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Editor:
Katharine Hogg

Brio Editor
Gerald Coke Handel Collection
Foundling Museum
40 Brunswick Square
London WC1N 1AZ
Tel: 020 7841 3606
e-mail: katharine@foundlingmuseum.org.uk

Reviews Editor:
Robert Balchin

Curator, Music Collections
The British Library
96 Euston Road
London NW1 2DB
Tel: 020 7412 7752
e-mail: Robert.Balchin@bl.uk

Advertising Editor:
Giuseppina Mazzella

email: gmazzella@talktalk.net

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EDITORIAL

Katharine Hogg

As the UK and Ireland branch prepares to welcome colleagues from around the world to Dublin this summer for the annual international conference of IAML, it is pleasing to note that our contributions for this issue of *Brio* reflect the national and international interests of our readership. John Wagstaff muses on the differences in music library worlds on either side of the Atlantic, and outlines some of the challenges faced and rewards gained from making the transatlantic crossing. Barbara Diana delves into the riches of the Royal Academy special collections to give us a taste of what can be found in the collection of Bob Spencer, a fellow librarian, performer and musicologist, whose rich collection is now benefiting a wider audience, something which I know would have delighted him. To give us a taste of Ireland Aisling Connolly has researched the history of the sound archives of Ireland's national broadcasting service, tracing its complex evolution and making a plea for the appropriate preservation and documentation of broadcast archives in an environment of ever-changing technological developments.

I hope to meet many of you in Dublin, where, caught up in the infectious enthusiasm generated by the meeting of minds, many of you will offer to write articles for forthcoming issues – the conference programme illustrates the huge variety of jobs we do, collections we manage and user groups we support, and all of them are interesting to colleagues from other areas of the music library world, so be inspired! Thanks are due to colleagues who gave support, ideas and contacts for this issue, in particular to Robert Balchin for the timely delivery of reviews, Giusi Mazzella who organises the advertising so efficiently, and to Roy Stanley who made the Irish connection (and reassured me on the spelling of such names as Fachtna Ó hAnnracháin and Pádraig Ó Raghallaigh). I look forward to practising the pronunciation when I get to Dublin in July!

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TRADING SPACES: A COMPARISON OF MUSIC LIBRARIES AND LIBRARIANSHIP IN THE UK AND USA

John Wagstaff

January 2011 marked the sixth anniversary of my move from the Music Faculty Library at the University of Oxford to the Music Library (now the Music & Performing Arts Library) at the University of Illinois at Urbana-Champaign. During that time I have had the opportunity to make some comparisons between the American style of librarianship and that practised in the UK, and this has been a fascinating experience. So the new *Brio* editor's request that I consider writing an article comparing music libraries and librarianship in the two countries came at about the right time, in that, on the one hand, I perhaps have had enough exposure to American libraries by now to be able to write something interesting on the subject, but on the other, still remember enough about the British scene to be able to make some useful comparisons.

I should say immediately that I am in no way a trailblazer in regard to my move to US librarianship: others preceded me. For example, my former colleague Julie Crawley, following completion of her Master's degree at King's College London back in the mid-1980s, spent the academic year 1986-87 at Urbana-Champaign studying librarianship. One of her teachers here was Donald Krummel, who is still the pre-eminent authority on music bibliography. Julie then spent the year 1987-88 working in Irvington Public Library and at the Warner Library, Tarrytown, Westchester, New York before returning to the UK. Peter Baxter, now at the Surrey County Library in Dorking but at that time still working in Edinburgh, did a "job swap" with Robin Rausch of the Library of Congress in 1996-97, and subsequently was appointed Music Bibliographer at the University of Chicago, where he worked for sixteen months before eventually returning home in November 1999.[1] Peter also regularly attended the annual meetings of the Music Library Association, and, from 1995, I joined him from time to time: he was an excellent guide. My first MLA meeting was in Atlanta in 1995, and Peter and I subsequently attended the east coast meetings together in Boston (1998), New York (2001), and Washington DC (2004). MLA's annual meetings tend to follow a three-year cycle of west coast-midwest-east coast, and by the time

[1] Peter and Robin Rausch each reported on their job swap in "Job exchange journals", *IAML (UK) Newsletter* no. 32 (February 1997), p. 19-25; and Peter wrote about his experiences in Chicago in "Chicago, Chicago, that toddling town", *IAML (UK) Newsletter* no. 40 (February 2001), p. 3-6.

you read this the Association will have held its 2011 meeting in Philadelphia. These days it's not quite as unusual to find visitors from IAML branches at MLA's annual meetings as it was back in the 1990s – for the meeting at Newport, Rhode Island, in 2008, for example, we had attendees from Sweden and Italy. IAML's former international President, Martie Severt, has also been a regular presence. The reputation of the library school at Urbana-Champaign frequently attracts academics from overseas, and, a couple of years back, Alistair Black, formerly of Leeds Metropolitan University, joined the faculty here. Alistair is probably best known for his *A new history of the English public library: social and intellectual contexts*, published in 1996, and remains firmly attached to his English roots (and Yorkshire in particular). There is something almost surreal about our coffee breaks together, since of course we enjoy reminiscing about life and libraries in England, including Alistair's time as a mobile library van driver.

Before I came to the United States I had only a sketchy idea of exactly how the education system, and the library system, worked over here, so I'm going to divide this article into two parts. The first will give some general information about the library scene in the USA, and the second will go into more detail about music libraries and music librarianship. There are probably lots of preconceptions and maybe some misperceptions about how things operate over here, and I hope to set some of these straight in this article.

Some generalities

Everyone likes to trot out the famous phrase, variously attributed to George Bernard Shaw, Winston Churchill, and others, that Britain and America are two nations divided by a common language, and it's true that different word usages can lead to confusion, humo(u)r, and occasional frustration. Most people know the common ones, such as elevator and sidewalk (the Americans do have the word "pavement", by the way, though in their case it means the sidewalks on either side of the roadway, *plus* the roadway); but, more importantly, I found on my very first day that practically every word I had used to describe something in a library in the UK caused confusion to my new colleagues. What we would call a "trolley" or a "cart", they call a "book truck". What we might call the "issue desk" or "issue counter", they call the "circ desk". Items are not "issued" and "returned": they are "checked in" and "checked out". What we call the "post", they call the "mail". They have "ranks", not "rows" or "bays" of shelves. What we used to call (and maybe still do) a "first professional post", they call an "entry-level position". If you talk about "library stock" they may look around for a herd of cows — say "library materials" instead. We have library "patrons", not library "users". And so on, and so on. One handy tip for any of you who find yourself in a meeting with Americans — when an item of business is "tabled", it doesn't mean that it is put *on* the table for discussion, but that it is being taken *off* the table. And even after six years I've still not found out how they refer to what

we would call a "kick step" or a "dalek" (I think it may be a "kick stool"). I soon got to notice when I'd used a word incorrectly, though, since the person I was talking to would first of all look a bit alarmed, then thoroughly confused. We usually managed to "back up" and start again.

The variety of libraries in the US is probably similar to that of the UK, but we just have more of them. In the public library arena, in addition to the large city libraries that you may well already have heard of – New York Public Library being perhaps the most famous, and the San Francisco Public Library and Chicago Public Library being other significant examples – there are public libraries in small towns and villages that are fearlessly defended by the communities they serve. Among conservatoire libraries, the names of the Juilliard School, the Eastman School of Music in Rochester, New York (state), and the Curtis Institute in Philadelphia stand out, while university libraries holding important collections include Illinois, Indiana, Harvard, Yale, Princeton, the University of California at Berkeley, and the University of Texas at Austin, whose Performing Arts Librarian is another Brit – David Hunter. David Lasocki, recently-retired music reference librarian at Indiana University, is also from the UK. When I first arrived in the US I wasn't fully aware of how important the individual states are in setting laws for their inhabitants – I assumed, naively, perhaps, that the country's legal and administrative framework mainly operated from Washington DC, just as in Britain the majority of such work still comes out of Westminster. But, in fact, the individual states, and their governors, have a great amount of power, and anything that comes out of Washington tends to be regarded with great suspicion. Consequently, I'd say (though of course this opinion won't be shared by everyone in the US) that the loyalty of US folk is first of all to their community (city, town, village); next, to their state (Urbana-Champaign is in the state of Illinois); and finally, and sometimes only reluctantly, to their national capital, although it's important to remember that, conversely, Americans also tend to be very patriotic about their country as a whole. Illinois' state motto of "state sovereignty, national unity" sums up this relationship well. Perhaps because Americans cherish free speech on the one hand, but cherish strongly-held opinions on the other, there occasionally are objections to a library having a particular book in its collection. These cases quite often end up in the state courts (bear in mind that a book can be banned in one state, but available in all the other forty-nine states). The American Library Association, founded in the mid 1870s, holds a "Banned Books Week" each year to draw attention to this issue.[2]

[2] See http://www.ala.org/ala/issuesadvocacy/banned/bannedbooksweek/index.cfm for more information on this topic. A statistical analysis of banned books, at:
http://www.ala.org/ala/issuesadvocacy/banned/frequentlychallenged/challengesbytype/index.cfm, indicates that between 1990 and 2009 there were 10,676 challenges, 6,010 of them initiated by parents. Reasons for a challenge included that a book was "sexually explicit" (3,046 challenges), "unsuited to age group" (2,170 challenges), or violent. Objections on the basis of "occult" material numbered 1,048.

The US academic sector consists of a network of state-funded and privately-funded colleges and universities. Unlike in Britain, there is a large number of privately-funded universities, and many of the states seem to be full of universities of one sort or another. The University of Illinois, where I work, is regarded by Illinois politicians, and the Illinois public in general, as a "state university", even though these days it gets well below 50% of its funding from the state – the majority of its income comes from tuition fees (i.e. the money that students actually pay in order to take courses at the university), or from research grant income. Research grant income tends to be available more for science and engineering initiatives than it is for the humanities. In addition, we have Northern Illinois University, Illinois State University, Eastern Illinois University, Southern Illinois University, Illinois Wesleyan University (in the intriguingly-named town of Normal, Illinois), Roosevelt University, DePaul University and Northwestern University (all three in Chicago), and many, many colleges. The privately-funded colleges, of course, rely on tuition fees (parents will pay high fees to get their children into an exclusive private college) and on endowments to pay their way.[3] Bear in mind that the state of Illinois has a population of around 13 million, so you would expect there to be a large tertiary-education sector.

The "special libraries" sector closely mirrors that of the UK – we of course have the Library of Congress, which in all but name is the national library of the United States; opera and ballet company libraries; broadcasting libraries; and a few specialist institutions such as the Center for Black Music Research at Columbia College in Chicago. The Rock and Roll Hall of Fame in Cleveland, Ohio, has its own archivist, as does the Grateful Dead Archive at the University of California at Santa Cruz, something that attracted a lot of headlines when the archivist's position became vacant a couple of years ago.[4]

Something that all three sectors – public, academic, and specialist – have in common is an important network of donors. Having to find and cultivate donors was not something I had been used to in the UK, and it took some getting used to when I moved to Illinois. Our library has an Office for Library Advancement (that's a "Development Office" to you and me) that is fully staffed by professional fund-raisers, and they frequently take trips across the

[3] Endowments are large-scale gifts that are often used to pay for professorial positions within a university. The university or college receives the gift – let's say $5 million – and uses the interest from investment of the endowment, which at 5% would still bring in $250,000 annually, to pay a professorial salary. That's why a lot of professorships and similar positions in the US are "named" professorships. For example, the University of Illinois Chief Librarian is called the Juanita J and Robert E Simpson Dean of Libraries. Prestigious institutions such as Harvard and Yale universities gain a lot of income in this way.

[4] Typical were notices like Virginia Farquaharson's "Like, hey man, no running in the library, ok? Grateful Dead archivist posting at UC Santa Cruz", *National Post* [Canada], 11 November 2009. The archive was donated to Santa Cruz in April 2008, and its contents have subsequently been digitized:
see http://library.ucsc.edu/gratefuldeadarchive/gda-home.

United States to visit current or potential donors. The Music & Performing Arts Library at the University of Illinois at Urbana-Champaign still has only a small donor base – we probably have fewer than ten big regular donors, plus a larger group whose members may donate $100 from time to time – but I have to say that now I've got used to this donor cultivation work I rather enjoy it. Sometimes it's good to have to meet a potential new donor and "sell" your library to them: it forces you to make a list of talking points, and of course there is something of a sense of triumph when you actually succeed in getting a significant donation. A couple of years back we had a donor who had given money to the library before, and was looking to make a donation of around $4,500, which was a significant sum both for her and for us. At that time we particularly wanted some funding to extend our collection of jazz recordings, but this lady was really not keen to give money for this type of purchase, she herself being a classical pianist. However, after a long chat and a library tour, I eventually managed to persuade her that using her money in this way was going to be of considerable help to our jazz programme, and that yes, it was our number one priority. We got the donation, and I had the satisfaction of a job well done. (I'm told that the English accent helps, by the way.) This same donor has continued to make other significant donations subsequently.

Still (mainly) on the topic of generalities, I've already mentioned the American Library Association [ALA], which is, of course, the US equivalent of CILIP. Like CILIP, the ALA publishes a regular journal, *American Libraries*, and, also like CILIP, it has begun to look at publishing some issues online only, and others also in print. If you were to glance through the pages of *American Libraries* you would feel right at home: for example, there is a regular column called "How the world sees us" that roughly approximates the "Mediawatching" column in CILIP *Information and Update*. There is a letters page, and reviews of new library science literature. There are other regular columns such as information on who's moving where, plus, inevitably, some obituaries. One feature I rather like, and which CILIP maybe could emulate, is a page entitled "Global Reach", containing brief reports on what's happening in libraries elsewhere in the world. I often learn about UK library news there (although I am still a member of CILIP, and still receive *Information and Update*, it takes a long time to get here, so I particularly appreciate this "Global Reach" column). The ALA has two annual meetings: a really big one in the summer, and "ALA Midwinter", which takes place in January. At this point I've not attended either, since I go to the Music Library Association [MLA] meetings instead. ALA does occasionally have papers of interest to music librarians, of course.

In addition to its publications and conferences, ALA also is responsible for accreditation of courses in library and information science. Virtually

all advertisements for entry-level and other positions in US libraries will list "Master's degree from an ALA accredited library school" as their first requirement. The MLA does not really fulfil the same accreditation function for music librarianship courses, although the online course in Music Librarianship and Bibliography that I teach at Urbana-Champaign has, in fact, had accreditation from MLA since 2007. So far it is the only course to be accredited in this way.

Because of the number of libraries in the USA, and the tendency of librarians to band together, there are many library consortia, often at the state level. Some of these consortia turn out to have a national or even international impact – OCLC, for example, began as the small "Ohio College Library Center" before becoming the large non-profit corporation it is today. The University of Illinois library is a member of a consortium called "I-Share" that consists of 76 libraries from within the state. We have reciprocal inter-lending rights, common loan periods for materials, and so on. Thus if we need to satisfy a library patron's requirement for a particular item, we first of all check our own holdings, then move to I-Share, and then to the national Inter-Library Loan system. (By the way, US libraries will occasionally lend CDs and DVDs to each other, but we are far from having a nationally-agreed common policy on this issue.) Urbana-Champaign is also home to the CIC libraries group, which in addition to the University of Illinois comprises the libraries of Indiana University, Northwestern University, the University of Chicago, University of Nebraska, Penn State University, Purdue University (Indiana), the University of Wisconsin-Madison, University of Iowa, the University of Minnesota, Michigan State University, and the University of Michigan, this last-named institution being the sworn enemy of the University of Illinois in all things sports related. A CIC Music Librarians' Group has existed for a while, and holds an annual meeting each November that, for me, is one of the most useful professional meetings in my calendar. US libraries are also looking at cooperative arrangements in regard to the creation and storage of digitized materials: many of us contribute material to the Internet Archive (see http://www.archive.org/), and in addition the Hathi Trust consortium is also gaining momentum (see http://www.hathitrust.org/). Depending on many factors, Hathi Trust may well become the principal repository of library-generated digital content in the US, partly because it has a strong base of support.

Music libraries and librarianship

The first public library in the United States to have any sort of music collection was Boston Public Library, which is known to have had some music from around 1854. This is only a few years before the introduction of the first free lending collection of music scores in any British library,

at Liverpool in 1859.[5] The first home of the Boston Public Library was a converted school; the library moved to the magnificent building that currently houses it in 1895. Boston Public Library also appears to have been the first American library to have a separate music library room. As with many music libraries in many countries, Boston has benefited from donations of music, and we know that, in 1859, a Mr Bates (first name unknown) donated some music to the Boston Public Library. A larger gift arrived in 1894, when Allen A. Brown donated his collection of music scores. Like Dr Henry Watson, whose collection of music formed the bedrock of the music library in Manchester Public Library, Allen Brown continued to add music to his collection until his death. Brown seems to have been something of a purist when it came to the study of music: he wanted his scores to be available for reference only, and also stipulated that no piano or other musical instrument was to be made available in the library. A catalogue of his library was printed, and was formerly (and maybe still is, in some cases) to be found in several British music libraries.[6]

In the academic sector there are also parallels between the US and UK to the extent that the earliest collections were formed at conservatoire, rather than university, level. Oberlin Conservatory seems to have been the first such institution to have a music library (from around 1865). It was followed later by the New England Conservatory in Boston (from 1867) and the Peabody Conservatory in Baltimore, Maryland from 1868. As in the case of the Royal Academy of Music Library in London, many early donations to the library probably came from professors at the institution. Harvard University had a music collection from 1870, when a music library was begun in order to support the appointment of its Chair of Music, the first such post in the United States. In 1904 Harvard received a legacy of around $7,500 from a Francis Boott (Harvard class of 1831), "for the purchase of music and books of musical literature". By 1934 Harvard's music library had a collection of almost 18,000 volumes, in addition to "a great and uncounted mass of sheet music". Anyone who has worked in a large music library will sympathise with this statement, I suspect.[7]

Several US public libraries had collections of music scores by 1920. I own a catalogue from 1910 of the music holdings of the public library

[5] See Malcolm Lewis, " 'Shrouded in mystery': the development of music provision in public libraries in Great Britain, 1850-1950", in *Music Librarianship in the United Kingdom*, ed. Richard Turbet (Aldershot: Ashgate, 2003), p. 17-56

[6] Boston Public Library. *Catalogue of the Allen A. Brown collection of music in the Public library of the city of Boston*. Boston: Trustees of the Library, 1910-1916

[7] The leading writer on the history of music librarianship in American was Carol June Bradley, especially in her *Music collections in American Libraries: a chronology* (Detroit: Information Coordinators, 1981), from which some of the information in this article is taken; *American music librarianship: a biographical and historical study* (Westport, CT: Greenwood Press, 1990); and her doctoral dissertation, "The genesis of American music librarianship, 1902-1942" (Florida State University, 1978). She also contributed several articles on significant US music librarians to *Notes*.

of Plainfield, New Jersey, that is over forty pages long and includes miniature scores and extensive chamber music holdings. The catalogue of "Music scores and literature" from the City of Somerville Public Library, dating from November 1911, mentions the use of a "special list" of music books and scores compiled earlier by the American Library Association: this refers to the *Selected list of music and books about music for public libraries* by Louisa M. Hooper, published just two years previously.[8] Sound recordings came into many US music libraries during the 1930s and 1940s, though the library of Springfield, Massachusetts, is known to have had a circulating collection of recordings from 1923.

At the national level, the Library of Congress in Washington already had a music collection by the late 1800s, but its Music Division was not formally established until 1897. Oscar Sonneck was appointed chief of the Division early on, and with the support of the head of LC, Herbert Putnam, he was able to lay the foundations of the great collections which that library owns today.[9] Sonneck was also responsible for formulating the LC music classification, first published in 1904; and was the founding editor of the journal *Musical Quarterly*. He left the library in 1917, partly as a result of disillusionment at what he perceived as anti-German sentiment.[10]

Several departments of musicology were founded in the US after World War II, and these also naturally led to the foundation of significant music library collections. The University of Illinois Music Library was founded in 1944.

Music librarians in the US began to formally "professionalize" with the founding of the Music Library Association in 1931. MLA is thus some twenty years older than IAML (depending on whether you date IAML's foundation to the Florence conference of music libraries of 1949, or to the formal adoption of its articles of association in Paris in 1951), and the majority of US music librarians nowadays belong to MLA first, and maybe to IAML second. Even so, the US branch of IAML has for a long time been numerically the largest of IAML's branches (according to the membership report in *Fontes artis musicae* for October-December 2010 the US currently has 261 members, followed numerically by Germany (223 members), Spain (153), and Italy (135). The UK & Ireland branch numerically comes in sixth, after Sweden); and IAML's first president was an American (Richard S. Hill). The US branch has for a long time been an anomaly: the branch has no newsletter or journal,

[8] Louisa M. Hooper, *Selected list of music and books about music for public libraries* (Chicago: American Library Association, 1909). The author notes that "The collection in the Brookline library has served as a basis" for her list. This presumably refers to the Brookline Library's *Catalog of music, corrected to June 1897* listed in WorldCat.

[9] See Gillian Anderson, "Putting the experience of the world at the nation's command: music at the Library of Congress, 1800-1917", *Journal of the American Musicological Society* 42 (1989), p. 108-149 for a very readable account of this period.

[10] Anderson, "Experience of the world", p. 141.

or even its own annual meeting – the branch AGM takes place during MLA's annual meeting, in February or March. This has led to a situation in which US members have tended to be more effective at the international, rather than national, level, something that some other branches might envy. Thus it was probably inevitable that, sooner or later, serious discussion would begin between IAML(US) and MLA, and at MLA's annual business meeting in Philadelphia on February 12 this year a vote was taken to proceed with a merger. The MLA will henceforth be IAML's US branch. Naturally, there are many details still to be worked out.[11]

The first book to be published in the US concerning music librarianship was *The Care and Treatment of Music in a Library*, edited by Ruth Wallace of the Indianapolis Public Library. This was published in 1927 in Chicago by the American Library Association, since, as already noted, MLA was not founded until 1931. The contents list makes for interesting reading: alongside chapters on cataloguing and classification, subject headings and binding, come sections on dealing with "Victrola records and music rolls", "some musical terms used in cataloging", and a "table of keys", suggesting that not all staff then working in a music library had extensive musical knowledge. Wallace's book was not the first material on music librarianship to be published in America, of course: the August 1915 issue (no. 40 no. 8) of *Library Journal* had been given over to music library topics, including an essay by Otto Kinkeldey on "American music catalogs".[12] Compare this with the early literature from the UK on music librarianship, such as Lionel McColvin's *Music in Public Libraries*, published in London by Grafton in 1924.[13] Publication of the MLA's flagship journal, *Notes*, commenced with a "1st series" in 1934, and was followed by the "2nd series" from 1943. Wallace's book must have remained the chief text on its topic for some time, since the next significant offering, MLA's *Manual of Music Librarianship*, was not published until almost forty years later.[14] MLA has also issued other useful publications over the years, such as its "Technical Reports" series and, since 2002, a series of "Basic Manuals", which number six so far.

It is difficult to draw meaningful comparisons concerning the "professionalism" of music librarians on each side of the Atlantic, in part because of the different ways in which music libraries are staffed. One of the joys (in my

[11] Detailed information about the merger can be found at the MLA website, at http://www.musiclibraryassoc.org/about.aspx?id=739&blogid=82

[12] The *Symposium on music in American public libraries*, a special issue of *Library Journal* 40 (Aug 1915), p. 561-594 also included C. E. Farrington, "The Brooklyn Public Library musical collection" (p. 563-564), Bessie Goldberg, "Treatment of music in Chicago's new music room" (p. 582-585), Leonard C. Rambler, "Embossed music for the blind" (p. 585-586), Oscar G. T. Sonneck, "The Music Division of the Library of Congress" (p. 587-589), and Barbara Duncan, "Music in the Boston Public Library" (p. 592-594).

[13] McColvin's book was based in part on his Library Association thesis. Although James Duff Brown had published a *Guide to the formation of a music library* in London back in 1893, this consisted primarily of a list of recommended materials for a music library, rather than guidance on how to run and manage one.

[14] Carol June Bradley, *Manual of Music Librarianship* ([Ann Arbor, MI]: Music Library Association, 1966).

opinion) of the standard UK model, whether in the academic or public sphere, is that music library staff are generalists in the best sense – that is, we get to try, and are expected to be involved in, all areas of service. Some of this takes place behind the scenes, but for much of the time we are face to face with our users. From my experience at Illinois, and from having talked to other US library colleagues, it appears that there is much more of a divide here between those who staff a circulation desk, send off binding, and catalogue materials (called "civil service staff" at our institution), and the "librarians", who are much more involved in library administration, in providing reference consultation, and in writing articles on particular aspects of music librarianship. My new colleagues were not totally comfortable (though they eventually gave in to this eccentric Englishman) when I said I did want to be regularly involved in circulation work, even if for only a few hours a week. I've always felt that circulation and reference work are a great way to get to know your patrons, and your collections. So these days I spend 2.5 hours per week on circulation, and six hours at the reference desk. I often wish it could be more: the administrative burdens in US libraries seem to be very, very heavy, and it's good to remind myself sometimes whom I'm actually working for. By the way, not all US music libraries are as large as Illinois, Indiana, or the University of North Texas at Denton: the MLA has a specific group called the "Small academic music libraries roundtable" for smaller libraries.[15]

I've reported already that numerically there are many more music libraries in the US than in the UK, and this is also reflected in the number of jobs that become available each year. Even here, though, the recession has savagely cut the number of music library positions available: in 2010, the MLA's Job Placement List (available via its website at www.musiclibraryassoc.org) listed only 31 positions, of which only one was in a public library. The majority of US library jobs in music nowadays are in academic libraries, with a respectable number of orchestral librarian positions available too. In the UK, 31 positions in music librarianship would be regarded as very respectable; but you have to remember that back in 2008 and 2009 an average of 63 US music library positions were on offer, and in 2006-2007 the average was 89. There were no public library music openings at all in the US in 2009. To put this into further perspective, between 16 and 25 students graduate each year from the Music Librarianship and Bibliography course that I offer at Illinois. Add to that those students graduating in music librarianship from other schools and you will realize that the supply of jobs in no way keeps up with the demand for them.

Talking of music librarianship education, the US is certainly in a better position than the UK in terms of formal programmes of study, and notwithstanding IAML (UK & Irl)'s path-breaking and well-subscribed courses such

[15] I mention Indiana and UNT here simply because numerically they serve the largest number of music students – 1,700 are registered at UNT, 1,600 at Indiana. At the University of Illinois at Urbana-Champaign we have, on average, 800 music students registered at any one time.

as "Music for the Terrified" or "40 copies of *Messiah* please". In the UK no formal courses in music librarianship were offered at library schools between Brian Redfern's course at the then Polytechnic of North London, which finished around 1981, and the start in 1998 of Ian Ledsham's distance-learning courses in music librarianship offered by the Open Learning Unit [OLU] at the University of Aberystwyth, which have been reported on in other issues of *Brio*.[16] The course at Aberystwyth continues to attract steady numbers of students, and is now also being offered to "home" (as opposed to "distance-learning") students there. It is currently available both as part of a Bachelor's module, and (since 2006) as a Master's component. Conversely, many courses in music librarianship have been offered in US library schools for several decades, and today, in addition to my course at Illinois, there are courses at the University of Wisconsin-Milwaukee, at the University of Buffalo (formerly SUNY Buffalo), at Indiana University, the University of North Carolina at Chapel Hill, the University of North Texas, at Simmons College, and so on. For those interested in having some historical information, the first such courses were offered on the east coast of the United States, with Dorothy Lawton of the New York Public Library presenting a course from 1935. By 1944 there were three New York locations offering music librarianship training: (i) Dorothy Lawton's course; (ii) a course in music library administration, given by Richard Angell at the School of Library Service at Columbia University; and (iii) a programme at Hunter College's evening and extension division, offered by Herbert Inch. This last programme ran only a few times, apparently, and was offered as fifteen sessions of two hours each. Donald Krummel, who built up the music librarianship and bibliography course at the University of Illinois, begin teaching music librarianship at the University of Michigan around 1954.

Students of music librarianship frequently have the opportunity to undertake an unpaid "practicum" in a music library, either while studying or pre- or post-coursework. At the University of Illinois we have a system by which the practicum student has to complete 100 hours of work in order to successfully pass the practicum. For 75 of these hours, he/she performs duties required by the library – maybe a project of some sort in preservation/cataloguing/special collections work, maybe some circulation and reference activities. For the other 25 hours, practicum students are free

[16] Brian Redfern's course was numbered PG35 in the PNL course catalogue, and entitled "Music and gramophone libraries". In addition to informal lectures, tutorials, and library visits, participants were expected to submit a 5,000-word report on the development of a music service in a library. A useful survey of music librarianship education in the UK is offered by Ian Ledsham, in his " 'The turning wheel': training for music librarianship over 50 years", in *Music Librarianship in the United Kingdom*, edited by Richard Turbet (Aldershot: Ashgate, 2003), p. 74-83. Ian also wrote "Who needs music librarians anyway? From FQM to OLU", *Brio* 35 no. 1 (1998), p. 3-8 ; and "Distance learning: a course for music librarianship in the UK", in *Fontes artis musicae* 47 no. 1 (2000), p. 33-41 in connection with the Aberystwyth course. See also my "Developments in music librarianship education at the University of Wales, Aberystwyth", *Brio* 43 no. 2 (2006), p. 3-7.

to work on a project of their choice, but approved by their librarian supervisor. US students seem to appreciate the opportunity to undertake a practicum, and appear to want more opportunities to do one.[17] Incidentally, although the MLA's *Directory of Library School Offerings in Music Librarianship*, currently being revised, appears to list a very large number of opportunities to study music librarianship, in many cases these opportunities don't extend beyond the ability to take a practicum: the number of actual music librarianship courses offered at library schools as part of a Master's degree in Library and Information Science are more limited, with some of the main courses already noted above.

Just as IAML (UK & Irl) has tried to provide educational opportunities for its members through its own courses, the MLA is trying to do the same. Because of the large distances involved, though, MLA is currently looking to offer courses using distance-learning software, and a report on this matter has recently been submitted to the MLA Board by its Education Committee. Participants in these courses would log in online from their home institutions, thus avoiding the need for a lot of time off work for travel. It's an exciting development, and it would be good to see libraries outside the US considering similar opportunities at some point.

When it comes to acquisitions budgets, I suspect that many UK librarians may be of the opinion that US music libraries are always better funded than they are. It's certainly true that some are: my current acquisitions budget "headline" figure at Illinois is around $170,000 (ca. £105,000), and a well-off university such as Northwestern University in Chicago has around $300,000 (ca. £185,000) to spend each year. One of the reasons I came to America was because I wanted more money for collection building, and the collection at Illinois is certainly very large. On the other hand, as I gain more experience of library work I am more and more of the opinion that a large collection without good library staff to "interpret" it for library users is pretty much useless; acquisition levels are not the only way by which to judge library. Some institutions such as Yale and Harvard are almost fabulously wealthy, of course, and can buy pretty much what they want, meaning that they are still able to buy manuscripts and early prints at auction, something that has virtually dried up in the UK outside the British Library and the national libraries. Illinois is not rich enough to acquire materials in this way, though we do regularly receive catalogues from UK music antiquarian dealers Lisa Cox and Bernard Quaritch, and do (very) occasionally make purchases. Here in the US, John and Jude Lubrano (www.lubranomusic.com) are among the significant dealers in antiquarian music material, along with a small group of others whose details can be found by searching under

[17] The demand for music library practicums, for example, comes through in the results of work by Judy Marley, reported in her "Education for Music Librarianship within the United States: needs and opinions of recent graduate practitioners," *Fontes artis musicae* 49 (2002), p.139-72

"music" at the Antiquarian Booksellers' Association of America website under http://hq.abaa.org/books/antiquarian/process. Many music libraries use approval plans from suppliers such as Theodore Front, J. W. Pepper, and Otto Harrassowitz – Harrassowitz has pretty much "cleaned up" the US music library market for European scores, and has recently branched into the supply of US materials as well. I'm in two minds about approval plans: on the one hand, they do help me to keep up with new materials in the field without having to spend lots of time going through publishers' catalogues. On the other hand, though, painstakingly making selections from catalogues, whether online or in print, does help me remember exactly what I've ordered, which in turn helps me help my patrons. I spend around $23,000 per year with Harrassowitz on approval plan material, partly books, partly scores. Our library also has a sound and video recordings plan, with Music Library Service Company (www.mlscmusic.com). We currently invest around $12,000 annually into this plan.

Conclusions and caveats

I hope that readers of this article will have enjoyed its quick overview of the scene state-side, and that it may even have inspired some of you to consider a move to a music library in the USA yourselves. I'd encourage anyone who is interested in gaining such experience to keep an eye on the job postings that are available to all, whether Music Library Association members or not, on the MLA's website at www.musiclibraryassoc.org. Attending an MLA annual meeting, as I did while still in the UK, is an excellent way to find out more about the US music library scene from experienced practitioners, who are every bit as friendly as the folks in IAML. One word of warning, though: sometimes people get the idea that they can move to the States first, and then look for a job in a library. This isn't likely to work, because of visa and work restrictions. For example, you may well be able to get a tourist visa to visit the US and stay here for several months; but that visa will not allow you to work. In my own case, once the University of Illinois chose to hire me, they effectively acted as my "sponsors" for a work visa (technically called an H1B visa). As far as I know you do have to have a sponsor in this way to take up a job, if you do not already have an entitlement to work in the US. As part of the application process the University of Illinois also had to prove that they could not find a US applicant who could do my job equally well. My work visa then allowed me to work only for one employer, i.e. the University of Illinois, and during the time that it lasted (two years), the university helped me apply for, and eventually obtain, a green card. This process, too, is not straightforward – there is a lot of paperwork, medical tests, and so on. Having the green card allows me to work anywhere in the US, rather than just at Illinois. So the lesson is that if you really, really want to work here, you can make it happen, but don't underestimate some of the obstacles. However, for

me the experience of working in a different country has been completely positive, and I wouldn't wish to discourage anyone. I've learned new things, and been able to contribute positively to the music library scene of another continent, something I never thought I would do. I've been able to take on new responsibilities, transform the UIUC "Music Library" into a "Performing Arts Library" with theatre and dance materials as well as music, get more involved in teaching library school students about music librarianship, and, perhaps most important, I get to work with, and make music with, a whole new group of people.

Abstract
Music librarians outside the United States are often curious about the music library scene on that side of the Atlantic. This article draws some comparisons between the UK and US as regards the organization of music libraries, and presents some facts about the history of US music libraries and librarianship. It also provides information about American music librarianship education, and offers some advice to anyone thinking about seeking employment in the United States.

John Wagstaff moved to the University of Illinois in January 2005 to become Head of its Music Library (now Music & Performing Arts Library). Prior to this he held music library positions at King's College London (1984-88) and the University of Oxford (1988-2004).
He is active within IAML and the (US) Music Library Association, and also as a music librarianship educator at the universities of Aberystwyth and Illinois. He was awarded Fellowship of CILIP in 2003 for services to music librarianship.

Brio Volume 48, Number 1. pp 17-31

THE SPENCER COLLECTION AT THE ROYAL ACADEMY OF MUSIC, LONDON

B.A. Diana

In 1998 the Royal Academy of Music acquired the entire collection of the lutenist, guitarist, singer and music teacher Robert Spencer, with the help of the National Heritage Memorial Fund. Spencer, who had died the previous year, had strong connections with the Academy, having been for almost a quarter of a century Professor of early English song there. Born in 1932, Robert Spencer originally trained as a librarian, but in 1955, after a lute lesson with Walter Gerwig and a week in Dartington with Julian Bream, he decided that music was his future. With the help of Thurston Dart he obtained a scholarship for Dartington, where he studied for three years until 1958. He was soon working with Raymond Leppard, first for some Royal Shakespeare Company productions at Stratford, and then on Monteverdi operas at Glyndebourne. He was a founder-member of the Bream Consort in 1961, and a member of the Deller Consort from 1974 to 1979. As well as Alfred Deller, Spencer accompanied artists such as Janet Baker and James Bowman, with whom he toured Europe and Canada. He made his name as a performer on lute and guitar, but was also a scholarly editor of Elizabethan and Jacobean music, as well as being a prominent promoter of early music.

Spencer was an avid collector of music. Although not a man of independent means, he had started collecting at a time when the material in which he was interested, particularly the manuscripts, had not yet acquired today's monetary value. In his travels as a performing musician he took the opportunity to explore little shops wherever he went, finding treasures there, as well as acquiring items and collections on the antiquarian market. He was also willing to sell items in his collection to fund new acquisitions, and for this reason some of the items recorded as being in his ownership at some point were not necessarily part of the collection later on. Over more than forty years Spencer managed to amass an unparalleled collection of music related to lute and guitar repertoire, such as would be impossible to replicate today, and by the time of his death his private library rivalled some of the major collections in the world. Items in the collection, both printed and manuscript, cover a period of over four hundred years from the sixteenth to the twentieth century. The material includes solo repertoire, consort music, chamber music and vocal repertoire, as well as theoretical treatises, methods and literature. This article describes some of the highlights and themes of the collection.

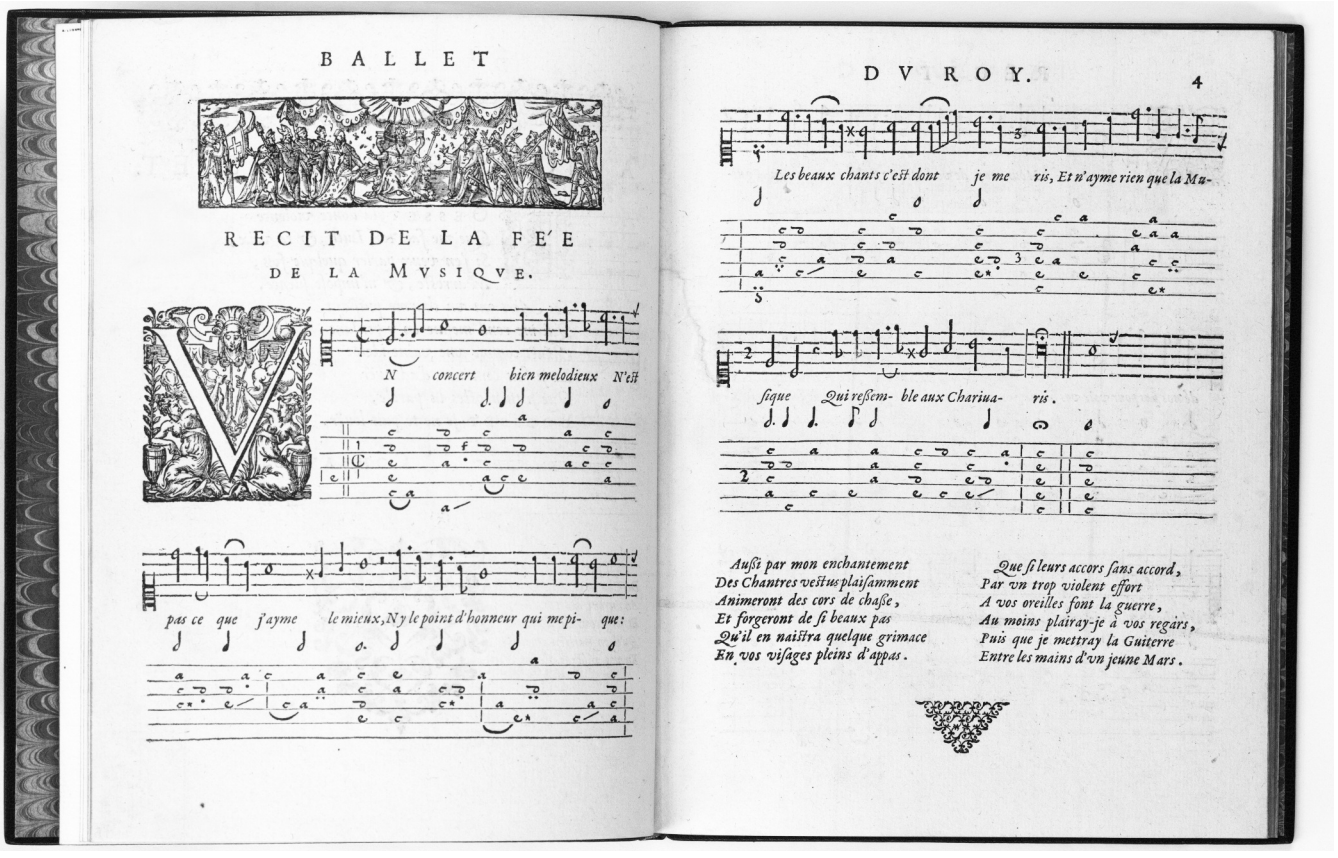

Fig.1. Ballet du Roy, from Airs de cour avec tablature de luth, 13eme livre, by Anthoyne Boesset (Paris, 1626)

Dowland

The most celebrated part of the collection is arguably the music from the Elizabethan age, which boasts one of only two surviving manuscripts in the hand of John Dowland (1563-1626); a lesson on how to interpret scales and fretboard on the lute, included in the *Margaret Board Lute Book*. Dating from between 1620 to 1630, this is one of four important manuscripts in the collection, which also includes the most important tutor for French music, the *Burwell Lute Tutor* (1661); *the Mynshall Lute Book* (1597), which has Queen Elizabeth I's coat of arms of on the cover; and the *Sampson (Tollemache) lute book* (1609). The collection is also exceptional in its inclusion of all of John Dowland's publications with the sole exception of *A pilgrimes solace* (1612), some in more than one issue: it includes the unique complete copy of the *First Booke of Songes or Ayres* (1606), an untrimmed copy of the 1613 edition of the *First Booke of Songes*, two copies, one of which is imperfect, of the *Second book of songes or ayres* (1600), the *Third and last book of songes or ayres* (1603), *Varietie of Lute-Lessons* (1610), and Dowland's own translation of Andreas Ornitoparchus *Musice Active* (as well as the German original, published in Leipzig by Valentin Schumann in 1517):

> *Andreas Ornithoparcus his Micrologus, or Introduction: containing the Art of Singing. Digested into foure book not onely profitable, but also necessary for all that are studious of musicke. Also the dimension and perfect use of the Monochord, according to Guido Aretinus by Iohn Dovland lutenist, lute-player and bachelor of musicke in both the Universities. First edition. London: printed for Thomas Adams,1609*

This volume is a particularly good testimony of Spencer's painstaking record keeping. He has annotated most rare items in the collection, listing other extant copies, with their location, as well as a record of the provenance history of each item. For example, the *Micrologus* volume has the book plates of Alfred Cortot and of Madame de Chambure. The Musical Library of the Comtesse de Chambure, including this volume, was put on sale in Paris by Druot on 23 May 1993, and several items from that sale are now part of the Spencer collection. A note by Spencer on the end paper records that Chambure bought the volume from Albi Rosenthal, and notes that the title page has been repaired. On the same page is a cutting from a French dealer's catalogue, with references to Eitner, Fetis and others. Accompanying the volume is a letter from Edward J. Chadfield to E. H. Fellowes, referring to a copy of the same publication; a note in pencil by Spencer on the back of the letter reads 'from Tenbury copy of Dowland Ornithoparcus 1609', and probably refers to the copy of the publication in the Tenbury collection at the Bodleian Library in Oxford. There is also a note by Spencer referring to the copy at the Huntington

Library, and reproducing a pencil mark in the present copy, 356/389, with the comment 'perhaps catalogue & item numbers. Check Quaritch and Sawyer'. Spencer kept most of his correspondence relating to his acquisitions or publications.

The collection also includes a first edition of what is possibly Dowland's most celebrated publication, *Lachrimae* (1604):

> *Lachrimae, or seaven teares figured in seaven passionate pavans, with divers other pavans, galiards and almands, set forth the lute, viols, or violons, in five parts, by John Dowland Bacheler of Musicke, and lutenist to the most royall and magnificent Christian the fourth, King of Denmarke, Norway, Vandales, and Gothes, Duke of Sleswicke, Holsten, Stormaria, and Dithmarsh: Earle of Oldenburge and Delmenhorts.*
> *London: printed by John Windet, dwelling at the signe of the Crosse Keyes at Powles Wharfe, and are to be sold at the Authors house in Fetter-lane, neare Fleet-streete*

RISM lists only three copies of the publication, but inside the back cover Spencer has attached a list of the six copies known to him, with annotations. The copies not listed in RISM are one in Tokyo, at the Veno Gakuen College, one sold by Richard Macnutt in 1996 to a private collector in England, and his own, ex-Schlobitten, sold by Sotheby's on 9 May 1985 [lot 66].

Spencer combined a typical collector's desire for completeness with a scholar's perspective, and this is well reflected in the collection, which often includes all the issues and editions of a specific publication, and also material which is somehow related. In the case of Dowland, this also means the presence of Robert Dowland's *Musicall Banquet* (1610), a dedication copy of Ravenscroft's *Briefe Discourse* (1614) [which includes a poem by Dowland], a copy of Ravenscroft's *Psalms* (1621), which includes Dowland's settings, and *The Psalms of David* (1643), again with a setting by Dowland.

The Spencer collection does not focus only on English repertoire: the European literature for lute of the sixteenth, seventeenth and eighteenth centuries is well represented, with some real treasures. Amongst other remarkable items are two volumes of *Intabolatura de Lauto* by Francesco da Milano (1546), and a second edition of Vincenzo Galilei's *Il Fronimo*:

> *Fronimo: dialogo di Vincentio Galilei nobile fiorentino sopra l'arte del bene intavolare et rettamente sonare la musica negli strumenti artificiali si di corde come di fiato, & in particulare nel Liuto. Nuovamente ristampato e dall'autore istesso arricchito, & ornato di novita di concetti & d'essempi.*
> *In Vineggia [Venice]: appresso l'herede di Girolamo Scotto, 1584*

There is an incomplete copy of Jean Baptiste Besard's *Thesaurus Harmonicus* (1603), including the ten books of the *Thesaurus Harmonicus*, as well as *De modo in testitudine studendi libellus*, a manual on lute playing, with the first folio in facsimile, and several manuscript additions:

> *Thesaurus Harmonicus Divini Laurencini Romani, nec non praestantissimorum musicorum, qui hoc seculo in diversis orbis partibus excellunt, selectissima omnis generis cantus in testudine modulamina continens. Novum plane, et longe excellens opus, in gratiam liberalis huius facultatis excultorum, quanta fieri potuit diligentia, methodo, et facilitate, ex varys ipsorum Authorum scriptis (quorum nomina proxima a prefatione pagina recensentur) in hoc volume congestum, et decem libris (quorum quilibet peculiare melodiae genus complectitur) divisum per Ioannem Baptistam Besardum Vesontinum.*
> *Coloniae Agrippinae: excudebat Gerardus Greuenbruch, sumptibus Authoris, anno redemptionis MDCIII*

There are thirteen volumes of *Aires de different autheurs* published by the French publisher Ballard (1608-1628), as well as Mersenne's *Traite des instruments a chordes*, also published by Ballard in Paris (1637), a volume which reproduces the complete section on string instruments from Mersenne's *Harmonie Universelle*, and forms the most visually attractive and probably the most important part of this encyclopedic volume. *The Traite des instruments a chordes* includes numerous woodcuts and copper engravings of instruments, diagrams, musical examples and several complete pieces, some in tablature: book 2, dedicated to the lute, contains complete pieces by Boesset, Ballard, Rene Mesangeu, Francois de Chancy and Jehan Basset.

Songs

From 1958 onwards Spencer, himself a trained singer, and his wife, the soprano Jill Nott-Bower, presented recitals of English, Spanish and Italian songs accompanied by plucked instruments. This interest is well reflected in the collection, which includes a considerable repertoire of 16th, 17th and 18th century songs, amongst which is a notable first edition of the first book of airs by Johann Hieronymus Kapsberger (ca.1580-1651):

> *Libro primo di arie passeggiate a una voce, con l'intavolatura del chitarrone del Sig. Gio: Girolamo Kapsperger Nobile Alemano [sic]. Raccolto dal Sig.r Cav. Fra Jacomo Christoforo ab Andlaw.*
> *In Roma, 1612.*

RISM lists nine copies, not including this one. Robert Spencer lists the ten individual copies in pencil on the back end leaf. According to his

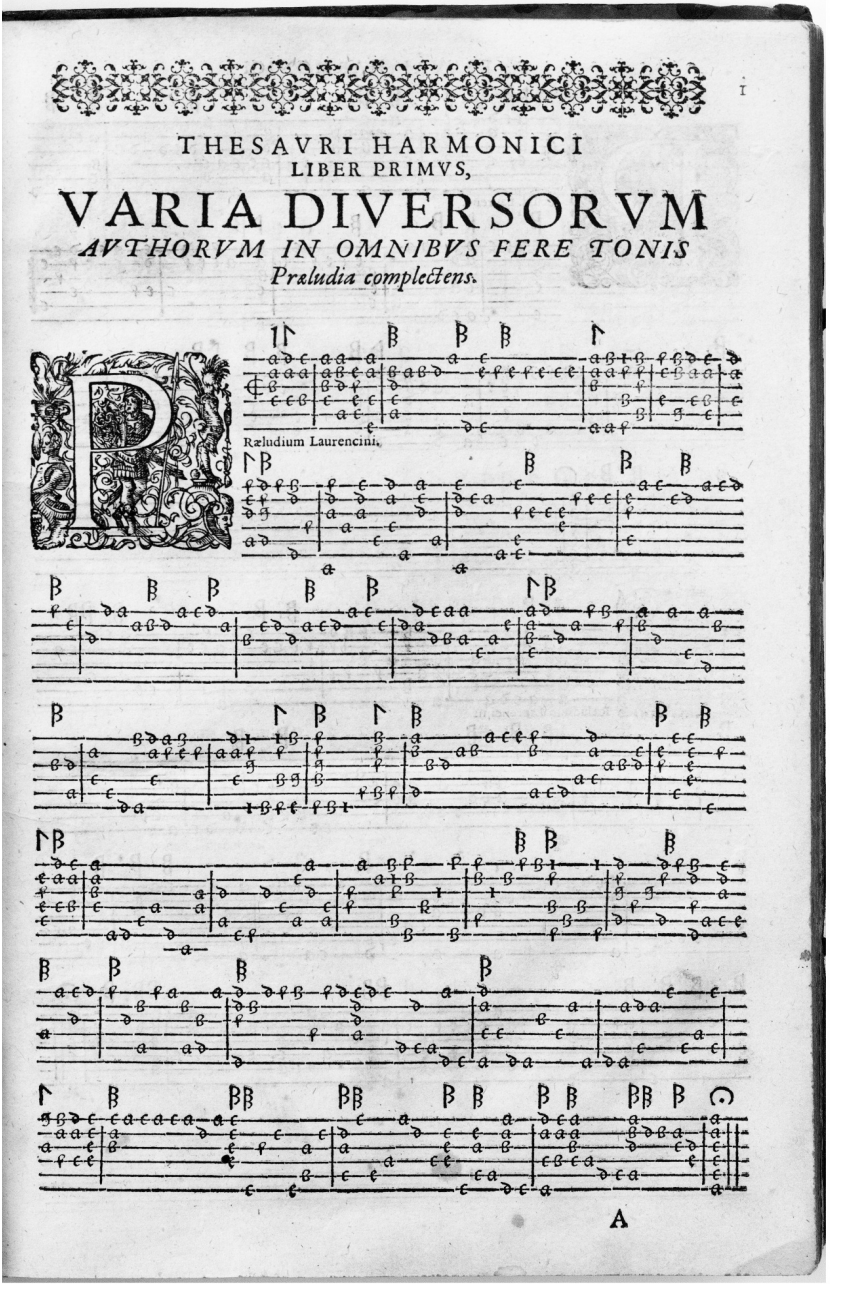

Fig.2. Page from Thesaurus Harmonicus, by Jean Baptiste Besard (Köln, 1603), Liber primus

annotations his own copy is from the library of Henri Prunieres (1886-1942). Albi Rosenthal acquired the Prunieres library in 1959, and Spencer bought the volume from him in 1979. It contains 22 'arie' (madrigals) for solo voice with bass line and chitarrone tablature; with the volume are some notes by Spencer (including the tuning of Kapsberger's chitarrone) and several letters, one from Edgar Brice, and several from Norman Anderson, a Swedish collector who was in possession of some other Kapsberger early editions.

Together with a unique edition of the tenore of Marenzio's *First Book of Villanelle* (1599), the collection holds a single sextus partbook of Yonge's *Musica transalpina*, a collection of English versions of madrigals by Marenzio, Lassus, Ferrabosco, Palestrina, Monte and others:

> *Musica transalpina. Sextus. Madrigales translated of foure, five and sixe parts, chosen out of divers excellent authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto and brought to speake English with the rest published by N. Yonge in favour of such as take pleasure in musick of voices.*
> *Imprinted at London by Thomas East, the assigne of William Byrd. 1588. Cum privilegio regiae maiestatis. London: Thomas East, 1588*

Compiled by Nicholas Yonge, an enthusiastic amateur musician, it is the first and most important of several such anthologies published in London in the last years of the sixteenth century. Later repertoire in the Spencer collection includes several volumes of Purcell's *Orpheus Britannicus*, in various editions, Henry Lawes' books of *Ayres* (1653-58) and *Treasury of Musick* (1669), several volumes of songs by Durfey, and a first edition of John Blow's *Amphion anglicus* (1700) with some autograph corrections. The vocal music is not necessarily restricted to the song repertoire, but includes also sacred and stage music, with a first edition of the full score of Arne's *Comus* and Bononcini's *Camilla* and *Thomiris*.

Theory of music and performance practice treatises are well represented; particularly interesting is a copy of Mace's *Musick's Monument* (1676) which was almost certainly bound for Charles II: according to a note by Robert Spencer on the end paper, the binding is by Samuel Mearne, and all the King's books were bound by Mearne, who was the only book-binder to use the Royal cipher, which appears on the spine of this volume, on books.

> *Musick's monument; or, a remembrancer of the best practical musick, both divine, and civil, that has ever been known, to have been in the world. Divided into three parts. [...] by Tho. Mace, one of the clerks of Trinity Colledge, in the University of Cambridge.*
> *London: Ratcliffe & Thompson for the author, 1676*

This is complemented by Mace's own copy of the first edition of Morley's *Plaine and easie introduction*, with annotations in Mace's hand:

> *A plaine and easie introduction to practicall musicke, set downe in forme of a dialogue : devided into three partes, the first teacheth to sing with all things necessary for the knowledge of pricktsong. The second treateth of descante and to sing two parts in one upon a plainsong or ground, with other things necessary for a descanter. The third and last part entreateth of composition of 3, 4, 5 or more parts with many profitable rules to that effect. With new songs of 2, 3, 4 and 5 parts by Thomas Morley, batcheler of music, and one of the gent. of hir Majesties Royall Chappell.*
> *London: Peter Short, 1597*

Early guitar

The collection of music for guitar is outstanding, one of the finest in the world. It comprises about 3,500 editions or manuscripts containing some 9,000 works. It includes numerous methods, printed and manuscript works – some unpublished – for solo guitar, duets, other instrumental combinations and songs for voice and guitar, covering a period of over three hundred years. Although the core of the collection is the period 1750-1900, there are some early manuscripts for Italian 4-course guitar (ca.1620, from the collection of Alfred Cortot), a French manuscript for 5-course guitar (1780), and some early publications for guitar, including the only known extant, hitherto unrecorded, copy of Tomasso Marchetti's *Primo libro di intavolatura* (1635):

> *Il primo libro d'intavolatura della chitarra spagnola [...] con una regola facilissima per poter imparare a sonare, accordare, e far le lettere della detta chitarra da se medesimo. E si contengono anco nel detto libro di molte sonate passeggiate, non piu da altri date in luce composto e dato in luce da me Tomasso Marchetti romano.*
> *In Roma : per il Ca[...]i, 1635.*

An even earlier publication for the guitar is Giovanni Paolo Foscarini's *I Quattro libri della chitarra spagnola* (1632):

> *I quatro [sic] libri della chitarra spagnola nelli quali si contengono tutte le sonate ordinarie semplici e[t] passeggiate, con una nuova inventione di passacalli spagnoli variati, ciacone, follie, zarabande, arie diverse toccate musicali, balletti, corre[n]ti volte, gagliarde, alemande con alcune sonate picicate al modo di leuto con le sue regole per imparare a sonarle facilissimamente. Autore l'academico caliginoso detto il furioso. Novamente composto, e datto in luce.*

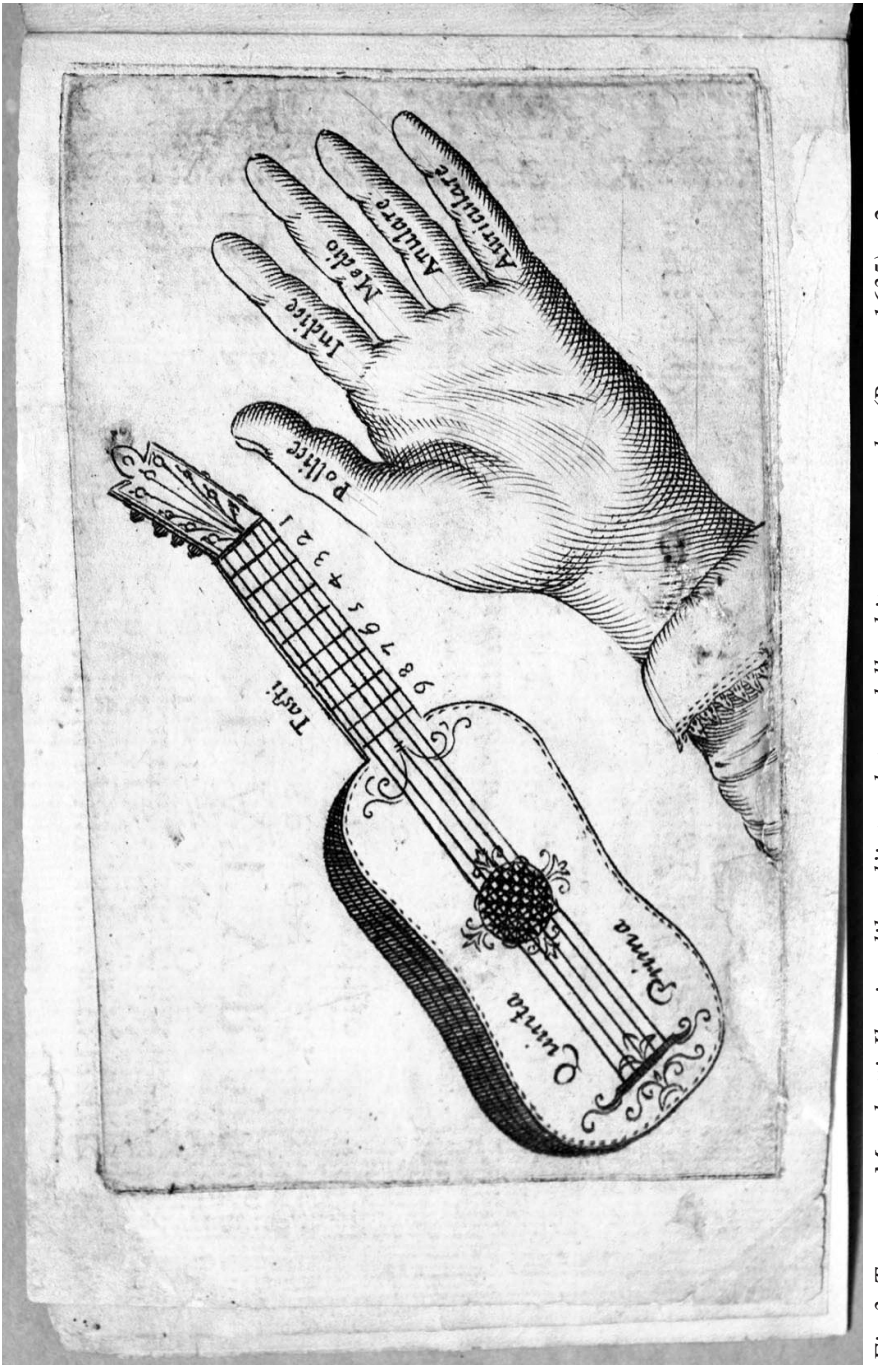

Fig.3. Tomasso Marchetti, Il primo libro d'intavolatura della chitarra spagnola, (Rome, 1635) p.2

From the same decade is Giovanni Battista Abatessa's *Cespuglio di varii fiori*:

> *Cespuglio di varii fiori, overo intavolatura de chitarra spagnola. Dove, che da se stesso ciascuno potra imparare con grandissima facilita, e brevita. Et il modo d'accordare, con alcune Canzonette da cantarsi a una, due, e tre voci sopra il cimbalo, o altri instromenti, con l'alfabeto della chitarra spagnola. di Gio. Battista Abatessa Bitontino.*
> *In Fiorenza: Per Zanobi Pignoni, Nella Stamperia Vecchia, 1637*

The collection can also boast one of only two known complete copies of Corbetta's *La guitarre royale* (1674), one of the most important publications for the guitar in the seventeenth century, which is a collection of 39 pieces organised in suites, of which the last twelve are duets. Only two copies of this 1674 edition are recorded in RISM: at the Bibliotheque Nationale in Paris and at the Biblioteca of the Museo Civico in Bologna, but the latter is not complete. At the end of the Spencer copy, which bears an ex-libris with a coat of arms identified in pencil as belonging to Mme de Chambure, are cuts from the sale catalogues in which it was presented: Paris, Druot, 5 April 1995, and Sotheby's, 1st December 1995.

Together with these important early editions from Italy and France is a first edition of the Spanish authority on the Baroque guitar, Gaspar Sanz's *Istruccion de Musica* (1674):

> *Instruccion de musica sobra la guitarra espanola, y metodo de sus primeros rudimentos, hasta tanerla con destreza. Con dos laberintos ingeniosos, variedad de sones, y dances de rasgueado, al estilo espanol, italiano, frances, y ingles. Con un breve tratado para acompanar con perfeccion, sobre la parte muy essencial para la guitarra, arpa, y organo, resumido en doze reglas, y exemplos los manos principales de contrapunto, y composicion compuesto por el licenciado Gaspar Sanz.*
> *En Zaragoca: herederos de Diego Dormer, ano 1674.*

19th century guitar

The section dedicated to the music for guitar in the nineteenth century is particularly impressive, and it covers most of the history of the guitar in that century, in terms of both methods and repertoire, with editions from all over Europe, including the Czech Republic. The compositions of Carcassi, Giuliani and Sor are represented in great detail, with many of the works in different editions. In the mid-1960s Robert Spencer acquired a sizeable part of the collection of Eleuterio Tiscornia, a South-American collector who between 1897 and 1945 had built a remarkable collection of guitar music from the eighteenth century onwards, which included the music of more than 180 composers.

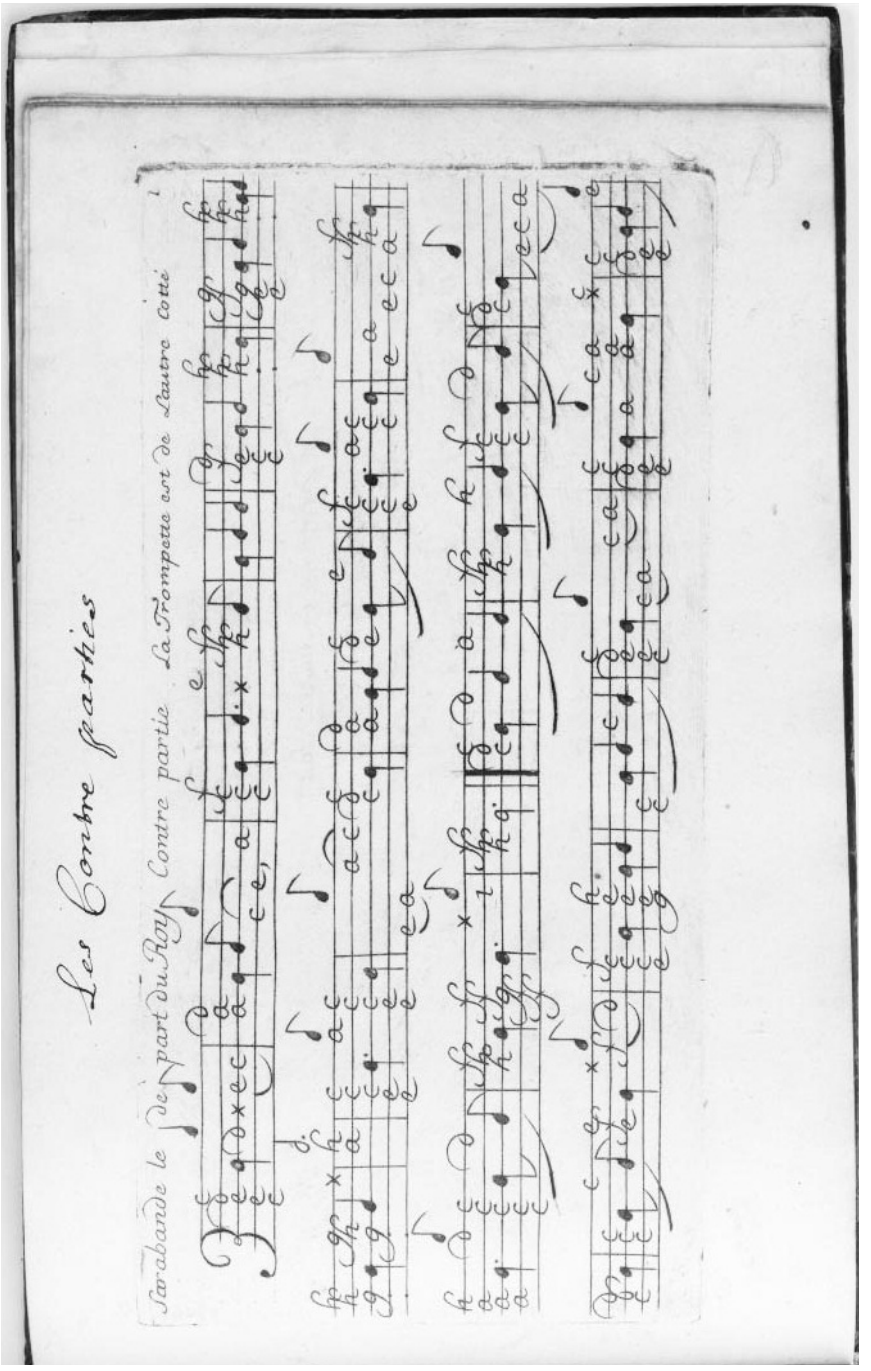

Fig.4. Corbetta's La Guitarre royale, dediee au Roy [1674]

Fig.5. A. Weber, Portrait of Giulio Regondi, aged 8, (1831) lithograph

The Tiscornia provenance is almost always noted by Spencer, and can also be recognised by a characteristic original shelf-mark; around four hundred titles have been identified as part of the Tiscornia collection.

Spencer was positively active in making this repertoire available. His archive is a testimony to the generosity with which he allowed scholars and performers access to his collection, and to make editions from it. Most of the Chanterelle publications from the 1980s of works by Napoleon Coste, Dionisio Aguado, Antonio Jimenez Manjon & J.K. Mertz were made possible by Robert Spencer's acquisition of the Tiscornia archive and his subsequent generosity in making it accessible.

The collection came to the Royal Academy with Spencer's own working library and reference books, many bearing valuable annotations in his hand. Focusing on the lute, guitar and voice, it also includes the working library of the Dowland scholar Diana Poulton, which Spencer acquired in 1994. Spencer's library includes books, catalogues, practical and scholarly editions, facsimiles, programmes, periodicals, scholarly articles, lecture notes and working papers.

Spencer also collected instruments, and several of these are now in the Royal Academy of Music Museum, as well as an invaluable collection of scrapbooks containing particulars of every historic lute and guitar which he had inspected. There are also several interesting miscellaneous documents, such as an autograph letter by Petrobono del Chitarrino or De Burzellis (ca.1417-1497) about his lute students, the autograph will of the Elizabethan composer Robert White, and a document for the appointment of a trumpeter signed by Charles I, together with several miscellaneous items, including over one hundred prints relating to instruments, people and places. Amongst the most curious items are Clagget's *Forty lessons . . . for the citra* (not listed in RISM) which are printed as a deck of playing cards:

> *Forty lessons and twelve songs for the citra or guitarr [sic]. With a treatise on the performance and explanation of the most difficult passages &c. compos'd by Cha:s Claget.*
> *Edinburgh: for the author, [ca.1760]*

Catalogue

In 2008 the Royal Academy of Music was awarded a two-year grant from the Radcliffe Trust, matching an AHRC core funding grant, to continue the cataloguing of the Spencer Collection. The project, which ran between September 2008 and July 2010, focused on the considerable collection of nineteenth century music for guitar and voice, covering guitar methods, eighteenth and nineteenth century solo guitar music, eighteenth and nineteenth century songs for voice and guitar, and seventeenth and eighteenth century books, including treatises and dramatic works. The material

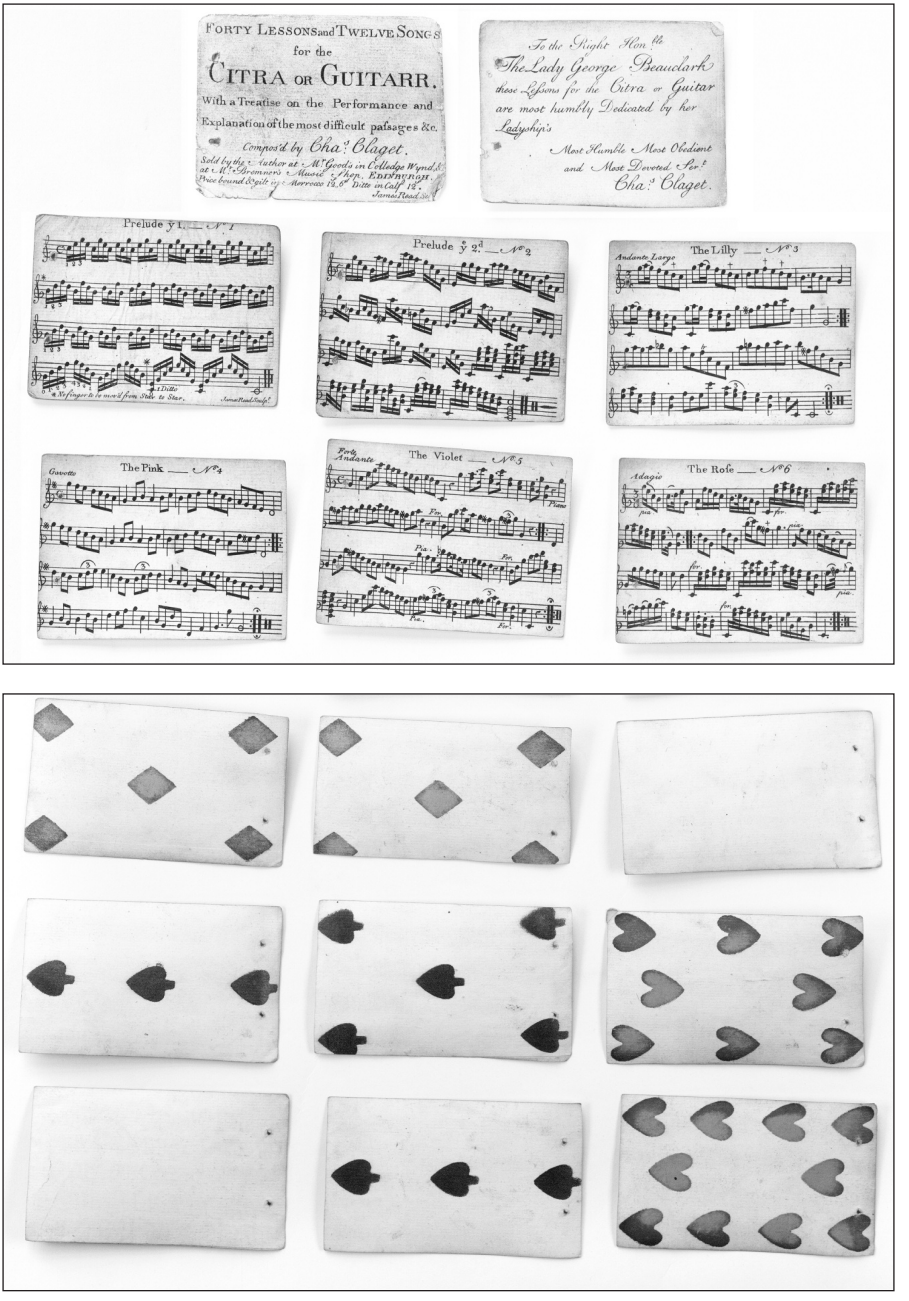

Fig.6. Printed playing cards, from Forty lessons and twelve songs for the citra or guitarr, by Charles Clagget (Edinburgh, ca.1760)

originated from a wide geographical area, including Europe and the Americas, with publications in around ten languages. There are many arrangements of popular works, both vocal (especially opera) and instrumental, not written specifically for the guitar, providing a fascinating picture of the means of musical dissemination in those periods. The task of cataloguing such an extensive collection has without doubt been facilitated by the accuracy and breadth of Spencer's own annotations, although some investigative work has been required, and much information not available to Spencer has now been retrieved thanks to the use of internet resources. Some parts of the collection are still to be catalogued, but most of it is now searchable on the Royal Academy of Music Library online catalogue, which now provides an important finding aid for content in the periodical publications and anthologies which form a large part of the collection.

The Spencer collection is one of the most comprehensive collections of music for lute and guitar in the world, providing a broad and comprehensive view of the history of these instruments and their repertoire. It is an important resource for performers and scholars alike, a unique scholarly and practical resource for continuo, English songs and performance history, but it is also relevant to the wider context of the history of music, the history of musical notation and music publishing, as well as the social history of music making and the music trade. Bob Spencer's wish was that it should be known and used, and his legacy is a considerable asset both for performers and for scholarly research in many fields.

Catalogued items can be found at http://lib.ram.ac.uk; enquiries may be sent to library@ram.ac.uk, or by post to: Royal Academy of Music Library, Marylebone Road, London NW1 5HT.
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Abstract
This article briefly describes the collection of Robert Spencer which is now at the Royal Academy of Music, and highlights some of the treasures in the collection.

B.A. Diana is Special Collections cataloguer at the Royal Academy of Music, where she has recently completed a two year project cataloguing the Spencer Collection.

Brio Volume 48, Number 1. pp 32-43

THE STORY OF THE RTÉ SOUND ARCHIVES

Aisling Connolly

The history of RTÉ (Radio Teilifís Éireann) can be traced back to its inception in 1926 in Little Denmark St., Dublin; at that time it was governed by the government departments of Finance, and Post and Telegraphs. It is the Irish national broadcasting service for both radio and television, funded by a combination of licence fee and the taxpayer. The station was known initially as 2RN, later as Radio Athlone (1933), then RÉ (Radio Éireann) in 1937, and from 1966 to the present as RTÉ (Radio Teilifís Éireann). The Broadcasting Authority Act of 1960 had brought about the establishment of a new television service (Teilifís Éireann) and removed control of the service from the government; the Broadcasting Authority (Amendment) Act of 1966 established the new common name for both services. RTÉ is now governed by a board known as the RTÉ Authority, whose members are appointed by the government.

A statement remains with me from the outset of my research into the RTÉ archives, made initially by the eminent radio producer Harry Bradshaw: 'The sound library and archives are there to serve the needs of broadcasters and programme makers'.[1] This statement prompted the questions: How did the Sound Archive evolve? What is in this particular archive? Who were the people responsible for its development?

Music and words serve to chronicle or capture 'our' time, and an archive endeavours to preserve a part of it. This was borne out from the interviews I conducted with those who have an understanding of the unique benefits to radio of the present archives. Interviewees provided a consensus on the evolution of the archive and those responsible for it; technology had without question the biggest single impact on sound archives.

Although the historical resources were limited, it surprised me that nowhere in the literature available did it state who was responsible for the establishment of the sound archive. The picture that emerges is of a station that made the most of what was available at the time. Decisions, growth and change were governed in the main by changes in technology. People with vision, creativity and passion who worked through these changes helped the organization to thrive despite the difficulties it encountered. An enormous

[1] Telephone conversations with Harry Bradshaw; he is perhaps Ireland's leading practitioner in re-mastering recordings. He was also a producer in RTÉ radio.

weight in programming was afforded to 'classical' music in the early years of RÉ and RTÉ, although this was not unique to the station; a study of the literature shows that this mirrors the international model, where great emphasis was placed on music in the early years. What was unique to RTÉ was the Irish musical heritage, style and culture. The RTÉ archives developed as a core group of people managed to retain material, often in spite of adversity. I have attempted to weave my way through the changes to ascertain why and how the sound archive evolved, and who was instrumental in its evolution.

Published records, schedules, annual reports and policy documents all give an insight into the constraints and conditions under which RTÉ functioned and developed, and the attitudes and understandings that prevailed within the station; however, there is limited access to such documents, unlike, for example, at the BBC.[2] The BBC has clearly written documents on the establishment of its written archive and its holdings under various categories ca. 1937-1999, providing valuable evidence of the collection strategy followed. The radio service appeared to be held in higher esteem within the BBC than at RTÉ and was given favourable encouragement and resources to ensure that it grew and remained relevant. In terms of the BBC, the literature shows the criteria under which material was categorised, similar to the Coimisiún Béaloideasa Éireann (The Irish Folklore Commission). While RTÉ's collectors and archive staff made similar efforts, there was no evidence of written guidance as to what should be kept, which would identify the criteria to be followed when collecting material.

The Central Library at RTÉ was established in 1967 and David Grenfell was appointed Chief Librarian with Diarmuid Breathnach as the first sound archivist.[3] Initially it consisted of a Film Library, Reference Library and Illustrations Collection, all located in the main RTÉ campus at Montrose. Sound Archives (still at the original premises in Henry Street) was then added to Grenfell's responsibilities; at that time they were located on the top floor of the General Post Office. Nothing had ever been done in terms of sound archiving, and the Sound Archives devised their own retrieval system, which was a standard alphabetical index to recordings, accessed by the title and location of recording.[4]

Before 1967, many valuable recordings were lost, in spite of the efforts of individuals such as Proinsias Ó Conluain and Ciarán MacMathúna. From

[2] It is possible to access the written archives and the BBC sound archives for research, also there is written evidence which documents both the paper archive and Sound Archive and supporting documentary evidence to show their function and remit.

[3] Mainly because of his experience of film librarianship, as Breathnach recalled.

[4] The notebooks of Cathal Goan, former director of RTÉ, and library card indexes from Breathnach's time survive to show how the material was catalogued.

1960 onwards there was a slight increase in hours of broadcasting, and sponsored programmes generated revenue, though undoubtedly radio was overshadowed by the beginnings of television. Some notable producers such as Aindrias Ó Gallchóir, Maeve Conway and James Plunkett moved to television, and others in general broadcasting who moved to television included Fachtna Ó hAnnracháin (Head of Music) who became RTE's lawyer, and the presenter Pádraig Ó Raghallaigh.

RTÉ Sound Library and Archives, as it is now known, is fairly recent. The basis of the archive is that it is a broadcasting archive, rather than a sound archive. Sadly, it is a resource that RTÉ as a body did not really support until the last twenty years or so. Cathal Goan, recently retired Director General of RTÉ, credits Breathnach and his colleague Mary Murphy as being 'the beginning of the story'. He refers to their extraordinary contribution not just to preserving RTÉ material, but also for the work they have done in cataloguing that material. Goan himself began his career with RTÉ in sound archives in 1979, as one of a group of field workers interested in Irish tradition and folklore; articles in *Ceol Tíre*[5] show that he gave talks on music from the archives during his time there. Breathnach brought to the work a keen interest in the Irish language, traditional song and music, history, and Irish personalities of the past.[6]

There are currently fifteen staff in the RTÉ library and archives service for the entire department of Audio Services and Archive; this includes twelve staff in the Sound Library and Archive, with the ratio approximately 2:1 in favour of the Archive. Numbers are fluid, depending on the tasks undertaken, and the staff include those with specialist subject knowledge of music, the arts, Irish language and folklore.[7]

People from across society are captured in sound archives; from literature, sports, theatre, music; anyone of particular interest or significance is likely to have been invited to take part in various broadcasts. The finished programmes, however, are only a part of the story; of great importance is material gathered in the making of programmes and the unique role of RÉ/RTÉ in Irish society. The archive provides excellent sources of history, preserving the past, capturing the present, as the concerns of each era run continually through the archival records. In the BBC in pre wartime many more scripts survive than the programmes themselves; while some pre-war scripts survive from RÉ/RTÉ, they are not easily accessible, so it is impossible to ascertain how much has been preserved. Certainly there was evidence of various

[5] *Ceol Tíre* was the newsletter of the Folk Music Society of Ireland. The Society's Journal was called *Éigse Cheol Tíre/Irish Folk Music Studies.*

[6] RTÉ annual Report of 1969 makes reference to the library becoming operational from July 1968. Although reference is made to the sections of the library, including 'sound tapes', those appointed to any of the library sections are not mentioned.

[7] Interview & email correspondence with Malachy Moran, the present Library Manager.

interesting correspondence from, for example, Sean O'Casey and Myles na Gopaleen (Flann O'Brien / Brian Ó Nualláin); whether they survive, I have been unable to ascertain.[8]

Today the situation is much changed and much of what is broadcast and thought important to history is recorded and will be preserved for future generations to listen to, study and write about. However, as a business archive, access to the information in the archives is generally reserved by RTÉ for its own use, and for the general public there is only limited access to the material of the early years of the sound archives.

Technology

Audio archiving tends to focus on recordings and how best to preserve them; it is rooted in technology, and is by its very nature an ongoing subject for debate in the broadcast and archival world. Significant changes in the 1960s included the arrival of ¼ inch tape, more, and better equipped studio space and consequently better facilities and live broadcasts.

At about this time producers were allowed to make recordings themselves, and engineers' roles were decreased and demystified as a result. These were very important and significant changes in relation to the efforts to preserve recorded material which would form the core of the archive. Meanwhile old discs were deteriorating and needed to be copied to ¼ inch tapes. This in turn raised further serious concerns regarding time, labour and costs. Acetates were transferred to ¼ inch tape from 1968; while many were lost, broken or worn out, many were not, and by 1970 discs were no longer in use. In the 1980s a new pop station – Radio 2 – was created, and Drama was phased out. Everything was gradually being digitised and as a result there was an immense increase in productivity, as libraries became more technology-based. Modern technology allows for greater versatility in the way material can be drawn down for use in programme making.[9]

Malachy Moran, who currently manages the library and archive, describes it as a 'business' archive, a term that is open to question from those who believe it should be a cultural resource rather than a product. The value is cultural, not commodity, and there is perhaps a danger of material disappearing in the wake of modern technology.

Bowman 'from the archive'

RTÉ now records all programmes so there is a growing resource from which to compile programmes about particular events or people in history. To the listener, the voice synonymous with the archive is that of historian and broadcaster John Bowman. Like his colleague Brian Lynch he referred to changes in technology as the single most important factor when dealing with the

[8] Reference to these was made in interview by both Diarmuid Breathnach and Máire Ní Mhurchú.

[9] The library controls prime footage for which producers compete, which provides an interesting and ironic twist.

archive and its evolution. John Bowman's archive programme *Bowman Sunday Morning* is unique in providing valuable insights into the holdings of the archive. He explores and exploits the many and varied ways in which the archive can be used, aside from those dealing with folklore and music. For Bowman the key considerations in programme making of this nature are 'Is it unknown? Is it worth knowing?' Simple questions perhaps, but they can, when used by the right person in a particular way, result in some wonderful programmes. When coupled with Bowman's informed dialogue and engaging way of putting material across in context, it affords listeners an insight into a time or place, or to recall someone or something that otherwise would not be possible.[10] Equally fascinating is the manner in which the programme is compiled by a broadcaster with a wonderful gift and knowledge of his material that draws us into the programme, irrespective of subject.

For many this programme has been the only way to get a glimpse of a bygone era, and a real insight into some of the gems of the RTÉ archive. Chance plays a big part in the survival of archival material, as resources were scarce and less material was kept in the early years. According to Bowman it was only by chance that people like Sean O'Casey were recorded while others of equal importance were ignored. Programme makers who were well informed made all the difference in recording a wide selection of personalities and material.

Transition & Change; the origins of the RAP (Radio Archive Project)

Much of the current discussion and debate in the literature is concerned with digitization of archives for their future access and preservation, and RTÉ is no exception to this. Earlier, under Noel Shiels, recording had gone from analogue to digital and by 1991 Majella Breen was appointed Assistant Sound Librarian. Together with her colleague Don Kennedy she instigated the origins of the RAP (Radio Archive Project), to address issues of preservation and access.[11] There was a large backlog of material, and preservation concerns were very real, as the majority of these copies were unique recordings. A project began in 2008 to load classical music onto a RadioMan database in Limerick. Storage and retrieval of the approximately three million audio recordings managed by RTÉ Radio is still very much a conventional "shelf and catalogue" system. The RAP has a total of five staff and until now has concentrated mainly on news programmes.

RTÉ has a long-term ambition to migrate all access and retrieval of audiovisual library and archive content to online platforms. RTÉ Radio hopes to build a fully online, "virtual" audio library or archive that will replace the

[10] Donncha Ó Dúlaing made similar points in some of the recorded interviews he made, in particular *De Valera: a boy from Bruree*.

[11] Taking over responsibility for Sound Archives from Noel Shiels who retired early from RTÉ.

"shelf and catalogue" model with the seamless integration of all existing audio resources within a single production environment.[12]

RTÉ Outreach Links

Access to the RTÉ Sound Library and Archive services is primarily for RTÉ broadcasters, but there have been several joint projects with the Irish Traditional Music Archive (ITMA) and the Contemporary Music Centre (CMC), aimed at increasing access for researchers and the public. In 1980-81 the Arts Council appointed its first Traditional Music officer, and the major institutions came together to discuss the setting up of a Traditional Music Archive. This involved the Irish music collector Breandán Breathnach, the Department of Irish Folklore (at University College Dublin), RTÉ, and others. For various reasons to do with the politics of ownership it didn't really happen; however, Goan routinely made copies of RTÉ material for Breandán Breathnach during his time in sound archives so that he could reference RTÉ holdings of material. The initial plan brokered by the Arts Council continued with a modified idea, and Goan continued to give copies of material to ITMA when the plan was eventually realised.[13]

ITMA's formal project relationship with RTÉ radio began with Harry Bradshaw in the 1990s. Bradshaw was both a senior radio producer specialising in traditional music and a specialist with expertise in remastering recordings. He also had a wide knowledge of culture and of Irish traditional music; two skills necessary for the success of a project of this nature. The project involved remastering and digitising recordings from RTÉ, puttiing them on compact discs, and cataloguing them. The CD then went back to RTÉ and ITMA also kept a copy. Arising from that project, ITMA now holds copies of RTÉ sound material.[14] There is a willingness to continue with this project, although lack of personnel is a difficulty for RTÉ. [15]

One of the attractions of the project to RTÉ is that ITMA was, and continues to be, a shop window for the material. It did not impinge on RTÉ's everyday work, and at the same time it provided listening and research access to the general public. In about 1998 a Radio Programme Copying Service was established to make material available to the public for a small fee. However, the acquisition of copies of the material by the public is still a matter of concern for RTÉ.

Like ITMA, the CMC also embarked upon a major project to identify, copy and catalogue any recordings by, or relating to, Irish 'classical' music. RTÉ provided co-funding for a two-year period in return for back-up copies

[12] The project is modelled on the examples of other Public Service Broadcasters (in Canada, Finland, Norway and Sweden) where many large scale migration projects are now well under way.

[13] Interview with Cathal Goan

[14] Information from interviews with Nicholas Carolan and with Harry Bradshaw

[15] An issue raised both by Malachy Moran and Nicholas Carolan, Director of ITMA.

of all works on DAT, and the cataloguing record (containing much information not available to RTÉ) for each piece of music. Thus the project has the twin objectives of digitally preserving the collection in RTÉ, while allowing public access through the cassette copies lodged in CMC.[16]

Eventually RTÉ hope to see all relevant music collections available through both organizations, and when the funding situation improves they will have a better idea of how it may be possible to make material more widely available. RTÉ Sound Library and Archives are currently participating in the Music PAL Programme, to allow the facility of access by the public to RTÉ commercial discs, should they not be available elsewhere.[17]

Policy & Legislation: implications for RTÉ Sound Archives

There is currently no official designated National Sound Archive in Ireland; the broadcasting libraries exist primarily to serve the programme makers and not to serve as a national archive. When I questioned Diarmuid Breathnach about this he commented that he had never come across any reference to the desirability of having a national sound archive in official documents about radio before 1967. Naturally, there was always a policy in force at RTÉ with regard to giving out archived items or allowing access.

Archival sound material is intended for use in the making of programmes which draw from the archives and is not generally available to the public.[18] Among the public there is, however, a misconception that RTÉ *is* the national sound archive and available to the public, and although this is not formally the case, RTÉ does in some respects act as the national sound archive by default.

The 1963 Copyright Act notes that *'Any record of a recording . . . which is of exceptional documentary character may be preserved in the archives of Radio Éireann, which are hereby designated official archives for the purpose, but subject to the provisions of the Act, shall not be used for broadcasting or for any other purpose without the consent of the owner of the relevant rights in the recording*". This is the legal basis underpinning RTÉ's archives.

The mention of RTÉ as a sound archive restricts the National Library of Ireland (NLI) from holding and preserving important audiovisual archive material. However, because of the current status of RTÉ, any general permission for access to RTÉ's holdings is unlikely to be feasible. On the other hand they do receive a licence fee that includes radio, and as there is a large public service remit aspect to what they do it could be seen that preservation of the national audiovisual holding is part of their public service activity.

[16] A detailed description of the project can be found at http://www.cmc.ie/articles/article354.html

[17] This was formally launched during Library Ireland Week 2010. The programme is described by Roy Stanley in *Music PAL: opening doors to music resources in Ireland* (*Brio* 47 no.1, 2010, pp. 39-47).

[18] In terms of archival programmes much has been done by Tim Lehane, Brendan Balfe and John Bowman among others.

Legal deposit

In Ireland there is no legal deposit for audiovisual material, and it is questionable whether that would promote preservation, access and dissemination to a wider public of items from the RTÉ Sound Archive. Under a small amendment in the 1976 Broadcasting Act RTÉ was legally obliged to keep a sound as well as TV archive for the first time. Due to the expense of the quarter-inch tape used, generally only special occasions had been recorded. The 1976 Act resulted in the creation of a six month archive with tapes run at slow speed. Tape prices had fallen in the mid 1960s, and the tape was now made from more advanced durable plastic, so that by the late 1970s producers were more inclined to consider archiving.

There is no mention of the RTÉ archives in policy legislation again until 2002 when a piece of public legislation was formed on broadcasting archives. Catriona Crowe, Senior Archivist at the National Archives of Ireland, and others in the field[19] have spoken often about the traditional culture regarding archiving. The Broadcasting Act 2009 established the regulatory framework for broadcasting services in Ireland, consolidating all Irish broadcasting legislation in a single Act.[20] This legislation mandated RTÉ to establish and maintain an archive and make it available to the public.

Both the NLI and Trinity College Dublin are beneficiaries of legal deposit for printed, but not for audiovisual, material. There is provision for an audiovisual archive section within the NLI in the National Cultural Institutions Act (1997) but no resources have been allocated so it does not exist at present. There is a general agreement that there should be a national sound/audiovisual archive, but no progress was made towards this in the 'boom years' of the economy. Much audiovisual material is also produced by competitors, as local radio stations all create archives. At one time, there was only RTÉ, but now given their remit, it would be difficult to enact legislation to compel other archives to submit material to RTÉ. The opinion of the various experts in the field[21] would suggest the creation of a more neutral organisation. Research and informed discussion indicates that it warrants debate or round table discussion from those in the field, including ITMA, CMC, the National Library of Ireland, the Irish Film Institute and other interested parties to see what would be the best model or approach.

The Broadcasting Commission of Ireland had responsibility for licensing all profit, non-profit and independent services, and this will continue under the new structure, the Broadcasting Authority of Ireland, established on 1st October 2009. The Broadcasting Act of 2009 will take a couple of years to implement and the implications for RTÉ remain to be seen.

[19] Including Cassandra O'Connell of the Irish Film Institute; the Institute's history is also very interesting given the current lack of any national audiovisual archive service provision.

[20] The full text of the Act can be found at http://www.oireachtas.ie/viewdoc.asp?DocID=12703&CatID=87

[21] Amongst them Nicholas Carolan (Director of ITMA), Cassandra O'Connell (IFI), and Ian Lee (RTÉ).

Until comparatively recently recorded radio broadcasts have rarely found the prominence they deserve, and despite the rising popularity of oral history, audio material remains underused. Without a national archive the material presently housed in regional and local radio stations goes unused and is in danger of being lost.

Change in a digital age

The structure of RTÉ changed dramatically in the last decade of the twentieth century. Radio used to be made up of a number of departments; Music, Drama, etc., run by specialists with a knowledge base in that field. However, in the early 1990s changes in company policy saw these subject specialists replaced by a new group of producers who made programmes and also developed policy. For the station generally this was a fundamental change, one which was to have direct consequences for sound archives, as staff in the 'archive' are now not necessarily archivists. This will undoubtedly have repercussions for what is archived, as opposed to what is held in the sound library.

In the current digital age and system, everything is recorded, and decisions must be made about how much of the current programme content is archival material. One only need look back at programme schedules through the decades to see that RTÉ is fast becoming more and more 'talk radio'. It could be argued that a specialist archive is not really required on that basis, and that it only needs to be administered as a library. In the past it was the producer's function to decide if something was of value and merited keeping.

Cultural programmes have all been whittled back. As a result of the remaking of RTÉ 1 as a 'talk' radio station there is less and less music; as they retired, members of the RÉP [Radio Éireann Players] were not replaced, and there are rarely live performances of the orchestras on Radio 1. There is now relatively little traditional music on RTÉ; only one or two programmes a week, with no specialist programme during the week. Specialist traditional music programmes have been relegated to Raidió na Gaeltachta and Lyric fm, and Lyric is not strictly a dedicated 'classical music' station anymore. On a more positive note, over the years various CDs of music have been compiled from the archives.

Technological change has made a great difference to attitudes to archiving; the trend now, as with archives generally, is to make material available freely on the internet. RTÉ has made a lot of its programme material available on the internet, but only a fraction of its archival material. RAP continues, and the material is available to producers/programme makers.

Conclusions

The archive is a treasure trove of memories of a bygone age. It also traces

the critical issues of technology change, of policy legislation, or lack of it, and of funding. Now however, it makes good sense to invest in archiving, to provide access to broadcast heritage. Research suggests that the major parties concerned should come together to raise awareness and debate this issue; this is the time to debate, discuss, and raise issues, concerns and possible solutions, drawing together the various special interest groups and libraries as appropriate.

Links with ITMA and the CMC for RTÉ sound archives work very well in addressing the issue of public access, although this is purely for music. These projects have not continued to include other material, although all parties have expressed a wish that the links continue and develop. A national archive for speech and drama would be a great advance. Traditional music and song could be entrusted to ITMA, and it is probable that much of what RTÉ holds might not be needed by a national archive. Sound copies of much television speech/music would be an enrichment all round. There are also sound archives in Raidió na Gaeltachta in at least two of the three stations and they would be relatively rich in song, music and spoken Irish. A national archive might also draw on what is held in the Department of Irish Folklore of University College Dublin.

Given the wealth of the resource that is the sound archive, I have only touched the tip of the iceberg, concentrating primarily on Irish language, folklore, and music as opposed to discussing the content of the material itself. There is also the music of the orchestras and other performing groups, current affairs, drama, news, literature and other historical programmes, to mention but a few. Producers, broadcasters, library and archive staff with knowledge of this material need time and resources to bring archival material to those interested both through programmes and 'outreach' specialist talks and lectures. Interest in archival material, traditional or historical, may be from a minority audience, nonetheless it is a thriving and very vibrant community, and requests for material are made regularly by researchers and specialist interest groups. It is their passion and interest in its content that enables the archive to survive and flourish. Recordings from earlier times facilitate interpretation and understanding of the past, capturing unique historical moments,[22] creating images and influencing our vision of bygone eras. Resources, funding and expertise need to be provided to allow RTÉ to further develop their education and outreach facilities, providing access to the rich and valuable cultural and heritage material within the archive.

The story that emerges is one where in the initial stages Sound Archives was driven by two extraordinary people without whom much would have been irrevocably lost. Others also added greatly to the wealth of the material

[22] The burning of Cork recorded by O Gallachoir, for example.

and its preservation. A lack of understanding of the need for a sound archive and the financial constraints within the station has meant that a lot of relevant historical material was not recorded for posterity. However, lessons have been learned and it is hoped that the way forward will be underpinned by pertinent and robust legislation. Now the archive has evolved once again, and perhaps there is a danger that material of archival value could disappear through modern technology where everything is recorded, but perhaps not considered for archiving.

The wealth of the Archive as a resource should not be underestimated. In spite of great losses, much interesting and informative material has been retained. As Goan describes it, RTÉ archives are much better placed than they were in those earlier days, and there is an increasing awareness of their value. Now material is systematically transferred to digital storage, so retrieval is much better than it was in the past. RTÉ is still a long way from having all of its material digitised, but much has been achieved. The big issue for the future is storage formats and how they are going to generate the capacity for people to access the material relatively easily, all of which has major capital implications. Written archives are of historical value to the station and to the nation as they reflect the many varied roles of the station and are connected to the programmes as a significant part of our cultural heritage. The written archive is evidence of what the broadcasting service did; aside from the daily log of programmes, the radio, drama and features scripts are the only surviving records of exactly what happened, and a great source of information on the presentation of ideas and changing views over time. Policy files serve to tell the story of the arguments, discussion and reasoning. The general public still has minimal access to the archives, and better access to both sound and paper archives for researchers would be an advance on the current situation.

The invaluable insights provided in particular by Diarmuid Breathnach, Mary Murphy, Brian Lynch and John Bowman have deepened my interest in drawing together all the strands of the story, to try to get a comprehensive picture of the sound archives from their tentative inception to the present day. RTÉ has undoubtedly become a large and complex organization. It has been both a broadcasting service and a 'national sound archive', an inevitable trap given its position. A national broadcasting service, if it is to be 'national', must cater for a wide range of interests and needs.

Abstract
This article outlines the foundation and development of the Sound Archive within RTÉ Sound Library and Archives service, drawing on research and interviews with many of those involved in its history.

Aisling Connolly (MLIS/MA Mus) combines a career as a musician with that as a part time librarian at the Royal Hospital, Donnybrook in Dublin. She has worked as an archival assistant with the RDS (Royal Dublin Society) and has a particular interest in archives and Radio.

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BOOK REVIEWS

Edited by Robert Balchin

Ian Taylor, *Music in London and the Myth of Decline: From Haydn to the Philharmonic.* Cambridge University Press, 2010. 208 p. ISBN 978-0-521-89609-2. £55.00 (hardback).

The myth referred to in Ian Taylor's title is one of orchestral 'deprivation', even 'starvation', in London between Haydn's return to Vienna in 1795 and the founding of the Philharmonic Society in 1813. The words are those used in the fiftieth and centenary anniversary histories of the Philharmonic, justifiably proud celebrations of decades of achievement. Since then it has increasingly become apparent that among the Philharmonic's founding members were a number of men who had also played a significant role in the concert series of the glory days of the 1790s. Most obvious among them was Johann Peter Salomon, violinist and Haydn's impresario. But there were also players from Salomon's rivals, the Professional Concert. This is apparent from Simon McVeigh's researches into that concert series, and he has very plausibly suggested that the Philharmonic, a similar collective organisation of professional musicians, was to a large extent modelled on them.

A link between the two periods was sufficiently evident for it to seem ridiculously far-fetched to suggest that everything came to a halt during the intervening 18 years. More recent histories, among them Cyril Ehrlich's comprehensive *First Philharmonic* (1995), acknowledge that this could not have been the case, but without pursuing things further. So this interim period was ripe for investigation, and Dr Taylor has at last provided a thorough and richly imaginative account to fill the gap in our understanding of the development of concert life and of musical taste in London. His achievement is all the greater since the evidence has to be pieced together from multiple, mostly fragmentary sources. As well as newspaper advertisements and reports, including a number of subject collections of cuttings, he has tracked down a surprising number of contemporary concert bills and programmes. Programmes were relatively new at this time and their survival is inevitably patchy. But despite their ephemeral nature Taylor provides significant evidence of the instrumental repertory included in the many different kinds of concerts taking place in the West End and beyond.

The book begins by reproducing a programme for an 1803 benefit concert, wonderfully annotated to identify the man who gave Haydn's 'Surprise'

Symphony its name. This single programme already combines a number of the elements of the complex web of concert life dealt with here. It is for a one-off annual benefit concert, and is built principally around vocal pieces. Benefits, especially of instrumentalists, naturally continued and developed the orchestral tradition built up in the previous century. But more surprisingly, the vocal concerts, which in various incarnations took place with greater regularity, also included one or two substantial purely orchestral or instrumental works in most programmes. Much of the repertory for this was inherited from the 1790s, but newer works were also beginning to appear; Mozart, previously strangely neglected, began to be played a little more, and there are already the first references to Beethoven. These are often not specifically identifiable – the frustratingly imprecise 'Grand Symphony' or 'Sinfonia' is often all that is given. Such terminology continues to create problems even in the early Philharmonic years. But Dr Taylor has been able to identify performances of the Septet and of the Choral Fantasia, the latter before the work was published, and has some interesting suggestions as to how the music of these and the symphonies that were performed might have reached London.

Taylor discusses the long-lived series of Vocal Concerts, which gave opportunities to English glee composers of the day but also featured one or two items of mostly continental instrumental music in each programme. Concert series promoted by various prominent singers ran for fewer years and had grander operatic vocal content, but again featured one or two instrumental pieces of stature – though it is disconcerting to learn that concluding items identified only as 'Finale', a familiar listing at the time normally thought to apply to a separate symphony or overture, could on occasion represent merely a repeat of a favourite movement from the orchestral work with which the concert began. Private concerts, taking place in the larger London houses before primarily aristocratic audiences, structured their programmes in much the same way.

One of the imponderables of this investigation is orchestra size, something for which there is no firm evidence until the Philharmonic was well under way. But the very different kinds of concerts described here seem to have had in common a core of highly able professional instrumentalists. Only a relatively small number can be identified; some are names familiar from the earlier 1790s, some – often the same men – became prominent in the Philharmonic. Taylor has even tracked a few of them down playing in the orchestras at the pleasure gardens, where they were no doubt responsible for the introduction of the instrumental music included in the programmes there. These concerts, he points out, extended beyond the normal London season, took place more frequently than the West End series and benefits, and

attracted a larger and in all likelihood far more socially wide-ranging audience.

But the greatest significance in the development towards a symphonic repertory in any sense which would be recognised today is placed on the concerts given at the London Tavern in the City. This is another concert series outside of the West End identified by Taylor. He expands on the pioneering work on this organisation carried out by Alec Hyatt King, among other things to point out that though run by amateurs, many of whom also played in the orchestra, it too had the participation of some of the same outstanding professionals who played in the West End. It was here that the first identifiable UK performances of the Third and Fourth Symphonies of Beethoven were given. The key figure in the London Tavern concerts, particularly where the transmission of the developing repertory to the Philharmonic is concerned, was an otherwise obscure person named John Sterland. He gave music to the library of performance parts and scores being built up assiduously by the Philharmonic in its early years, and the dust jacket of this volume reproduces part of Sterland's handsome manuscript score of the 'Eroica'.

And Cambridge University Press have produced a similarly handsome volume, a good size with excellent design and decent margins. The book derives from Taylor's doctoral thesis, and it is good to have this important study more widely available. But like many another published thesis, its origin is still rather too evident: the general reader probably does not need to be told so often in advance the plan and argument of succeeding chapters, something encouraged in theses by lazy examiners. More seriously, a good deal of material has been relegated to lengthy notes. Much of it belongs, and could have stayed, in the text; but the problem is greatly aggravated by the publisher's insistence on endnotes rather than footnotes, and compounded by the absence in the note pages of any indication of the text pages to which they relate.

Taylor writes always with an awareness of what the Philharmonic achieved, as well as what it owed to its predecessors, in structuring concert programmes, in personnel, even in the development of public awareness of the evolving repertory by the increased publication of piano arrangements for domestic consumption. Sterland's Beethoven scores became part of its library, as did items from the early 1790s, among them Salomon's scores of Haydn's 'London' Symphonies (two of them autograph), and autograph scores of the symphonies Pleyel composed for the Professional Concert in their attempt to compete. All are now safely in the British Library.

Arthur Searle

John Bawden, *A Directory of Choral Music*. Cathedral Music, 2010. 175 p. ISMN 979-0-2203-1051-5. £20:00.

What wouldn't planners of choral music concerts give for a one-stop-shop resource that not only lists over 5000 choral pieces but also gives other vital information on each work, including choral forces and soloists required, accompaniment summary (including orchestration), duration and publisher?

Well, finally, such a resource now exists in the shape of John Bawden's *A Directory of Choral Music*. To say that assembling this compilation has been a labour of love for Mr Bawden is probably an understatement, but this is no have-a-go, put-it-together list of choral lollipops. Rather, a thorough, well thought-through professional job undertaken with the end-user always in mind. The website http://www.directoryofchoralmusic.co.uk/ profiles the compiler, detailing his wide experience of the choral repertoire, and through many years as a professional singer, conductor and writer he is eminently qualified for a task as challenging as the compilation of this directory.

In reviewing it the first thing to say is that it is not intended to be a comprehensive list of the entire choral repertoire but a subjective selection which by the compiler's own admission reflects a personal view of what is most valuable. It is also "Not intended to be a scholarly work"; rather, a practical research tool aimed primarily at choral directors and librarians of mixed-voice concert choirs. In some ways it is a pity that it doesn't cover repertoire for smaller groups (including church and cathedral choirs) but that would have greatly increased the scope and scale of the book, not to mention the workload. The excellent preface explains the parameters established for the book, one of the most important being "making [it] relevant to the maximum number of people whilst keeping it within manageable proportions". In addition to detailing the scope of the directory the preface also covers layout, use of titles, treatment of languages/names etc. and publishers.

There is clear acknowledgement that the selection is a subjective choice and that omissions have had to be made. As with any line drawn in the sand, there are inevitable anomalies thrown up. For example, Charles Wood's *St Mark Passion* (more a liturgical work than a concert piece I would have thought) passes muster as an accompanied work of around 55 minutes' duration, whilst his splendid and celebratory double-choir anthem *Hail, gladdening light* at less than 5 minutes (a cappella) doesn't make the grade. Some shorter pieces do sneak under the wire by dint of being part of a set, e.g. Herbert Howells' *Three carol-anthems* (1920). Though there are some exceptions, the rule to omit much unaccompanied repertoire written after 1700 makes the directory less useful for chamber choirs (30–40 voices), many of which specialise in *a cappella* music. The choice of composers to include is also a subjective one and there is more than a fair share of some pretty

obscure names here. Composers from the USA are particularly well-represented (e.g. Ernst Bacon, Daron Hagen, Margaret Garwood, Elie Siegmeister) as are those from Germany (e.g. Cesar Bresgen, Wolfgang Fortner, Rudolf Mauersberger, Hans Schanderl). Some less familiar repertoire may well be discovered through the exploration of some of the work of these lesser-known composers.

The layout of the directory is clear and each entry has 6 elements:
1. Opus number (where relevant)
2. Title
3. Orchestration (where relevant)
4. Choral forces required (including soloists)
5. Duration
6. Publisher

In addition there are comprehensive explanations providing useful information where there have been successive editions from the same publisher (e.g. Orff's *Carmina Burana*) and different versions of the same work (e.g. Fauré's *Requiem*).

At the back of the directory there are three appendices, all of which provide a further useful resource for the concert planner. The first is a list of Bach cantatas arranged numerically by BWV number. In addition to the standard information given, this reader would certainly have appreciated an English translation of the German titles as well as the particular Sunday in the church's year for which the cantata was written. The second is a selection of works listed by accompaniment, this appendix perhaps being most useful to the concert planner in terms of searching for works with the same or similar vocal/orchestral forces. The final appendix is a list of Christmas music.

The general presentation of the directory is clear and well laid-out. The copy received for this review came double (metal) comb-bound with plastic covers front and back. The front cover sported a photograph of the ladies and gentlemen of Basingstoke Choral Society in full voice. Though it's true that such choirs tend to attract predominantly members "of a certain age" it would perhaps be encouraging to see some younger faces represented. With a current list price of £20.00 this volume undoubtedly represents good value.

Words attributed to Martin Luther appear on the title page: "As long as we live, there is never enough singing". This useful volume should certainly play a role in enabling and encouraging choral music to grow and flourish in the future.

Lionel Bourne

Composing in Words: William Alwyn on his Art, edited by Andrew Palmer. (Musicians on Music, no.9.) London: Toccata Press, 2009. 366 p. ISBN 978-0-907689-71-3. £35.00.

William Alwyn (1905–1985) was an English composer whose output was divided almost equally between work for the concert hall and for film. He remained loyal to both, and to his view of music as, at its best, a romantically expressive medium supported by craft, in the face of rapid stylistic and critical tidal changes around him. He left behind a body of published scores (a catalogue of his music[1] was published in 1985), some definitive recordings (including his symphonies) and a few published articles on subjects he was most attached to. As with some of his contemporaries, however, his music, while not disappearing altogether, had failed to retain the respectable position in the concert hall that it aspired to earlier in his career. In recent years, perhaps owing to a re-evaluation of the worth of film music (both artistically and economically), his name has resurfaced beyond the second recorded cycle of his symphonies, conducted by Richard Hickox. Chandos began releasing suites and reconstructions of his film scores, Naxos started negotiating its way through his chamber and orchestral music, and three texts have been published which approach a reappraisal of his life and works from different angles. These are Ian Johnson's *William Alwyn: the Art of Film Music* (Woodbridge: Boydell Press, 2005), Adrian Wright's *The Innumerable Dance: the Life and Work of William Alwyn* (Woodbridge: Boydell Press, 2008), and the present collection of his own writings. It is perhaps no coincidence that this industry has gained so much traction. In 2003 the Alwyn Archive (comprising papers, scores, letters, copies of correspondence, videos etc.) was transferred from his home in Suffolk, where his widow Mary (the composer Doreen Carwithen) had continued to live after his death, to Cambridge University Library. Alwyn's presence on the Web thus shifted from the hard work of enthusiasts to a more prominent status on the Library's website,[2] which made the primary sources of research far more approachable.

Andrew Palmer's association does not start here, however. As secretary of the William Alwyn Society (which functioned from 1995 to 2002), he worked for many years to keep the Archive accessible to researchers while Mary Alwyn was in good enough health to accept visitors. His familiarity with the source material, therefore, must be trusted in his choice of Alwyn's writings to be presented in this publication; at least as regards the minor ones, although the decision to push these to later chapters does make the first two-thirds of the book heavier going than they might have been.

As it is, we are faced initially with three approaches to autobiography. The first, 'Winged chariot', is a concise version of events from childhood to

[1] Stewart Craggs and Alan Poulton, *William Alwyn: a Catalogue of his Music* (Hindhead: Bravura, 1985)
[2] http://www.lib.cam.ac.uk/Departments/Music/Alwyn/Index.html

compositional maturity, opening out into more expansive description of achievements, both in career and artistry. Alwyn filters in answers to the question of his second marriage, the division of his time between film and concert hall, his musical inspirations and allies, and his interests beyond music. This may be the driest section, but it is the bones upon which later chapters supply the meat: above simple biography it touches on his love of Puccini, his interaction with conductors Henry Wood and Edward Elgar, his reception amongst other composers of his own generation and beyond, his preoccupation with the Performing Right Society, and his love of poetry (especially French poetry), painting (especially Rossetti) and landscape. It also hints at a sometimes forcefully truthful and direct self-expression that was to colour his relationships with friends, family and institutions as well as his music.

Immediately building on the most concise aspect of this chapter comes 'Early closing: an autobiography of childhood', and the change in style is noticeable. Alwyn is writing more for himself as he recollects early childhood memories, particularly of his relationship with his father. It is a huge disappointment that only extracts are published here, as the attention to detail and characterisation is fascinating, and it is not made clear whether or not the brevity has anything to do with its relevance to musical study.

More than making up for this is 'Ariel to Miranda', a previously published journal,[3] here in complete form with later additions, spanning September 1955 to August 1956. This was a time when Alwyn's private and professional lives seemed stretched sometimes beyond his capacity to cope head-on. Still married to his first wife, he has retreated to the Isle of Wight to compose his Third Symphony, but the quiet artistic struggle one anticipates is constantly interrupted by film scoring engagements, friction in the family, concerts, painting acquisitions, meetings of the PRS, the shock of the loss of his work from Pinewood Studios, and an amazing amount of socialising with friends and colleagues. This may detract from a study of the compositional process (albeit evincing his ability to compose through any number of hindrances), but it comes closer to a realistic portrait of a composer at the height of his powers than any biography, enlivened with incident and aside which might not otherwise have been included in a retrospective autobiography. Alwyn writes fresh to the page as the mood takes him at that moment, and the results are telling: his style varies from breezily counting off visits and transactions one day to brooding over critical reception, health and religion the next.

This isn't to say Alwyn is the epitome of truthfulness. He freely acknowledges self-consciousness of writing for posterity, for example, and Palmer is keen to point out the shadow of Doreen Carwithen perhaps omitted from

[3] An edited version was published in *ADAM International Review*, vol. xxxii, no. 316–18 (1967), p. 4–84.

descriptions of his social life.[4] He also fails to write at all on many occasions, and although publication in anything less than the most complete form available would have diluted its importance to the researcher, for the generally interested reader this most lengthy part of the book becomes at times indigestible. Where Alwyn is addressing his reader, whether musing on the styles of his contemporaries, justifying his stance on art and literature, or genially describing the weather, his language is engaging and occasionally poetic, but the mundane catalogue of acquaintances and entries that begin "Back home again . . . " are wearying. In a stand-alone publication the dry detail and absorbing essay are worth patience, but it is increasingly clear as one reads on that Alwyn has a great deal to say and a talent for saying it well, and it is this aspect of his writing that is pushed to one side in favour of the integrity the researcher demands, no matter how suspect it is rendered when channelled through the pen of the knowing perpetrator.

It is this section of *Composing in Words* that benefits most from Andrew Palmer's editorial work. In the process of compiling the most complete version of the journal, he includes a sizeable but not overwhelming number of footnotes that provide context to diary entries, nudging the reader with brief explanations of characters and relationships. His style is succinct, respectful and unobtrusive – enough to satisfy the reader but only going beyond this to interpretation or critique where he feels the author is factually incorrect or deliberately concealing events.

'Meet the composer' begins a sequence of chapters that rectify the balance between the biographical and the directly musical in Alwyn's writing. In a personable and occasionally very informal talk to the Cheltenham Festival in 1970, he paints a picture of himself as sidelined from the establishment but philosophical about the fate of composers moving in and out of fashion, and takes the liberty of aligning himself in this respect with Puccini and Mahler, hoping the audience will appreciate his works' progressiveness in terms of form rather than harmony. A more intriguing but less graspable proposition is 'The musical opinions of Doctor Crotch', in which he sets up the situation of a young modern composer listening with patient but unbelieving geniality to the reactionary but knowledgeable character of Doctor Crotch, drawing, according to Palmer, on his memories of William Wallace (1860–1940). What might perplex today's reader is Alwyn's decision to choose for the voice of his own views a character most likely to be labelled an opinionated old bore, but one must bear in mind that in giving examples of what he deemed good music and respected interpreters through the mouthpiece of the impassioned

[4] Palmer points out occasions where Alwyn mentions the presence of his wife but should mean Doreen Carwithen. If correct, this leaves the reader in a difficult situation: Palmer suspects Alwyn is writing a kind of coded "love-letter" to Doreen, but this clashes with the notion that he is writing for posterity and publication, whereby any wilful deception would be picked up by his then-wife Olive or his readership. Any running error is improbable from such a precise and conscientious wordsmith.

experienced scholar, the author presumably hoped to undercut the blithe disinterest of the modernist. Certainly there is a great deal of relish permeating the stern lectures Doctor Crotch visits upon his young companion, and Puccini is saved for the battering of contemporary critics.[5]

Presenting his talk 'Film music: sound or silence' in 1958, Alwyn is already well aware of music's creep into the role of constant background companion to people's lives, and here he links this to the expectation of its increased use in film. It is a mark of his powers of persuasion that while his script is attempting to convince the audience of music's potential and realised artistic power in film, he avoids more than cursory mention of its reputation for hack-work which he was made to feel marked against his own career. Instead he emphasizes restraint (hence 'silence' in the title), economy, expression of emotion and dramatic tension, and film music's roots in theatre and its growth through experimentation in the 1930s. He sees the score as a "third partner in the soundtrack" along with dialogue and sound effects, but also, at its best, as much an integral part of the film as the lighting or set design.

Moving from one important medium to another, 'The background to *Miss Julie*' draws upon two sources (the distinction is not made by the editor, if they are not indeed identical) to give some indication of Alwyn's feelings about his take on Strindberg's tale of human tensions between the ruling and serving classes. Although one would hope for an engrossing discussion of the opera's style and compositional challenges, Alwyn is still on the defensive, answering his critics on the production of an opera at age 70 with so little perceived experience in the genre. More rewarding for reader and researcher alike is 'Elgar as conductor', in which Alwyn is asked to share his memories of the composer conducting a performance of *The Dream of Gerontius*. Elgar's conducting (and conducting in general) has been discussed several times already in this volume; here Alwyn intends to focus on Elgar more directly, but his freewheeling conversational lecture style allows him to digress into related memories and viewpoints. These include vivid reminiscences of his own time as an orchestral flautist, the deputy system for players in high demand, the conducting style of Henry Wood, Elgar's elaborate score indications (criticised then later praised), memories of Strauss and Richter passed on from other performers, a dislike of metronome markings (but also a distrust of musicians' memory for tempo), and finally a critique of more recent conducting trends and rehearsal needs.

Alwyn's tribute to 'The music of Arnold Bax', partly as a friend, but more in recognition of a fellow composer treading his own path, reflects upon the writer's distaste for empty formalism and his admiration of openly romantic

[5] Also of note are his mentions of George Bernard Shaw and his appreciation of French music. Shaw is further referenced in 'Elgar as a conductor'.

inspiration. The assessment is a show of bleak solidarity against prevailing critical winds. The final two chapters are more constructive. In 'The golden girl and the swallow', Alwyn uses a visit to Puccini's home at Torre del Lago as a starting-point to further the cause of his lesser-known operas *La Fanciulla del West* and *La Rondine*, using his own understanding of their subtleties and strengths to convince the reader of the composer's worth at a time when his reputation was at an ebb. Finally, 'My debt to Czech music' is little more than a short hymn of praise to the riches of Dvořák's oeuvre for listener and performer, and in brief to Czech music in general – an odd but undemanding final chapter which leaves this anthology more than a little top-heavy.

In conclusion, *Composing in Words* presents an invaluable insight into the thoughts and views of William Alwyn, and hopefully into his music, whatever his protestations over the medium as the worst fitted of the arts for description and philosophy. At the very least it gives a broader impression of the composer as a human being and an artist very much engaging with the trends of his time. In this respect it lays claim to be an essential biographical source, but a limited analytical aid, since the wide range of his influences has been summarised elsewhere.

From the breadth of quotations Palmer introduces into footnotes, one receives the impression that there is more of Alwyn to mine in future, perhaps of a still less formal nature, in the shape of letters and candid interviews. While 'Ariel to Miranda' is occasionally mundane, and his essays are sometimes overly mindful of artistic reputation and posterity, less guarded comments and wistful recollections glimpsed in these notes serve to flesh out the wider temperament, illuminating memories that the body of this work only suggests. Put another way, the choice of later chapters in particular denotes a composer whose reputation still needs nurturing, lacking the confidence to lay bare idiosyncrasies, temper and frailties that might ironically prove still more rewarding to casual reader and researcher alike. And Palmer's knowledgeable, clear-cut introductions alone show him capable of constructing a convincing narrative for more disparate and fragmentary elements.

Ian Davis

Olga Mojžíšová and Milan Pospíšil, *S kým korespondoval Bedřich Smetana/Bedřich Smetana's Correspondents/Mit wem korrespondierte Bedřich Smetana*. Prague: Národní muzeum, 2009. lvii, 131 p. ISBN 978-80-7036-258-7. 120 CZK [£4.30].

Dvořák's correspondence is published in ten carefully annotated volumes, a large-scale project (1987–2004) under the editorship of Milan Kuna. Janáček's correspondence, already not badly represented in a variety of publications, is going down a different route: a project under Jiří Zahrádka is well underway in Brno to transcribe, annotate and put online all the letters Janáček received and sent. But the correspondence of Bedřich Smetana, national icon and founding father of modern Czech music (as the Czechs like to put it), is disgracefully under-represented in print. A toxic combination of hubris and censorship has ensured that only selected sections of Smetana's correspondence are available. Olga Mojžíšová and Milan Pospíšil's introduction to the present volume describes how plans for full publication (1911, 1960s–1970s, mid-1980s) have foundered, partly from a sense of shame that the country's national musical hero wrote either in German or in misspelt Czech. A critical edition which would show the extent of this was never high on the agenda. Even today 'some parts of the family correspondence and diaries . . . are still inaccessible' (p. xxiii).

It would be nice to report that all this is going to change, but this is clearly not going to happen any time soon. The book under review sadly presents no more than the title suggests; 117 pages – over half the book – are devoted to a list of correspondents, first people, then institutions, who either sent letters to Smetana or received them from him. Identification by dates and brief biographies are provided, but about the letters there is no more information than the years in which they can be found. Thus the entry for Antonín Kratochvíl (dates unknown), after three lines of biography, consists entirely of 'A+O: 1883', which means that Kratochvíl figures both as the recipient (A) and the sender (O) of a letter or letters from and to Smetana in 1883. This catalogue provides neither the full dates nor the number of letters involved, and says nothing of their location, publication or content. The authors express the hope that their compilation may draw further unknown letters out of the woodwork (many letters received suggest that their counterparts might be lurking somewhere), but it seems a modest start to yet another grandiose Smetana project.

After describing the sad history of the publication (and non-publication) of Smetana's correspondence, the authors outline in their introduction what is known of the letters. So far 2200 items of communication have been identified, of which 927 (42%) were written by Smetana and 1273 (58%) were received by him. Of these 66.9% are autographs, 10% manuscript copies, 4%

prints and 19.1% letters referred to (for instance in Smetana's diaries) but never found (p. xxvi–xxvii). In comparison with Dvořák's correspondence (almost 3000 items) and especially Janáček's (estimated at about 15,000 items), Smetana's correspondence is thus more limited in extent, and the lack of a complete edition becomes all the more striking. The authors go on to mention the partial publications that exist, the principal locations of autograph and manuscript holdings, the distribution of letters throughout Smetana's life, and his chief correspondents.

The trilingual title suggests that the book comes in three languages, but this is confined to the introduction, translated both into English (by the Dvořák scholar David Beveridge) and into German. The biographical information in the catalogue is in Czech only, as is the back-cover information on the authors. Non-Czech-speaking readers will thus not necessarily know that Olga Mojžíšová (b. 1955) has been head of the Smetana Museum in Prague since 1992 and is a leader in the field.

The book is completed by an index of places from which the letters were written, listing those institutions and people involved, and an index of recipients and senders, giving page numbers in bold and roman (the bold numbers duplicate the page numbers of the main catalogue; the roman numbers refer to names already given under places). Instead of these two almost redundant indexes, how much more useful a straightforward chronological list of the letters would have been. It is to be hoped, however, that this systematic beginning, humbly described by the authors as 'the first small result' (p. xxiv), may at last kick-start the process of full publication of Smetana's correspondence.

John Tyrrell

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Almut Boehme
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