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NEWSLETTER OF THE INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES,  
AUSTRALIA & NEW ZEALAND BRANCH.

INTERNATIONAL ASSOCIATION OF MUSIC  
LIBRARIES  
AUSTRALIA & NEW ZEALAND BRANCH

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C O N T I N U O

The official newsletter of the International Association of Music Libraries, Australia and New Zealand Branch.

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## MEMBERSHIP RATES, 1978

It has unfortunately proved necessary to increase membership rates for 1978, mainly as a result of the revaluation of the Australian dollar in 1976. Members are no doubt aware that IAML sets its membership rates in Swiss francs, and therefore the change in the exchange rate meant that in 1977 members were paying less than the set amount. We were fortunate in being given special consideration by IAML, and we were allowed to reduce our contributions to the central organization. This however was only a one-year arrangement.

The rates for 1978 will therefore be:

Personal Members	\$12.00
Institutional Members	\$24.00

John Horacek  
Treasurer  
IAMLANZ

Music Librarians: International Exchange

The Music Library Association, U.S.A., has appointed a Special Officer for Exchanges to promote, and assist in arranging, international exchanges of music librarians. The Association believes that exchanges of personnel is a productive method of enabling music librarians to continue their professional education. The Exchange Officer, Judith Coon, would be very pleased to hear from any Australian or New Zealand music librarian interested in participating in a staff exchange programme. Interested librarians should write directly to:

Judith A. Coon,  
Special Officer for Exchanges,  
Music Library Association,  
257 Callodine Avenue,  
AMHERST. NEW YORK. 14226  
U.S.A.

3.

The history of music in Australia : a bibliographical essay

Diana Logan

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A. Introduction

The aim of this essay to survey the resources available for the study of music in Australia. It deliberately concentrates on material that is likely to throw light on musical activity generally and on its place in a social context rather than on material which would be required for a detailed technical analysis of the music itself.

Of necessity the essay is limited in scope and detail. In many areas it has been possible only to touch lightly and to suggest possible avenues for further exploration. Very often, too, attention is given mainly to "serious" or "art" music rather than to "popular" or "folk" music, though this distinction is neither a clear nor a particularly useful one, because the various kinds of music overlap and affect each other and all kinds of musical activity are important as cultural manifestations.

Bibliographical searching through unpublished sources has been confined to Melbourne. Similarly, personal contacts, which have proved invaluable, have been with people in Melbourne.

B. A brief overview of the literature and arrangement of the essay

A brief look at the literature is enough to indicate to the researcher that not much has been published on the history of music in Australia, and that there is correspondingly little bibliographical material. D.H. Borchardt in his study of Australia bibliography

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finds that there is little to say about music, and indeed stresses that the field is "still awaiting the dedicated bibliographer."<sup>1</sup> 'Australian national bibliography' and 'Australian public affairs information service' list works on music, but these include very little on the listing of Australian music. People studying or researching the area are few and they all confirm that there has been little writing on the subject and that there is a great need for original research based on primary sources. They find an almost complete lack of bibliographical guidance, and in their work on primary sources are met with the need for indexes, finding lists and inventories.

The latter part of this essay deals with primary sources. However, the bulk of it is given to an examination of secondary sources and printed sources because even these have not been well documented. While it is often the case that they have been badly written or are largely anecdotal, they do need to be consulted because they contain material that may not be readily available elsewhere and because they indicate a lot about the cultural atmosphere of the time in which they were written. They give an idea of attitudes to music, and illustrate contemporary standards of criticism, even to the extent that they can almost be regarded as primary source material for some purposes.

Another striking feature of the subject is the way in which interest has rapidly increased in the last ten years or so, and the way more people are researching the area. Much of the interest is more in Australian music in general, rather than in its historical development, but this interest has begun to produce publications on the current musical scene which, because of the dearth of publishing in the past, also sheds light on past developments. Hence, a whole section of the essay is devoted to current publishing output.

#### C. Key published works of recent years

As may be expected from the foregoing introduction, major works and guides to the literature are almost non-existent. However, there are a few which are important for various reasons and they are listed here. They are described in some detail because the information in them is to some extent fugitive. They are books of widely varied type, but judicious use of them in combination gives the closest thing available to a comprehensive but fairly brief introduction to the history of music in Australia and to the extent and quality of its literature.

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1. Borchardt, D.H. Australian bibliography : a guide to printed sources of information. 2nd ed. Melbourne, Cheshire, 1966.

- 1) Covell, Roger 'Australia's music themes of a new society.'  
Melbourne Sun Books 1967.<sup>1</sup>

This is the most comprehensive book on music in Australia, although comprehensiveness is not its principal aim. In it the author gives a general account of the way in which music has developed in the country, and in doing so gives his interpretation of why it developed the way it did. He picks out what he sees to be key features in its history (the "themes" of the subtitle) and points to possibilities for future development. Throughout the book there is clearly a concern for musical standards and a sense of involvement with the Australian music scene. It is as much an attempt to explain the present in terms of the past, to promote the search for a rational cultural identity and to enrich the country's cultural life, as it is an attempt to expound the past. While it is by no means exhaustive, it is yet the most complete history available. It gives a sense of perspective and shows areas where further study would be worthwhile.

According to 'ARGAP' (see No. 4 below), there is a revised edition published in London in 1973 which contains a bibliography but it is difficult to find a copy in Melbourne. It would be interesting to see how much this expands the notes to the 1967 edition. These number 287 in all and virtually comprise in effect an annotated bibliography, as many of them are quite full notes. Read in conjunction with the text they give a good account of sources - published and unpublished, and including theses, typescripts, radio talks, evidence given to Royal Commissions, etc. - and show how the author has used the sources.

In addition to the notes there is a 'selective discography' of Australian compositions songs and Aboriginal music, and a section containing 60 musical examples.

- 2) Serle, Geoffrey 'From deserts the prophets come : the creative spirit in Australia 1788-1972.' Melbourne, Heinemann, 1973.

This gives an account of the development of different aspects of Australian culture - literature, art, music, theatre and architecture - and puts them in the general context of Australian history. It is a noteworthy attempt to move towards the production of a cultural history, to link the work of historians and specialists in the arts. The accounts of the various arts are acknowledged to be based on well-known works in each field, and the account of music is based on Roger Covell's book.

- 3) McCredie, Andrew  
i) 'Catalogue of 46 Australian composers and selected works.'  
ii) 'Musical composition in Australia, including select bibliography and discography.'<sup>2</sup>

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1. Referred to as 'Covell'.

2. These works referred to after this as "McCredie", 'Catalogue' and 'Musical Composition.'

Both of these booklets have notes on the title page to say they are published by the Australian Government through the Advisory Board, Commonwealth Assistance to Australian Composers, Canberra, 1969.

The work of the musicologist, they both show evidence of very thorough research. The first one gives very brief biographical accounts of 46 composers both past and present, and lists their works and material written about them. It is interesting that some composers barely rate any bibliography at all, whereas the better known ones, notably Percy Grainger, have been written about quite extensively. The sources are by no means all Australian. This bibliography concentrates on the music itself, and Australian compositions are often discussed critically in European and American periodicals.

The second work is an historical account of composition in Australia which is quite detailed and which also gives information about the development of music generally. The bibliography contains some 70 items including overseas and foreign language sources. It does not duplicate the Catalogue but lists works on composition and music in general. The inclusion of Australian music periodical titles is particularly valuable as they are not listed together in any other published works.

Because it is outside the scope of the bibliography, literature on performing musicians is excluded. This area is a notable blank, and not covered in any other bibliography.

- 4) Mayer, Henry, with Margaret Bettison and Judy Keane 'ARGAP a research guide to Australian politics and cognate subjects.' Melbourne, Cheshire, 1976.

This may seem an odd item to include, but because of its wideranging coverage, together with the lack of music bibliography and the general lack of research guides to any of the arts or social sciences in Australia, it assumes great importance.

Many sections of the book will be of use to students and researchers in many different fields. These are guides to general reference tools, encyclopaedias and yearbooks, government publications, archives and manuscripts, notes on the importance of current research and theses, detailed information on newspapers and their indexes, and lists of institutions which have changed their names.

There is a bonus for the researcher in music history in that the section dealing with Culture and Social Structure includes three pages specifically on music. These cover all aspects and kinds of music, listing the most informative sources, both monograph and serial, and recording companies and record collections.

One weak point, however, is that, although the notes are detailed, they give no indication of the standard or reliability of a work, for instance, Dr. McCredie's work is listed in the same way as others of a much less rigorous standard.

## D. Current bibliographical coverage

## 1) National bibliographical coverage

Australian national bibliography (ANB)<sup>1</sup> and Australian public affairs information service (APAIS)<sup>2</sup> are naturally standard sources for all Australian published monographs and articles and new periodical titles. In ANB the music section and the subject index give good coverage. APAIS, uses a useful range of subject headings, from 'Music' to particular aspects of music and to names of individual musicians.

However, there are certain inadequacies. The time lag between publication and listing is sometimes over a year; some small pamphlets are not deposited with the National Library and so do not find their way into ANB; and material in overseas publications is often missed.

## 2) Specialist music international bibliography

The International Association of Music Libraries has several bibliographical projects under way, which when they have all been developed to their full extent should give thorough international coverage. Their main publications are :-

Repertoire internationale de literature musicale (RILM Abstracts) 1967 - New York, RILM Abstracts - a detailed abstracting service of international coverage. Dr. McCredie is the Australian correspondent.

Repertoire internationale d'iconographic musicale (RIIdIM) - covering pictorial representation of musical instruments. The State Library of Victoria has been asked to be the Australian agent.

Repertoire internationale des sources musicales (RISM) - covering music manuscript sources. The National Library is to be the national agent.

## 3) Lists of theses and current research

In a comparatively new and unchartered area, theses naturally are very important sources of information.

Some overseas publications are :-

Scientific research in British universities and colleges - an annual publication in several parts. Volume III in each year is concerned with the Social Sciences and includes a chapter on music. So far there does not seem to be any interest in Australian music.

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1. Australian national bibliography v 1 - ,1961 -. Canberra, National Library of Australia .
  2. Australian public affairs information service, no 1 - 1945 - . Canberra, National Library of Australia.

Dissertation abstracts international, University Microfilms, volume 1 - , 1938 - , is likely to be more useful for Australian research. It includes some European work now, but is largely a listing of American theses and dissertations, and considerable interest is shown in Australian subjects generally.

For Australia, there are several listings of research :-

Union list of higher degree theses in Australian university libraries. Enid Wylie, editor Cumulative edition to 1965. Hobart, University of Tasmania Library, 1967.  
- Supplements, 1966/68, 1969/71. Annual supplements 1972 -

Studies in music (cited fully below, D4a) is the best source for music theses completed and in - progress.

Australian Historical Association, Bulletin, No 1 - 1974.  
This journal continues the theses listing service begun by Historical studies, and lists theses completed and in - progress in history.

Most of the universities also publish lists of current research. More such lists are mentioned in ARGAP.<sup>1</sup>

#### 4) Current Australian periodicals

As stated above, ANB lists new titles. This gives some idea of periodical literature, and precis headings and bibliographic detail provide information about the standard and level of periodicals listed.

Current Australian serials<sup>2</sup> is the closest there is to a current subject listing, but there is no way of knowing how complete it is, and it is not informative about the quality of the periodicals listed. The latest edition lists 19 music periodicals.

##### a) Specialist music periodicals

Studies in music v 1 - , 1967 - , University of Western Australia Press. This is edited by the Music Department of the University and is an academic journal. Its studies are of wideranging musicological interest, covering all countries and all periods, but usually including something on Australia. The section on theses and current research is divided into sub-sections, one of which concerns Australia and New Zealand.

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1. Henry Mayer, op. cit. p 225-228.
  2. Current Australian serials : a select list, 9th ed: Canberra, National Library of Australia, 1975.

Miscellanea musicologica, Adelaide studies in musicology v.1 , 1966 - , published by the Libraries Board of South Australia in association with the University of Adelaide.

Australian journal of music education v. 1, 1967 - , published by the Australian Society for Music Education. The July 1974 issue had a useful article on music libraries and their holdings (McCredie).

- b) Historical periodicals are also relevant. Some of the major academic ones are :-

Historical studies v 1 , April 1940 - , published by the History Department, University of Melbourne.

A.N.U. Historical journal, 1964 -

Journals and proceedings of historical societies are also useful.

- c) Library periodicals can be useful for information on current acquisition of special collections or manuscript material. A notable Melbourne example is :

La Trobe library journal, Friends of the La Trobe Library, April 1968.

Others in this category are listed in ARGAP.<sup>1</sup>

- d) Periodicals concerned with the arts generally are another group which need to be considered. This group would include :

Artforce, 1975 - , Australia Council, Sydney.

Meanjin, 1940 - , University of Melbourne.  
and Quadrant 1956 - , Australian Association for Cultural Freedom.

- e) Proceedings and reports of various bodies connected with music. One of the most important organisations is the Australian Broadcasting Commission. Its annual reports give details of performances, artists and orchestras, recordings, and special talks and films.

The annual reports of the Australia Council are also important sources of information.

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1. Henry Mayer, op. cit. p 5.

The recently opened Australia Music Centre in Sydney has accepted the role of coordinating and disseminating information about Australian music. So far, it has published four catalogues of Australian compositions, many of which exist only in manuscript form, with the aim of publicizing and supporting Australian composers. There are :

Orchestral music : catalogue. Sydney, Australia Music Centre, 1976  
 Keyboard music : Sydney, Australia Music Centre, 1976  
 Instrumental and chamber music : catalogue  
 Sydney, Australian Music Centre, 1975  
 Vocal and choral music : catalogue. Sydney, Australia Music Centre, 1976

Another project of the Centre is to produce a directory of musical organizations.

The Yearbooks of the States and the Commonwealth often provide useful information on musical activity.

#### 5) Newspapers

These are of course important for notices of concerts, and critical review of performances and recordings.

Some papers compile their own indexes, but apart from that of Nation Review, most are kept on cards and not published.<sup>1</sup> Details of other indexes are given in ARGAP.<sup>2</sup>

### E. Bibliographical coverage and literature 1961-1970s

#### 1) National bibliography

This is the period when ANB<sup>3</sup> started (Previously 'Annual catalogue of Australian publications, 1937 - ') and when APAIS<sup>4</sup> was already well established. Again, while they are good basic sources of information, the criticisms noted above (Section D 1) apply. For books, the catalogues of major libraries need to be checked as well for the items ANB might have missed. For periodical articles, APAIS offers reasonable coverage, but not for overseas articles. Then there is the question of short news items and notices in newspapers and periodicals which between them contribute a very valuable account of musical life, and which are just not indexed adequately in any published service.

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1. Nation Review. 'Index' Melbourne, Incorporated Newsagencies Co Pty. Ltd., 1970/71 - Annual.
  2. Henry Mayer, op. cit. items 130 - 152.
  3. Australian national bibliography, op. cit. Afterwards referred to as ANB.
  4. Australian public affairs information service, op. cit. Afterwards referred to as APAIS.

One of the most interesting functions of both ANB and APAIS is the provision of an overall survey, for they are able to illustrate changing trends and patterns of interest. The increase in published material on music in the last ten years is quite striking and is demonstrated in the increased numbers of seminars held by different musical groups, a proliferation of writing on many aspects of music education, an upsurge of interest in material on Australian composition, and a growing number of articles concerned with music history. There has also been an increase in the number and diversity of music periodicals. Similarly there has been an increase in the number of theses examined with music history, but these will be dealt with more fully later.

## 2) Monographs

Apart from one major work listed above in section C, several informative books have been published. Their standard varies, but they are both more numerous and more thorough than most that were produced in previous decades :-

Glennon, James Australian music and musicians. Adelaide, Rigby, 1968 - This contains information about contemporary musicians - composers, performers, conductors Conservatorium directors, musical organizations. However, it is not very detailed and there is no apparent criterion for the selection of people or the information given. There is some coverage of musical history, but no bibliography.

MacKenzie, Barbara and Findlay. Singers of Australia. Melbourne, Lansdowne Press, 1967. This also includes a bibliography and the kind of information which is difficult to collect, such as lists of competition results from 1924-65.

Publications in the field of biography increased in number and in standard during the 1960s, for instance, John Hetherington's biography of Melba is the first one to really try to penetrate the myths and understand the subject.<sup>1</sup> James Murdoch's book on contemporary composers is the most informative yet on the subject.<sup>2</sup>

Two publications concerned with music libraries and collection building were part of a new trend, and very important in the process of improving library and bibliographical services.

Covell, Roger, Sargent, Margaret and Brown, Patricia Music in Australia, needs and prospects, a report prepared on behalf of Unisearch Ltd., for the Australian Council for the Arts. Kensington, N.S.W., Unisearch Ltd., University of N.S.W., Dec 1970.

Music librarianship and documentation : report of the 1970 Adelaide seminar. Dept. of Adult Education, University of Adelaide, 1970.

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1. John Hetherington. Melba. London, Faber-Faber, 1967.
  2. James Murdoch. Australia's contemporary composers. South Melbourne, Macmillan, 1972.

3) Theses on Australian music also became more numerous during this time, and some were completed on aspects of music history. These constitute original research and may in some cases be the only written work on their topic. They also contain useful bibliographies :-

Bridges, Doreen The role of universities in the development of music education in Australia, 1885-1970. Ph.D thesis, University of Sydney, 1970.

Radic, T. The history of music in early Victoria. M.Mus. thesis, University of Melbourne, 1970.

Wentzel, Ann The first hundred years of music in Australia. M.A. thesis, University of Sydney, 1963.

4) This period also saw some coverage of Australian music in general reference works :-

The Australian encyclopaedia. Grolier Society, 1963.  
A 10 page article on music is included. This provides a general coverage of developments to 1960.

Larousse encyclopaedia of music. English edition. Hamlyn 1971.  
One chapter is devoted to Australia.

5) Periodicals

Most of the titles mentioned previously were extant also in this period, but the 1960s did see the demise of Canon (see section F3) which had been a major journal for twenty years.

## F. Bibliographical coverage and literature, 1936-1960

### 1) National bibliography

This period was covered by the predecessor of ANB, the National Library's Annual catalogue of publications which ran from 1936-1960. It was covered for periodicals by APAIS from 1945 onwards and the Mitchell Library's Index to Periodicals from 1944-1955, so one might expect the coverage to be acceptable. However, a comparison between different sources shows that no one source can be regarded as complete. Works that seem to be important and which are listed by Covell or McCredie are for the most part listed in the Annual catalogue. However, the Annual catalogue does contain some works that would be useful to the study of some aspects of music in Australia which are not listed by either Covell or McCredie. On the other hand, there are at least two works listed by Covell which do not appear in the Annual catalogue. These are a listing of music in Melbourne and a jubilee souvenir of the Fremantle Orchestral Society, and both should be listed in the Annual catalogue. One cannot help wondering how many other publications have been missed.

Concerning the coverage of periodical literature, comments on APAIS made above apply again, but with even stronger reservations for, in its early years, there are very few references to music at all.

By contrast, the Mitchell Library's Index to periodicals contains a wealth of references under detailed headings and cross-references.

## 2) Monograph literature

Given the paucity of monographs, each one needs to be culled through very carefully for any information it might contain. Appendices, bibliographies and general references are always useful. The official history of the Royal Melbourne Philharmonic Society, for instance, is noted by Covell as being a major source for dating early choral performances.<sup>1</sup>

Two general books stand out, though they would hardly be valued much today and one of them is even mentioned by Covell to illustrate his contention that 'such histories of music in Australia as exist, inaccurate and badly written as they are, treat music as if it were no more than a genteel by-product of polite society.'<sup>2</sup> However, they are useful as indicators of attitudes to music, and they do contain information about people, events and publications :-

Moresby, Isabelle. Australia makes music. Melbourne and London, Longmans, 1948. This contains a brief history, some personal reminiscences, and biographies of composers, conductors, players violin makers and notes on symphony orchestras. Appendices list choral societies, Doctors of Music, and a selection of records of Australian music. The bibliography lists 19 items, some of which are not listed by Covell or McCredie or the Annual Catalogue. All subjects are described in the most glowing and uncritical terms.

Orchard, W. Arundel. Music in Australia. Melbourne, Georgian House, 1952. The author was for many years director of the Sydney Conservatorium and also wrote a separate book on his own personal reminiscences. This book does not contain lists, but is set out in sections and provides more information on musical activity than any other single volume to that date.

Both these books were reviewed at the time of publication and were criticized heavily for omissions and inaccuracies.<sup>3</sup> The review in Canon of Orchard's book stressed that a work was badly needed and should be twice the size. Critics and musicians seem to have felt the need for a good history of music in Australia.

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1. W.A. Came, A century of harmony : the official centenary of the Royal Melbourne Philharmonic Society. Melbourne, 1954. Noted in Covell, op. cit. p 293 note 18.
  2. R. Covell, op. cit p 1 and note 1, chapter 1.
  3. For a review of I. Moresby's book, see that by Dalley-Scarlet in 'Canon' v.2. Nov - 1948 p 166-8.  
For a review of Orchard's book, see Canon v.5, no.9, April 1952.p 443-8 .It is signed by 'J.H.'

## 3) Periodicals

Meanjin and Historical studies were both well established in this period and did run articles on music, including in Meanjin a small but lively debate on the current state of Australian musical life.<sup>1</sup>

Major music journals were :-

Canon : Australia music journal, 1947-64  
Music and dance, 1958-63

Both of them contain much material that is not indexed anywhere. As well as critical articles, there are notices and reviews of concerts, news items and portraits of musicians. They really have to be individually scanned by any researcher to find all items of interest.

## G. Bibliographical coverage pre-1936

## 1) National bibliography and monographs

This of course is the time before any national bibliographical schemes got under way. The nineteenth century at least is covered by :-

Ferguson, Sir J.A. Bibliography of Australia  
[1784-1900] Sydney, Angus and Robertson, 1941-1969  
( 7 v.).

It contains works on music, but its use is hampered by inadequate indexing.

Then, from 1900-1936, the bibliographer is plunged into the "Ferguson gap", for which there is no adequate general bibliographical coverage. Use of library catalogues, desirable for later years, becomes imperative for this period. The Mitchell Library catalogue<sup>2</sup> is well known, and, being published, is available in major libraries. It contains entries under "Music", "Music-Australia" and other sub-headings.

For other libraries, the only alternative is to go and consult the catalogue on the spot. The State Library of Victoria certainly contains some items not available elsewhere, and it is likely that the other State Libraries would also, particularly works applicable to their own state.

However, any study of this earlier period must rely heavily on newspapers, periodicals and miscellaneous manuscript sources, not to mention such non-written sources as recorded sound and musical instruments and photographs. It is worth noting that the theses that have dealt with this period have in fact listed many primary sources in their bibliographies.

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1. A. Jacobs, 'Report on musical Australia' Meanjin v 1  
2. Mitchell Library. Sydney. Dictionary catalogue of printed books. Boston, Mass., G.K. Hall, 1968.

The sections that follow deal with these primary sources. They are of course important for all periods of Australian music history, but for this period they are virtually the only source.

## 2) Newspapers and periodicals

These have been mentioned throughout this essay, and access to them through APAIS and the Mitchell Library Index has been discussed. General coverage of them is discussed below.

## H. Primary sources

### 1) Newspaper and periodicals

A general guide to musical items, or even just to titles of publications dealing with music is lacking. McCredie, in his *Musical Composition*,<sup>1</sup> lists important titles, but certainly does not include all titles or give an overall assessment of music periodical literature. Current Australian serials,<sup>2</sup> as mentioned above, lists current titles, but without a qualitative guide. Serials in Australian libraries social sciences and humanities<sup>3</sup> lists titles and holdings, but unless a title begins with 'Music' it is difficult to find. Similarly, for newspapers, *Newspapers in Australian libraries*<sup>4</sup> lists titles and holdings, but has no helpful guide to subject matter or to standards.

Indexes to newspapers are chartered well in ARGAP.<sup>5</sup> New South Wales papers are better covered than those in other states, but even so, the gaps are huge, and the indexing not always adequate. The researcher needs access to all sorts of seemingly trivial information, such as appearances at Government House, arrivals and departures, as well as to major articles, items of criticism, not to mention advertisements. The Argus Index, for example, is good and contains some of this sort of information, but not all, and its coverage of the nineteenth century is very limited.

### 2) Unpublished primary sources

These may include many miscellaneous items, such as diaries, posters, letters, programmes, minutes kept by associations, typescripts of lectures, and they are variously organized.

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1. A. McCredie, op. cit.

2. Current Australian serials, op. cit.

3. Serials, in *Australian libraries : social sciences and humanities; a union list*. Rev i.e. 3rd ed. Canberra, National Library of Australia, 1968-1974 (Looseleaf).

- Updated by Newly reported titles no 1 - ,1974 - .

4. National Library, *Newspapers in Australian libraries : a union list*. 3rd ed 1974-5.

5. Henry Mayer, op. cit. p 328-9

Many works by Australian composers have never been published. Catalogues of some have been compiled, for example Alfred Hill and Percy Grainger.<sup>1</sup> The completeness claimed for the Grainger catalogue should be treated with circumspection as his collection in the Grainger Museum is still being worked on, and many of his manuscripts have been known to have been taken from there in an uncontrolled situation to New York.

Concert programmes are naturally another vital source, but there has not been a complete and systematic collection of them undertaken, at least in Victoria, not even by the National Library since legal deposit was introduced. The Victorian State Library has four filing cabinets of theatre and concert programmes arranged alphabetically under the name of performer or society. It is easy to use, but it is by no means complete.

Societies, Educational Institutions have kept records in varying degrees of efficiency, and some collections have been deposited with libraries. Others are kept with the organizations concerned or with somebody representing the organization, and the researcher has to make direct approaches for access to such collections.

General sources - The researcher interested in the social aspects of music might well find useful information in general and widely diffused sources such as diaries, letters and accounts not necessarily concerned primarily with music. Such sources are almost impossible to index and the researcher may need to depend on references in works dealing with social or cultural history, or go direct to such general accounts and browse through them.

### 3) Bibliographical control of manuscripts

For general purposes there is the National Library's looseleaf publication 'Guide to collections of manuscripts, relating to Australia' and notes on new acquisitions listed in library journals that have been referred to earlier. However, neither of these relate to music specifically, nor do they give a guide to the collections which may be held in libraries, but which are not sorted nor catalogued. Work with archival and manuscript material still relies heavily on word-of-mouth information and guidance by librarians and archivists.

#### I. A note on discography

ARGAP lists a few publications which deal with discography<sup>2</sup> and sundry monographs contain "selective discographies." As can be seen, these are all rather haphazard, and there are no equivalents for records of ANB or of Australian books in print. Records are not usually dated, and discographies usually do not give dates. Again, what discographies there are, are usually listed under composer, so a survey of performance or study of a particular musician or group has virtually no supporting guide.

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1. Teresa Balough. A complete catalogue of the works of Percy Grainger. Nedlands, W.A., University of W.A., 1975.
  2. Henry Mayer, op. cit. p 206-7.

## J. Conclusion

Bibliography of music in Australia is extraordinarily lacking, even more so than most other arts and humanities in Australia. This is partly because very little has been written about the subject, and this fact in itself seems to indicate that music has not attained recognition as a field of serious creative endeavour.

Some of the bibliographical gaps are common to other subjects, and stem partly from the difficulties associated with the materials, as is the case with newspaper indexing.

Control of specifically musical sources - scores, sheet music, sound recordings and musical instruments has been non-existent and is still very scanty. (ANB has made some attempt to identify and list scores)

Librarians can and should help to rectify these general gaps. General bibliographic projects which cover all subjects could yield useful information for the music historian. Another approach more suitable for music librarians would be to work at individual special projects.

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A BRIEF SURVEY OF THE COLLECTIONS AND FUNCTIONS  
OF MUSIC ARCHIVES IN CZECHOSLOVAKIA

Brian W. Pritchard

In the (European) summer and early winter of 1975 I made two visits to Czechoslovakia to examine the manuscript sources of music by Antonio Caldara (1670-1736). In association with Barrie L. Greenwood, I am compiling a thematic catalogue of Caldara's music, and as 18th-century Czechoslovakia was part of the Austro-Hungarian Empire under Charles VI, the music of his Italian-born Vice-Kapellmeister was widely known and performed there. My visits were also opportunities to observe at first-hand the organisation of Czech music archives and the methods employed and the progress being made in the cataloguing and preservation of musical source material - something that is neither frequently nor fully documented in Western journals.

It must be said at the outset that Czechoslovakia is an extremely bureaucratic country - at least as far as its archives are concerned. In general doors open only after official forms have been duly and correctly completed, appropriate signatures obtained and the requisite rubber stamps applied. But this done, access is generous and the officials co-operative. In all cases I found that the material I requested was always made available.

It may also be of interest to anyone contemplating a visit to Czechoslovakia for research purposes to know that I submitted a detailed itinerary of dates and places to the local Legation of the Czechoslovak Socialist Republic nearly a year in advance of my visit. This was then passed on to the Ministry of Culture in Prague which, from the moment of my arrival in Czechoslovakia, took me under its wing and prepared a workable and comprehensive plan of action. The Ministry also supplied interpreters for the duration of both visits, provided all travel inside Czechoslovakia (both these free of charge) and arranged accommodation in all towns I visited.

By far the majority of archives containing musical sources are under the control of the Ministry of Culture. Some, especially those where musical material is incorporated with historical material of a political or economic description, are under the control of the Ministry of the Interior. It is rather more difficult to obtain access to these as in the hierarchy of Ministries, Culture seems to be less powerful than the Interior and permission for entry granted by the former is not always automatically recognised by the latter for their archives. This situation became abundantly clear when I requested permission to work with the musical collection of S. Vitus Cathedral in Prague. This vast and historically important collection is now housed in the State Archives in what was formerly Prague Castle, the Royal residence, and which today contains the Presidential apartments and the offices of the national government. Naturally this archive is administered by the Ministry of



in 1818 and became an independent section in 1946. The largest expansion of its holdings took place after 1948 and the name of Emilian Trolta must always be linked with its development into the prestigious archive that it is today.

Each of these archives has two functions - the development and maintenance of its own collection, and the directing of in-the-field work on uncatalogued musical collections located within its geographical province and acting as a sorting-house and repository of data thus accumulated. This second task is the more recent, and at the moment is being given preference until it is accomplished. Documentation of such material is most likely to be completed first in Moravia - and, indeed, work there is almost finished - then in Bohemia, and after quite some time, in Slovakia.

The individual collections deserve some attention. They all show a strong bias towards Czechoslovakia's national heritage in music in the acquisition, documentation and display of their musical material. These archives are "reference" libraries but none is closed to the bona fide student and certainly, as far as I could ascertain, the Archive of the National Museum in Prague, and that in Brno could be entered straight off the street without any prior arrangements being made.\*

It is not surprising to find that the oldest collection, that of the Music Archive of the National Museum in Prague, is also the largest. It contains 120,000 printed and manuscript items fully catalogued and a further 60,000 awaiting cataloguing, 5,000 libretti, 50,000 letters, etc., 20,000 books and magazines and 50,000 gramophone records. In addition there are collections of theoretical works, early editions, and programmes and posters pertaining to Czechoslovak and more particularly, Prague musical activities. The Archive also has become a depository library and receives a copy of each record and musical work published in Czechoslovakia. We can add to this list the Archive's formidable collection of 4,000 musical instruments. One-tenth of these are on permanent display open directly to the public.

Also included within these totals are the Archive's special "sub-collections". These are collections which have come from some particularly notable source and which have been kept intact within the Archive. They include, for example, the Lobkowitz collection; the Wallenstein collection, rich in instrumental music from the second half of the 18th century and especially so in compositions by Sammartini and Gluck; and the collection of the church of S. Francis in Prague which includes nearly 3,000 manuscripts dating from early in the 18th century. Besides all this the Archive has the jurisdiction of the Smetana collection and it is also building up a collection of Czech music written in the 18th century and one pertaining to musical life in Prague during the same period. There is, too, a special iconographical collection centred on Mozart's stay in Prague.

The Central Music Archive in Prague is much smaller. It totals some 80,000 publications and 5,000 manuscripts, and rather than broaden its collection with an international representation of composers it now specializes in acquiring music printed in Bohemia.

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\* However prior arrangements should be made, especially if the visitor wishes to examine particular materials.

The collection at the Music Archive of the Moravian Museum contains approximately 40,000 manuscripts which range from 13th-century liturgical missals up to the present. The bulk of this holding, like that of the National Museum Archive in Prague, comes from the 18th and 19th centuries. Special sub-collections here include the Janacek collection, kept apart and with its own catalogue. The Archive's principal interest now lies in collecting any musical material which has some connection with Moravia, but its functions also include the organisation of public lectures on musical subjects, exhibitions of its material and the arrangement of concert series.

The youthful Archive in Bratislava is primarily concerned with material relating to Slovakian musical life and currently it is aiming more at creating in its Slovakian Music Catalogue an invaluable resource tool rather than in becoming itself a vast repository of the actual material. Its priorities are (1) to preserve Slovakia's musical past, (2) its present, and (3) instruments made in the province. A special catalogue which covers Mozart's association with Slovakia is underway and a similar one for Haydn is planned.

In passing it may be mentioned that the universities and conservatoires have their own library collections. There is no conflict of interests between their institutions and the major archives as the holdings of the former concentrate on published music (international in scope), musical literature, and theoretical works, with a smattering of old musical prints and libretti. Manuscript material is usually handed over into the care of the archives.

We can turn now to the cataloguing activities of the major archives - at present their more important function. It has already been mentioned that the Central Music Archive in Prague, the Archive of the Moravian Museum in Brno and the Central Slovakian Music Archive in Bratislava are each the base for operations in their respective provinces. In addition, the latter two are store houses for manuscript material brought in from "the field". The National Museum Archive functions as a store house for the Central Music Archive in Prague.

In recent years material (manuscripts and some prints) accumulated in this way has become quite secondary to these archives' own increasingly selective acquisition policies but there can be little doubt that the holdings of both the Archive of the National Museum and the Music Archive of the Moravian Museum benefitted very considerably for about 1948 to about 1960 from vast numbers of manuscripts harvested during "fieldwork". Dr. Rutova described the 1950s as the decade of mass takings when churches, palaces and the residences of the nobility were ransacked for musical - and other - material. In the 1960s much more restraint was used. Now the present owner has some say in the matter, especially in Slovakia, where he has the alternatives of donating musical material to the National Archive, selling his material to the Archive, or retaining it in his own possession. If given or sold, the Archive favours storing the manuscripts in a district archive near their original locality rather than bringing them in to the provincial central archive. Rare manuscripts or "threatened" collections - usually those still remaining in a church that is no longer used, or belonging to a church or an estate which cannot adequately house its material - are taken over by the State and deposited in a central Archive.

While this more flexible policy is to be welcomed it can create problems (particularly for the visiting researcher) in tracking down the present location of, and viewing, a particular manuscript - especially if it turns out to be held in a small out-lying archive. For example, I found the Central Music Archive in Prague held the catalogue cards, complete with musical incipits and copious bibliographical data, for the collection of the former princely establishment at Cesky-Krumlov in south-west Bohemia. It was, however, the District Archive at Trebon, some 40 miles from Cesky-Krumlov, and 80 miles from Prague, which handled all correspondence relating to this collection - including microfilm applications if any photographic reproduction was required. But the manuscripts themselves were kept at the still smaller local archive at Cesky-Krumlov itself, which, presumably because of its size and status, was unable to answer any queries sent directly to it.

The reverse situation applies in Moravia where the bulk of the province's manuscripts were acquired by the Archive in Brno during the strong "centralisation" policy of the 1950s. For sheer convenience and time-saving accessibility this older policy had its advantages!

The process of cataloguing manuscripts is a national one; that is, it is carried out independently of international R.I.S.M. activities and methods of operation. Regrettably, at present only a selection of the resulting catalogue cards are forwarded from Czechoslovakia to R.I.S.M. centres in Vienna and Kassel. There are three stages involved in the Czech cataloguing procedures:

- (i) Field-work - this entails the on-the-spot-examination of collections and the abstraction of all relevant information. Occasionally collections, especially the largest ones, are brought into the Central Archive of the province for cataloguing and subsequently are returned to the original location.
- (ii) The preparation of general catalogue entry for the entire collection. This entry briefly describes its contents, the composers represented, its approximate age, and an account of its formation and past and present locations.
- (iii) The preparation of a catalogue entry, on a card filing system, for each composition in the collection. This card contains all relevant bibliographical information plus the musical incipit is given for each division.

This catalogue card then becomes the basis for a very comprehensive cross-referencing system. It is the practice in the Central Music Archive in Prague to make at least ten xerox copies of each master card and these go to build up other catalogues under headings such as composer, librettist, arranger/dedicatee, copyist, text/title, thematic (genre - e.g. sonata, symphony, etc.), systematic (medium of performance e.g. vocal, choral, instrumental, etc.), and incipit (transformed into a numerical code). A further reserve copy of each master catalogue card is kept in the State Archive in Prague Castel, and copies are also sent to the central archives in Brno and Bratislava and to the present owner. The individual researcher can also obtain xerox copies of these very comprehensive catalogue cards.

At the end of 1974 operations carried out by the Central Music Archive in Prague amounted to 138 collections examined. Some 240,000 compositions had been catalogued resulting in 900,00 catalogue cards having been filed in the various catalogue divisions. It is estimated that these figures comprise only about one-third of the total material distributed throughout Bohemia and Moravia. The bulk of this yet-to-be-catalogued material lies in Bohemia; the majority of the Moravian collections have been covered. Officials at the Central Music Archive in Prague estimate a further twelve years' work is required before the project can be considered finished. And yet already the burgeoning sub-catalogues have produced a space crisis in the Prague headquarters!

The cataloguing projects directed from Prague and Brno are carried out by teams made up from the four full-time and some thirty part-time workers available in each province. Usually a team is despatched (generally during the summer) to a particular collection and works on it until the master catalogue card for each item has been prepared. These cataloguers work strictly in accordance with cataloguing procedures devised by a group of eminent Czech librarians and musicologists, including Dr. Oldrich Pulkert of Prague and Dr. Strakova of Brno. These procedures of working\* and a general description of the operations and policy of the Central Music Archive were published in 1969 by the Academy of Science, Department of Musical Science, and the State Library. The whole project comes under the control of the Ministry of Culture and is, of course, financed by the State.

It is less easy to distinguish a systematic approach to the selection of collections for cataloguing. The basic order of preference seems to be: all the collections in Prague - and that by itself is an immense undertaking, followed by the collections in Brno and its environs, then the "threatened" collections, with the remainder being selected at random for attention. However, up to the present these "preferences" seem to have been attacked simultaneously with the result that no one locality or category has definitely been completed.

Progress is less advanced in Slovakia. Work began in 1967 and the current estimate is that about one-quarter of the Slovakian collection have been processed. Of this total about one-tenth is printed music, the remainder manuscript. It represents about 20,000 compositions and these have yielded between 7,00 - 8,000 master catalogue cards and approximately 30,000 incipit entries. It is perhaps symptomatic of the "division" of Slovakia from Bohemia and Moravia that the master catalogue card used by the Archive in Bratislava differs considerably in format from that used by the Central Music Archive in Prague, and that the subsidiary catalogues derived from these, while similar in scope, do not always correspond exactly with the headings used in Prague. However, the method of obtaining information - teams of cataloguers moving from collection to collection - shows no such difference.

These monumental cataloguing projects should not obscure the strong literary tradition of the Czech archives for many archivists, and especially Drs. Strakova and Senhal, are eminent musicologists. Both these scholars

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\* In addition there are still more specialised rules governing the cataloguing of medieval manuscripts and those by 20th century composers.

have written several articles which describe and evaluate the history and contents of collections they have catalogued or which have come to their attention as part of the Archive in Brno.\*

Still more important are the catalogues produced by the Music Archive of the Moravian Museum (Strakova, et al., Pruvodce po Archivnich Fondech Ustavu dejin Ludby Moravskeho musea v Brne, Brno, 1971) and the Central Slovakian Music Archive in Bratislava (Ballova et al., Hudobne Zbierky Slovenskeho Narodneho Muzea, Bratislava, 1975). In addition to a general survey of the scope and history of the archive each publication provides a useful summary (in Czech, Russian, German and English in the former; in Czech and German in the latter) of the catalogued holdings. Thus in the Pruvodce..... there is a section devoted to each category in the Archive: music; libretti; programmes and posters; theoretical tracts and manuals; musical instruments; pictures; prints and photographs; writings on music (including early catalogues of specific musical collections); news reports and reviews; microfilm archive. Not surprisingly "music" makes up the bulk of the catalogue and this is arranged alphabetically according to the origin of the manuscripts - first by town/city and then by institutions within the locality, even though such individual collections are no longer kept intact. Each collection is then described according to data recorded at the second of the three stages of the cataloguing procedure described above, together with (a) mention of any supplementary material pertaining to the collection, such as earlier catalogues, thematic or otherwise, and (b) literature dealing with collection.

The compositions themselves are not described in any way, whether by title, genre or their existence in score or as sets of parts (complete or incomplete), in either catalogue. Despite this drawback both catalogues provide admirable introductions to the extent of the holdings of the respective archives besides giving insights into the state of musical activity and taste in Czechoslovakia especially during the 18th and 19th centuries.

As well as these archival catalogues there is also the recently begun series Catalogus Artis Musicae in Bohemia et Moravia Cultae (published under the auspices of the State Library) which is concerned with fully documented accounts of important musical collections of particular institutions or individuals. If the first volume - Oldrich Pulkert, Domus Laurentana Pragensis (Prague, 1973)- is a guide, the series will indeed prove an invaluable research and reference tool. This initial catalogue contains a comprehensive history (in Czech, German and English) of the collection, facsimiles and a transcription of catalogues prepared at various times during the collection's growth, and a thoroughly edited thematic catalogue of the manuscripts still extant.\*\*

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\* For example, Theodora Strakova "K Hudebni Minulosti Dubu u Olomouce" (on the History of Music in Dub by Olmutz), Casopis Moravskeho Musea, II, LIII/LIV, 1968/9.

\*\* The music collection of the Prague Loreta, taken over together with the Lobkowicz archive in Roudnice, by the state in 1956, is now deposited in the state archive in Litomerice. It now consists of 793 manuscript items.

There can be little doubt that when all cataloguing has been completed, Czech archives will have accomplished something which could well be the envy of other nations and an immense boon to researchers. The thoroughness of the whole operation is admirable, and even if today progress is slow, the final result (which will see a national heritage documented and cared-for) will overshadow present frustrations of time, the limited numbers of field-workers available, and the increasing scarcity of storage space. The completed catalogues should also see a substantial re-evaluation of past Czech composers and their music, and stimulate reconsideration of the extent, vitality and variety of musical activity in Czechoslovakia especially during the 18th and 19th centuries. It is perhaps not too much to say that when, through the work of the archives, the musical wealth of this country can be more thoroughly and readily evaluated, some chapters in the history of European music will have to be substantially revised.

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NEW ZEALAND NEWSLETTERProgress with the Music Information Centre

In July James Murdoch of the Australia Music Centre asked me for a report for the I.A.M.L. Congress at Mainz. I quote this in its entirety:

In April 1976 the New Zealand Division of I.A.M.L. and the Composers Association of New Zealand (CANZ) asked the National Commission for UNESCO to support them in approaching government for funds for a Music Information Centre. Representatives of certain other musical bodies had already asked UNESCO for help for support for a national Music Council. The two issues were seen by UNESCO as virtually one, and an Advisory Committee on Music called COM was set up to decide what was best to do. UNESCO advised that work should be done first to establish a real need in the country, including firm promises of financial and other support from musical organisations all over the country, and even something accomplished, before approaching government sources for subsidy.

COM decided that what was needed was a national Music Council which would incorporate in its duties Music Information Centre functions.

COM sent out to about 80 independent musical organisations a statement setting out in 24 numbered points aims which a Music Council here would hope to achieve. A questionnaire accompanied this document asking for willingness to help financially, possibly on a levy scheme, willingness to help in any other way, and a request to arrange in order of priorities the aims set out in the document. Of these aims, 13 came under the heading "Information", 3 under "Education", 1 under "Research", 3 under "Promotion" and 4 under "Administration".

The replies to these questionnaires are still coming in, and I attended a recent meeting of COM to discuss the results. About two-thirds of the organisations have replied, all except one with enthusiasm and praise for the venture, most offering financial help and several offering assistance in other ways - provision of tapes, accomodation and even staff assistance. What pleased me most was that in the ordering of priorities, all wanted most of the Music Information Centre functions. The most popular three were, "Assist in compiling information on the location of recordings and scores not covered by present library systems", "Provide information on varied fields", and "Disseminate information on new music in New Zealand, possibly by means of a music periodical."

We now feel we are working for something everyone wants, and it was agreed that if and when we form a Music Council, its first work will be the establishing of certain Music Information Centre functions.

UNESCO will now write to the I.M.C. asking for membership. They will pay dues to the parent body for at least a year, and will convene and pay travel expenses for an intial larger meeting, more representative than COM (though including COM members) which will be known as an Interim Music Board. (COM does not wish to nominate members to the eventual Music Council as this should be a democratic process. The Interim Board

will decide how this can be done so that all aspects of music activity in New Zealand will be represented without the number of members being too unwieldy.) The end product will be the formation of a Music Council.

UNESCO has already given secretarial help and will continue to do so in the meantime. It has also offered limited accommodation. This will help us to house various collections of records, scores, tapes and literature already received (mainly from Music Information Centres) by CANZ in the absence of a Music Information Centre.

The plan of action as at writing is that a meeting of the Interim Music Board be called in August to decide on a way to replace itself with a truly representative Music Council. (By this time we should have a reply from Paris to our request for membership of the I.M.C.) It will draw up a constitution, and arrange to start something functional going. This will undoubtedly be some aspect of Music Information Centre work. When something has been achieved, approaches will probably be made to the Queen Elizabeth II Arts Council for more lasting financial assistance than we will be able to manage with levies, etc. from the participating organisations. I think that there is no doubt that first priority will be given to a staff appointment, at least on a part-time basis.

Offers of substantial help were received from the Australasian Performing Right Association, Radio N.Z. (through the N.Z. Broadcasting Council), the Department of Education, and the Arts Council itself. In spite of hard times things look bright. Although disappointed that we are not to have something called a Music Information Centre, a rose by any other name smells as sweet at the moment, and the advantage of having an August Music Council is great, in terms of acting as a pressure group on government if nothing else."

Progress with Finding List of Performing Editions of Orchestral and Choral Scores (with parts).

At the 1976 annual Seminar of the N.Z. Division Professor Gerald Seaman (the then Chairman) undertook to organise a listing of performing editions of scores for choirs and orchestras. This is a type of music not normally found in libraries. In a survey I did in 1959\* it was obvious that there was an urgent need for a finding list of such material, which is held mainly in the private libraries of musical societies. Sharing of these resources is particularly important in a country like New Zealand.

The undertaking has been organised with the help of the three Regional Arts Councils, with a co-ordinator for each region, and Prof. Seaman as the editor and chief co-ordinator. The Regional Arts Council sends a letter asking for cooperation from the musical societies in that region, and the IAMLANZ co-ordinator for that region arranges help, if necessary, for the listing. We have been using University and Library School students in this project.

Prof. Seaman has about 7,000 entries, including a large section of the Radio N.Z. Music Library's valuable holdings. (This library does not report to the Union Catalogue of Music Scores). He expects to have about 10,000 entries by the end of the year. We then hope to publish a

preliminary finding list, to be followed by others over a period of years. The publication of even this preliminary list would fill a large gap in the organisation of the musical resources of the country.

Prof. Seaman, with university music students, has listed the holdings of two large Auckland orchestras, the library of the Department of Continuing Education at University of Auckland (a Department which has organised many national summer schools and has a large collection of performing scores) and the holdings of the Music library at Auckland University. He and his team are at present working with the collections of six more Auckland orchestras and one at Hamilton. In Wellington last September I organised Library School students (one of whom, Beverley Anscombe, is now Secretary of the New Zealand Division of IAMLANZ) into listing about 3,000 works at Radio N.Z. Library and about 500 at Wellington Polytechnic's Department of Music. Work is thought to be going in the South Island also.

It is our view that the success of this venture will depend on the geographical spread and general availability (for consultation) of this list. Actual sales potential would not be great. We believe the ideal means of publicising the contents of the list is the reference desk of all New Zealand public and university libraries.

I therefore approached the New Zealand Library Association seeking publication of this list, perhaps early next year. It will be an interim list only, but if we wait until we have completed the work we will be waiting 20 years. So we plan to publish an initial list with annual supplements. The Library Association is at present considering our request. We hope that all public and university libraries will be able to buy the list at cost price or less, also the contributing musical societies, and there could be a small sales potential through the music shops. As the initial list will be at least 800 pages, we envisage a modest type of reproduction - multilith or cyclostyling.

#### 1978 Seminar of the New Zealand Division

The theme of the 1978 seminar of the New Zealand Division, at the Library Association Conference in February, is to be a "Music in the Public Library", with particular emphasis on records. This conference is to be held in Hamilton. Peter Mertz, Music Librarian at Hamilton Public Library, will be organising much of the day. At the moment he is trying to arrange for all-librarian performers at the traditional recital associated with our Music Library Seminars.

Dorothy Freed,  
N.Z. Vice-President, IAMLANZ.

\* FREED, Dorothy. Music for amateur choirs and orchestras in New Zealand. Wellington, Library School, 1960. (Lib. School stud. lib. admin. no.2)

## SELECTION OF RECORDINGS FOR PURCHASE /TO MAY 1977/

Michael Holland

ARGO

ZK8	Gibbons	Church Music	King's College Choir, Cambridge; Jacobean Consort of Viols/Willcocks
ZK10	Bach	Organ works	Gillan Weir
ZK12	Mozart	String quintets K.406 & 593	Aeolian Quartet & Essex/va/
ZRG 837	Telemann	Overtures	St. Martin's in the Field/Marriner

CBS

76534	Music from the Time of the Popes at Avignon	Paris Florilegium Musicum/Malgoire
76563	Puccini	Gianni Schicchi Soloists, London S.O./Maazel

CRD

CRD 1030	Rameau	Suites in D and G	Pinnock/Harpsichord/
IKON 5	Russian Orthodox Church Music		
STL 1101		Long Green	Donald Byrd
STL 2204		Second Nature	Milt Jackson
STL 2209		Dee Gee Days	Dizzy Gillespie
STL 2211		Long Tall Dexter	Dexter Gordon

DECCA

ECS 794	Sibelius	Songs	Flagstad/sop/, L.S.O./Fjeldstad
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DGG

2530711	Stravinsky	Petrushka/1911 version/	Vasary/pf/, L.S.O./Dutoit
2530799	Beethoven	Septet in E flat	Vienna Philharmonic Chamber Ensemble
2530802		Various 20th cent. composers; Guitar recital	Yepes
253804	Schubert	Symphony No.8	Berlin P.O./Furtwängler
	Gluck	"Alceste"- overture	
2535808	Schubert	Symphony No.9	Berlin P.O./Furtwängler
2535809	Beethoven	Violin concerto	Schneiderhan, Berlin P.O./Furtwängler
2740159	Nicolai	"Merry Wives of Windsor", opera/ 3 records/	Soloists, Chorus of the German State Opera, Berlin Staatskapelle/ Klee
4HDN 109	Haydn	Piano sonatas/vol.4/	McCabe
- 11			

ESQUIRE

ESQ 301		"A lover and his lass"	Cleo Lane & John Dankworth
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HMV

ASD 3330	Elgar	Symphony No.1	London P.O./Boult
ASD 3339	Balakirev	Piano concerto in f sharp	Zhukov/pf/, Moscow Radio S.O./
	Medtner	Piano concerto in c	Dmitriev
HQS 1368	Telemann	Flute sonatas Op.2	Debost, Galway/fl/
HQS 1369	Shostakovich	Viola sonata Op.147; Violin sonata Op.134	Hinin/va/, Muntyan/pf/ Oistrakh/vn/, Richter/pf
SLS 997	Walton	"Troilus & Cressida", opera	Soloists, Covent Garden orch. & chorus/Foster
SLS 5078	Shostakovich	Suite on verses by Mich- elangelo, etc.	Soloists, Moscow Radio S.O./M. Shostakovich, Moscow C.O./Barshai

HUNGAROTON

SLPX Haydn "L'Infedelta delusa" Soloists, Ferenc Liszt C.O./  
11832-4 Frigyes Sandor

LYRITA

SRCS 86 Alwyn Symphony No.1 L.P.O./Alwyn  
SRCS 88 Ireland Piano works Parkin  
SRCS 90 Rawthorne Symphony No.1; Symphonic London P.O./Pritchard  
Studies  
SRCS 91 Bridge "Phantasm"-Rhapsody for pf.& Wallfisch/pf/, L.P.O./Braithwaite  
orchestra McCabe/pf/, New P.O./Braithwaite  
Moeran Rhapsody in F sharp for  
pf. & orch.  
SRCS 92 Finzi Clarinet concerto Op.31;  
Grand Fantasia & Toccata for Katin/pf/, Denman/Clar/,  
pf. & orch; Eclogue for pf. New P.O./Handley  
& string orchestra

PEARL

SHE 534 Joubert Choral works Louis Halsey Singers/Halsey;  
Neary/org/  
SHE 535 Medtner Piano works Binns  
SHE 537 Lutyens 70th Birthday Recital Deering/pf/  
SHE 538 Glazunov Piano sonatas Howard

PEERLESS

GEM 136 Various composers Piano works Paderewski

PHILLIPS

6581 028 Scarlatti D. Harpsichord sonatas Verlet

RCA

RL 25035 Khachaturian "Gayaneh"-ballet/cpte/ National Philh.Orch/Tjeknavorian  
RL 25051 Sibelius Orchestral works Scottish Nat. Orch./Gibson  
STU 70673 Messiaen L'Ascension, Hymne, Lrs ORTF Philh.Orch./Constant  
Offrandes  
STU 70897 Vivaldi Violin concertos Nos.1-12, Various soloists; ISolisti Veneti/  
Op.9. Scimone

REDIFFUSION

9111 0195 Hindemith Organ sonatas 1-3 Sokol  
9111 0375 Benda Concerto in e for flute, Brunner/fl/, Cattarino/harps/, Slovak  
string orchestra and Chamber Orchestra/Warchal  
continuo  
Richter Concerto in D for flute etc./  
a.a./

TELEFUNKEN

AS6 42113 Duparc Songs Galland/sop/, Kruysen/bar/, Lee/pf/  
EX6 35305 Bach Cantatas Nos.57-60 & 61-64 Soloists, Toelz Boys Choir, Vienna  
& 6 /2 records each/ Concentus Musicus/Harnoncourt  
EX6 35308 Buxtehude Organ works/2 records/ Chapuis  
FK6 35346 Rameau Complete keyboard works/ Ross/harps./  
4 recs/

BRIEF PROFILE OF EARLY MUSIC NEWS AND THE EARLY MUSIC CENTRE

David Leppard

With the increasing interest and activity which has developed in both listening to and performing early music (medieval, renaissance and baroque) in Australia during the past few years, the need for a central reference point and a means of communication became obvious.

The central reference point has been supplied by the establishment of the Early Music Centre. This is a joint import/wholesale/retail venture on the part of Helen Richmond, who had been indenting reproductions of historical instruments for some years, her husband Trevor Barnard, the concert pianist, and David Leppard the director of the early music group Musica Antiqua, who also builds, repairs and maintains early instruments, as well as teaching and performing. Although not as yet established in the physical sense as a centre, the business is providing a welcome, somewhat overdue service to tertiary, secondary and primary institutions, as well as individuals.

The means of communication for early musicians in Australia came into being with the idea of publishing a bi-monthly news-sheet or magazine under the title Early Music News and aimed at generating interest and disseminating information among the growing numbers involving themselves with pre-classical music. Bearing in mind that the publication was intended to contain scholarly articles of continuing interest, it was decided that a magazine would be more appropriate than a newsletter.

Familiarity with the O.U.P. publication 'Early Music' significantly influenced the choice of format. It was obvious that Early Music News needed to conform to a standard which allowed for easy filing and storage from the librarian's viewpoint. Rather than utilise the O.U.P. standard of Roman faces for setting, E.M.N. is set in Univers because of its easy readability and neatness of appearance. Purely as an economic measure, the layout and final art is prepared by the editor.

Obviously the financial side of the production needed to be carefully examined, as there was no likelihood of sponsorship or subsidy. Therefore the necessity of finding suitable advertisers was a priority. Bearing in mind the proposed circulation and readership, the number of potential advertisers whose material would be appropriate to the publication appeared small. Nonetheless, sufficient advertisers were found to make the magazine financially possible.

The first edition bore out a conclusion made early in the planning stages, that the greater part of the circulation would be by subscription. Although some retailers are handling 'Early Music News', the amount of movement is negligible. However, the magazine's presence in retail outlets seems to have stimulated a great deal of interest.

Although advertising is generally deprecated in specialist magazines, in this particular case we have found that not only do readers appreciate the information value of the insertions, but are already patronising the advertisers - frequently for the first time. This is due to the fact that usually the customer has been unaware of the goods or services available. We recognise that future expansion of the magazine is dependent on the acquisition of more advertisers. Some interest has already been shown by overseas advertisers, and future editions will be carrying their material.

Co-operation from contributors has been most encouraging. It is generally little known that Australia possesses many fine performers and musicologists in the field of early music, many of whom are eager to have material published. In addition, E.M.N. intends to make as much information available as possible from visiting professionals and overseas sources.

The editorial policy is aimed at providing material of interest to a wide variety of readers: students, amateurs, professionals, musicologists and listeners. Offers of contributions have been received from all over Australia, as well as overseas, and it would appear that there will be no problem in maintaining a consistently high standard in future issues.

#### Editors Note

#### Early music news

The first issue of "early music news" was distributed in September and contained an article (with music) on the song "Qui belles amours" and several news articles on early music performance activity in Adelaide and Sydney. A transcript of an interview with William Bower (lutenist) was published in full. In addition to the articles, sections on forthcoming events and reviews of recent performances and recordings added interest to the journal.

The journal is attractively printed and promises to be a most useful addition to the small number of Australian music periodicals. Subscriptions can be placed with the Early Music Centre, 10 Grosvenor Road, Glen Iris, Victoria. 3146