondence, in an age before electronic communication or universal phone use. 1450 of the letters were written to just 15 correspondents. The introduction sets out the practical considerations which had to be resolved. How far should spellings or punctuation be corrected, and how should footnotes be arranged? The solutions make for easier reading of Vaughan Williams's notorious illegibility without erasing his personality. His handwriting became considerably worse after the First World War, requiring, as Cobbe says, 'long familiarity or the eye of faith' to decipher. Vaughan Williams himself says 'I am rather illegible' (letter no.546). The letters are rarely dated, so a great deal of detective work was required to establish their chronology, taking into account the type of paper, information from other publications and concert programmes. All of the letters are printed complete, which is not always the case in other collections. Where letters have been published previously, either complete or in part, the footnotes give the exact reference in the earlier publication, even down to the page number. Unfortunately, Vaughan Williams destroyed most incoming letters once he had dealt with them, so the correspondence is mainly one-sided.

The letters are arranged in chapters, each covering a number of years. The introductions put them into context and make up a brief biography. The layout is very clear; each letter is numbered, making for easy cross-referencing, and the recipient (or sender) is printed in bold type. Footnotes are added at the end of each letter where the reader needs extra information, but are not intrusive. These provide identification of named people the first time they are mentioned, unless they are extremely well known and need no introduction, such as Casals and Boughton. One or two of them may, with hindsight, need some introduction in years to come: for example Maud Karpeles, a name which may be unknown to younger readers. She appears along with many others in the general introduction, but this is not indexed. The footnotes also explain the circumstances surrounding each letter and refer to other letters on the same subject. In some cases follow-up information is given: for example the note to letter no.175, a testimonial to the RCM for Elizabeth Maconchy, has information about an alternative scholarship won by her.

The letters themselves provide a fascinating insight into Vaughan Williams's wide-ranging interests. It is well known that he and Holst continually helped one another by commenting on each other's music. We can see an example of this in letter no.154, where Vaughan Williams shows his disappointment at not immediately taking to Holst's *First choral symphony*. Here is also a good example of a relevant note, which directs us to the actual page in Michael Short's biography of Holst to read about the work's critical reception. Vaughan Williams's letter to Michael Tippett on the subject of pacifism shows his own views on the matter while still being supportive. He writes of the value of music in letters concerning a threat to the Bournemouth Symphony Orchestra, discussing the future of the Third Programme, and accepting an offer for a primary school house to be named after him. Some

of the letters, although seemingly routine, provide interesting snippets of information; for instance, that the original words to the tune of *Helmsley* ('Lo, He comes with clouds descending') were 'Where's the mortal can resist me?', a comic song, and that Bach's *Jesu, meine Freude* began life as *Flora, meine Freude*. Vaughan Williams gives us his opinions of other composers and musicians including Parry, Delius and Harriet Cohen, the last in complete opposition to the view expressed by Adrian Boult in a BBC memo. There is also a transcript of his broadcast speech on the occasion of Elgar's centenary. Perhaps most touching is his tribute to Gerald Finzi in *The Times*. Several letters show how Vaughan Williams would do good by stealth, providing funds to needy musicians, while stating that the gift should remain anonymous, and laying the foundation for the RVW Trust. One of the shortest letters is his first to Ursula Wood, beginning 'Dear Madam': routine but made intriguing by hindsight.

A few of the letters were written by other people. One of the most interesting is an OUP memorandum concerning a meeting between the composer and his publisher. After much discussion of Vaughan Williams's current music projects come some comments on William Walton's remarks regarding Vaughan Williams, which maybe say more about the former than the latter. Several letters concern non-musical subjects, including a memorandum on the General Strike and an attempt to mount a campaign against the proposed *New English Bible*.

As mentioned above, most of the letters do not give any insight into Vaughan Williams's compositional techniques. There are, however, some exceptions, although these mainly concern practical details such as the ordering of the scenes in *Job* and the background to the trumpet part in the *Pastoral symphony*. Three letters (or rather two letters and a poem) from Ernest Irving of Ealing Studios concern the music for the film *Scott of the Antarctic*. Several deal with the composition and performance of *The pilgrim's progress*. Vaughan Williams's practical nature and care for young composers is shown in a letter to Lord Kennet, whose son wished to become a composer.

The appendices include a list of sources and a bibliography. An index of works refers to page numbers in the text. The general index refers both to page numbers and, where letters are included to or from the people concerned, to letter numbers. The index is excellent, with only a very few minor inaccuracies. For instance, Elgar's *The kingdom* is mentioned twice in the text but has only one index entry. Where musical examples are included in the letters, they appear as printed music rather than manuscript, and there are no illustrations apart from three small sketches. It is a pity that no letters were shown in facsimile, particularly as Vaughan Williams's writing is so difficult to decipher; this would have helped to illustrate one of the main challenges in producing the book. The other quibble may be with the price, which is high, but no doubt reflects the time and effort involved. But these minor criticisms in no way diminish the astounding achievement of the publication. In common with many books of letters, one may begin by dipping into those of most evident interest, but quickly become absorbed by the linking text and the

variety of correspondents. The intention of the book is certainly fulfilled, giving an overall view of the man as seen through his letters, and leaving the reader wanting to know more.

Ruth Hellen

Jane Gottlieb, *Music library and research skills*. Upper Saddle River, New Jersey: Pearson Education, 2009. xiii, 370 p. ISBN 9780131584341. £29.99.

A number of printed and electronic guides to music reference sources already exist. Typically, these list different types of materials (dictionaries and encyclopaedias, abstracting and indexing tools, discographies, thematic catalogues and so on), incorporating short, evaluative descriptions of each source, so functioning as sources of information on other reference sources. A few, such as *Walford's guide to reference material*[1] and the *Guide to reference books* edited by Robert Balay,[2] address all subject areas, but – understandably, given the complex nature of music materials – there are also many specialist guides.[3] Some of these, notably Duckles' *Music reference and research materials*, attempt to be comprehensive, but a greater number are selective.

Jane Gottlieb's *Music library and research skills* is both a specialist and a selective guide to the music reference apparatus, evaluating sources relating to western-art, popular, jazz and world music. There is ample coverage of printed and online materials, including key foreign-language publications. However, whilst the book follows the typical format of a series of chapters on different genres of material, it is much more than a descriptive source list. It introduces 'concepts of music research through an understanding of the tools that provide information about music: what exists, how it is arranged, and how to best use music reference sources to undertake research' (p. xii). It thus acts as a guide to different source types and explains in practical terms how these might be applied to music research.

Whilst the contents inevitably have an American bias, this need not be an

[1] Anthony Chalcraft, Ray Prytherch and Stephen Willis (eds.), *Walford's guide to reference material* (London: Library Association, 1998). Volume 3 (*Generalia, language and literature, the arts*) provides a substantial list of music reference material. In 2004, Facet Publishing released a new edition. So far, only the volumes on science and the social sciences have been published.

[2] Robert Balay (ed.), *Guide to reference books* (Chicago; London: American Library Association, 1996).

[3] These include William S. Brockman, *Music: a guide to the reference literature* (Littleton, Colorado: Libraries Unlimited, 1987), Phillip D. Crabtree and Donald H. Foster, *Sourcebook for research in music* (Bloomington: Indiana University Press, 1993; 2nd ed. revised Allen Scott, 2005), Vincent H. Duckles and Ida Reed, *Music reference and research materials: an annotated bibliography* (New York: Schirmer, 1997), Lewis Foreman (ed.), *Information sources in music* (Munich; London: K.G. Saur, 2003), Guy A. Marco, *Information on music: a handbook of reference sources in European languages* (Littleton, Colorado: Libraries Unlimited, 1975–84), Guy A. Marco, *Opera: a research and information guide* (New York: Garland, 2001) and Laurie J. Sampsel, *Music research: a handbook* (New York; Oxford: Oxford University Press, 2009).

obstacle to British users, since there is sufficient discussion of sources and research practice more generally. The first half of the book examines literature about music, and the remainder discusses music itself, including manuscript source studies and repertoire guides. It is easy to navigate via the contents pages and comprehensive index, and includes a helpful glossary of German terms. A short glossary of bibliographic terms and abbreviations follows, which is generally useful, though it might have been more convenient to include brief explanations of acronyms such as LCSH, RILM, RISM and RIPM at this point, rather than simply their expansions. However, this is a minor criticism, as all terms are fully explored in the main text, and cross-references provided via the index.

Primarily, the text is aimed at college (or university) music students, and the author does not assume any prior knowledge of how libraries work, maintaining a practical, user-focussed approach throughout. Chapter 1, 'Libraries and the universe of information on music', for example, includes a number of rules for successful music library users (the first of which is 'pester the librarian'!), as well as helpful hints on searching for music in online catalogues, carefully formulated so as to be applicable to any library management system. Short 'real life' research scenarios and quick advice sections bring the text to life, and encourage the reader to make the jump from theory to practice.

In addition to library users, staff working with music in libraries may find the book a helpful collection management tool, providing a compact summary of key music reference sources that large music libraries ought to stock, and enabling staff to identify the existence of music sources in different areas. Those preparing training sessions for library users may also find the book useful. Browsing through the contents pages for the first time, I was also struck by its relevance to those undertaking courses in library and information studies with an interest in music librarianship.[4] However, I would not recommend it as a training tool for staff with little prior knowledge of music reference sources or research practice. It would be better to start with a more selective guide, such as the music section in *Know it all, find it fast*,[5] *First stop for music*,[6] or, for electronic music resources, the online tutorial available as part of Intute's *Virtual training suite*.[7]

Particular music research issues are discussed, and a number of research hints spelt out that might otherwise only be discovered through experience. However, in some cases I would have liked to have seen the discussion expanded further. For example, music subject searching is explored, but there is limited coverage of the difficulties in locating music for unusual

[4] The MA in Library and Information Studies at University College London, for example, includes a compulsory information sources and retrieval module, which requires students to become familiar with the reference apparatus in a subject area of their choice, involving a systematic assessment of resources of different types.

[5] Bob Duckett, Peter Walker and Christinea Donnelly, *Know it all, find it fast: an A–Z source guide for the enquiry desk* (London: Facet Publishing, 2004)

[6] *First stop for music* was originally published by IAML (UK) in 2001 and revised in 2005. It is now free to download from the IAML (UK & Irl) website <http://www.iaml-uk.org/>.

[7] See <http://www.vts.intute.ac.uk/he/tutorial/music>.

instrumental combinations. There is also a helpful discussion of citation and bibliographic style, but it might have been useful to include a fuller exploration of how to cite some of the more unusual music sources, such as liner notes.[8] Similarly, the need to be aware of cataloguing backlogs when searching for materials is explained, but the problems of the 'hidden' or 'deep' Web are only hinted at in the section on internet research.

Interwoven into the discussion are a number of explanations of library processes and procedures such as authority control, uniform titles and classification schemes. In including this type of information, the challenge is to give the reader just the right amount of time-saving 'insider' information, without expecting them to complete a 'mini-degree' in librarianship. On balance, this is accomplished successfully, and only on a couple of occasions did I find myself questioning the level of professional detail included.

With so much related content available online,[9] and the benefits this brings in terms of accessibility and ease of updating, the author's intention to maintain a quarterly-updated companion website (see p. xiii) is a welcome feature that sets it apart from Sampsel's recently published *Music research: a handbook*,[10] which is in some respects more comprehensive in its coverage. Overall, therefore, I would recommend this text for any large music library. At £29.99, it is competitively priced, and its integration of practical research advice with guidance on reference sources sets it apart from much of the literature already available in this field.

Amelie Roper

[8] If this type of advice is required, it would be better to use a text concentrating on how to research and write about music. Possible sources include Trevor Herbert, *Music in words: a guide to researching and writing about music* (London: Associated Board of the Royal Schools of Music, 2001), Demar Irvine, *Irvine's writing about music*, 3rd ed. (Portland, Oregon: Amadeus Press, 1999) and Richard J. Wingell, *Writing about music*, 2nd ed. (Upper Saddle River, New Jersey: Prentice Hall, 1997). Laurie J. Sampsel's *Music research: a handbook* (New York, Oxford: Oxford University Press, 2009) also includes an excellent discussion of citation.

[9] Key music subject gateways include the 'BUBL LINK Catalogue of internet resources [780 Music]' <http://www.bubl.ac.uk/>, 'Links to useful musical websites (British Library)' <http://www.bl.uk/reshelp/findhelprestype/music/usefulmusweb/musicallinks.html>, 'The golden pages: links for musicians on the WWW' <http://www.rhul.ac.uk/music/golden-pages/>, 'Intute: best of the Web: Music' <http://www.intute.ac.uk/artsandhumanities/music/> and 'Worldwide internet music resources (William and Gale Cook Music Library, Indiana University School of Music)' <http://library.music.indiana.edu/music_resources/>.

[10] Laurie J. Sampsel, *Music research: a handbook* (New York, Oxford: Oxford University Press, 2009)

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