



Continuo

NEWSLETTER

of the

AUSTRALIA/NEW ZEALAND BRANCH

of the

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

I A M L A N Z

June 1975

Volume 5, Number 1

NEW ZEALAND NEWSLETTER

As a page of my last Newsletter was lost in the last issue of Continuo I repeat some of the news in this one.

The first Conference of the newly formed New Zealand Division of the IAMLANZ was held in Auckland on February 10 under the auspices of the N.Z. Library Association Conference. Organised by Professor Gerald Seaman, Chairman of the Division, it was a great success. A full day's business (and pleasure) was arranged and everyone enjoyed it immensely. A separate article in this issue describes the happenings there, and one of the papers read has been published in its entirety.

All articles in the June issue of N.Z. Libraries are concerned with music, and this I believe is the first time this has ever happened. Mr. Jeremy Commons, a Senior Lecturer in the English Department at Victoria University whose private interest is early 19th. century Italian opera, writes enthusiastically of his experiences in Italian libraries and museums researching the nearly forgotten composer Pacini and other opera writers of the period. Mrs. Fiona McAlpine, a past student of Victoria University who did her doctorate in musicology at the Sorbonne, on a mediaeval trouvère manuscript, writes an equally lively description of her experiences in Paris music libraries. Miss Nancy Martin, Lecturer in Music, Department of University Extension at Victoria University, whose provocative ideas stimulated much discussion at our first New Zealand Annual General Meeting in 1974, writes of her ideas for future library service in music in an article entitled "Room for Sound". And Professor Gerald Seaman of the University of Auckland describes some of the difficulties of the European-trained professional musicologist working in New Zealand. My own contribution is concerned with the establishment of the Archive of New Zealand Music at the Alexander Turnbull Library.

The Music Federation of New Zealand printed an article on the I.A.M.L. and New Zealand in their periodical Theme, and generously sent \$15 as a donation to the New Zealand Division's funds.

The Composers' Association of New Zealand (CANZ) formed last year has been busy working on behalf of composers. The latest move is to interest the Ministry of Foreign Affairs in sending a selection of discs by New Zealand composers to various New Zealand embassies abroad. In this we are far behind Australia. At least three years ago a magnificent box of records of music by Australian composers plus a booklet containing biographical material on them was presented to our library by the Australian High Commission. CANZ is also working towards encouraging the two TV channels and Radio New Zealand to make more use of the work of New Zealand composers, and is soliciting commissions.

Sad news that Larry Pruden has left his position as Librarian of the Radio New Zealand Music Library. But good news that he won the Mozart Fellowship and is spending 1975 at the University of Otago getting on with his real work - composing music. His successor is Mrs. Wynne Cole who has been working in the library for a number of years. In April the N.Z. Broadcasting Corporation ceased to exist as a national corporation. It was divided into three parts - two regional TV services and the national radio service now known as Radio New Zealand. The Music Library belongs to the latter.

Congratulations to Dr. Brian Pritchard (Senior Lecturer in Music at the University of Canterbury and Vice-Chairman of our N.Z. Division) on receiving a national award for Music in Canterbury appeared as part of the official History of Canterbury published 1957-1971. His contribution appears in vol.2: General history, 1854-76 and cultural aspects, 1850-1950, ed. W.J. Gardner.

Alas, still no sign of the appointment of a Music Librarian at the National Library. I quote from a letter received in December from the National Librarian:

" ... Let me assure you that plans for developing our responsibilities in the field of music are coming along very well, and that before long we should be able to report more 'visible' progress. In the meantime, I wish you well in continuing the good work you are doing in fostering an interest in music and keeping all concerned on their toes."

June 1975

Dorothy Freed

N.Z. Vice-President, IAMLANZ

CONFERENCE OF THE IAMLANZ (NZ Div.) IN AUCKLAND, FEBRUARY 1975

Dorothy Freed

Our Conference was attended by about 20 people, members and observers, and was thoroughly enjoyed by everyone. It was held at the Conservatorium of Music, University of Auckland. After the A.G.M. at 9.30 a.m. papers were read until about 4.30 p.m. We were then shown three interesting films. Those who were still with us were invited to drink sherry with Professor Seaman (who had organised the day) and later we had dinner together at a City restaurant. In the evening we attended the Mayoral Reception for the N.Z. Library Association Conference at the Art Gallery.

Annual General Meeting.

Three resolutions were passed:

- (1) "That, following the policy of the N.Z. Library Association University and Research Section, the Committee remain in office for three years."
- (2) "That this Division approach the Queen Elizabeth II Arts Council to request that a working party be set up to look into the publication, annually if possible, of either a Directory of New Zealand Music Societies, or a comprehensive Directory of Arts in New Zealand which would include this information in its Music section, and that the Council of the N.Z.L.A. be asked to support this request."
- (3) "That this Division express its concern that there has been no appointment made of a music librarian at the National Library."
(It was noted that eleven years had passed since the appointment of a music librarian had first been expressly concerned.)

P A P E R S

DEVELOPMENTS IN MUSIC LIBRARIES OVER THE PAST YEAR - Dorothy Freed, N.Z. Vice-President, I.A.M.L.A.N.Z.

Most of this paper was concerned with describing the events which led to the establishment last year of the Archive of New Zealand Music at the Alexander Turnbull Library in Wellington. Since 1960 a number of bibliographies of published New Zealand music have been compiled, mainly by Library School students, and of unpublished New Zealand scores by me (see Continuo v.2 no.2, 1972: "A Union List of Music Manuscripts in New Zealand Libraries".) Alexander Turnbull Library has been acting on these lists, if slowly, in an effort to acquire what material they could for a collection of New Zealand music. In 1973 the formation of the Composers' Association of N.Z. (CANZ) stimulated this activity and led directly to a publicity drive for New Zealand scores, programmes, letters and other material of interest to the future historian of New Zealand music, and others. All composers registered with CANZ have received a letter from the Turnbull Library asking for the immediate or future deposit on loan, or donation, of all of their music, published or unpublished, and special arrangements have been made for loan to performing groups if requested by the composer.

A review of recent literature on New Zealand music included the following items:

- FREED, Dorothy. The International Association of Music Libraries and New Zealand. Theme no.19, July 1974.
- HARVEY, D. Performing editions of twentieth century chamber music for woodwind instruments in Wellington libraries. Unpublished Library School bibliography, 1974.
- JENNINGS, John. Chamber music by New Zealand composers. Landfall, Sept. 1973: 239-250. (A review of Kiwi Records releases.)
- MERZ, Peter. Discography of music by New Zealand composers. Studies in music no.8, 1974: 110-112.
- , [New Zealand compositions published since 1950] In press. Studies in music no.9, 1975.
- MONTI, A. Stereo: the grand illusion; a bibliography of stereophony 1960-1974. Unpublished Library School bibliography, 1974.
- McLEOD, Jenny. Music in New Zealand. Asian Pacific Quarterly, v.4 no.4, Autumn 1972: 39-53.
- NORTON, F. Modern methods of music education in the classroom. Unpublished Library School bibliography, 1974.
- PAGE, Frederick. A decade of music composition in New Zealand 1960-1971. Studies in music no.7, 1973: 88-90.

My paper concluded with an expression of concern that a short course on Music formerly given regularly to students of the Library School Diploma class had been dropped, and the meeting agreed that our Division should send a letter to the Director of Library School asking for it to be reinstated.

MUSICAL INSTRUMENTS OF THE RENAISSANCE AND BAROQUE - Alec Loretto and Steve Rosenberg.

Unfortunately your reporter had to absent herself from the Conference for an hour for conflicting interests over the road and missed what is said to have been the highlight of the day. I quote from notes made at the time by Professor Rive:

"A bonus feature of absorbing interest was the illustrated talk "Musical Instruments of the Renaissance and Baroque" given by Mr. Alec Loretto, ably assisted by virtuoso demonstrations from Mr. Steve Rosenberg. Especially significant was Mr. Loretto's information concerning how the emphasis in European museums was shifting from preservation to preservation and appropriate use of early instruments in collections."

NEW ZEALAND LIBRARIES AND RESEARCH - Angela Annabell (Post-graduate student, Auckland University.)

This extremely interesting paper described Mrs. Annabell's search for material on New Zealand folksong. Obviously her approach to the subject has been intelligent, well-organised and thorough. She commenced with a circular letter to 150 libraries throughout New Zealand asking for "references to any books, articles, newspapers, magazines, pamphlets, early writings, posters or handbills which might contain New Zealand songs, ballads, ditties or jingles", and also asking for any possible local contacts in the district. The replies were numerous, and varied from a brief negative sentence to three or four foolscap pages of references. The response in general illustrated the efficiency of the trained librarian in the larger libraries and the bewilderment at such a request of the untrained librarian in the very small public libraries, although in the latter case interest in the idea could override professional shortcomings.

Correspondence with the G.W.Blunt Library of the Marine Historical Assn. (US) in search of whaler's journals was particularly successful, and resulted in a gift to the University of Auckland Library of a bound Inventory of this library!

log-books and journals. Mrs. Annabell also discovered the project of the Pacific Manuscripts Bureau at the National Library of Australia of micro-filming log-books and journals from a number of American institutions, and the availability of copies of these microfilms in New Zealand where they can be consulted at the Alexander Turnbull Library. She was very impressed with the resources and general helpfulness of the staff at this library (the section of the National Library of N.Z. which specialises in New Zealand historic material). She searched New Zealand newspapers on microfilm at Auckland Public Library and here too had nothing but praise for the staff of both the Music Department and the New Zealand Section.

Mrs. Annabell expressed her keen appreciation of the benefits of using the library system for overseas requests, location and borrowing of material, and the use of microfilm reader-printers and photocopying machines; and also of the services given to her everywhere by librarians. This overwhelming praise so startled some of the librarians present that at the end of her talk one of them said he could hardly believe it, and pleaded for a legitimate complaint!

THE AUCKLAND UNIVERSITY MUSIC LIBRARY AND RECORD COLLECTIONS - TODAY AND TOMORROW - Carolyn Prebble, Music Librarian, University of Auckland.

Mrs. Prebble's paper appears in this issue as a separate article.

EXPERIENCES IN MUSIC RESEARCH LIBRARIES IN BRITAIN - Michael Jenkins (Post-graduate student, University of Auckland.)

Mr. Jenkins gave an entertaining talk about his experiences in Britain tracking down information on the 18th. century composer John Stanley. Compared with Mrs. Annabell's experiences which highlighted the use of New Zealand public, university and museum libraries and librarians direct, Mr. Jenkins' approach was probably more suited to British conditions - the use of the letter of introduction. His research involved visits to the British Museum Library, the Bodleian Library at Oxford, the Rowe Music Library and Fitzwilliam Museum at Cambridge, St. Andrews University Library at Edinburgh, the Parry Room Library of the Royal College of Music, and the library of the Guildhall School of Music, the Public Records Office and many institutions such as the Royal College of Organists, the Thomas Coram Foundation, and country churches for parish registers. The accent here was on the researcher working very much on his own, and one find leading to another more or less by accident. His description of the ease (or difficulty) of obtaining the use of material in these institutions made most amusing listening. His experiences varied from fighting his way through red tape of a startling nature at one or two of the large and venerable institutions to being given the key to rooms containing priceless historical material where he worked completely unsupervised. At St. Andrews University Library nothing was too much trouble for the staff. When the xerox machine broke down a library personally transported him half a mile away to another one.

WORLD MUSIC DOCUMENTATION - Gerald Seaman (Associate Professor, Music Department, University of Auckland; Chairman, N.Z. Division, IAMLANS; and Convener of the Conference.)

As Peter Merz was at the last minute unable to travel to Auckland to read a paper on his bibliographical work on New Zealand music, Prof. Seaman used the time slot to read from a light-hearted and witty paper presented by Barry S. Brook at the 11th International ISME Conference in Perth, 1974. This was entitled "World music documentation system: A phantasy". Prof. Seaman attended this conference and was impressed with the paper.

The Conference concluded with the showing of three films - "Treasure House of Books" (The British Museum Library), "Lincoln Center, the Place and the Idea", and "The Golden Vanity" (Benjamin Britten's "vaudeville for boys and piano" performed by the Wandsworth Boys' School, London.

AUCKLAND CONSERVATORIUM OF MUSIC: THE MUSIC LIBRARY AND RECORD COLLECTIONS

Carolyn Prebble
Music Librarian, University of Auckland

(Text of a paper read at the Annual General Meeting and one-day Seminar of the New Zealand Division of the IAMLANZ, Feb.10, 1975)

The Music Library is on the top floor of this building which was originally one of the old homes of Auckland called "Pembridge". Now it is the home of the Conservatorium of Music. There is an interesting photograph of the wrought iron gates leading up to "Pembridge" in Victorian Auckland by John Fields and John Stacpoole.

Perhaps I should describe how we come to be in "Pembridge". During 1968 Professor Rive (who has been Library Representative since 1947) wrote the following to the University Librarian:

"Having in mind the imminent shift of the main library to its new building and the prospective move of the Music Department to "Pembridge" we should like to raise once more the question of the establishment of a unified Music Library to be housed in the Music Department."

This was realised in 1970 when the remaining books on music were brought over from the Main Library.

For Music Department staff and students this system of having a divisional library under the jurisdiction of the Main Library works very well. Now only a few duplicate reference books on music are still housed in the Main Library. It means that all scores, music, books and recordings are kept together, and when a student wants to listen to a certain recording he can also take to the Record Listening Room the appropriate score. Likewise scores, books and records can all be issued together for staff when they are to give lectures.

The Library seats only fourteen. Of these, ten are desks and four are seats for readers only. This is rather horrifying when one considers there were over 200 students studying music in the Conservatorium last year. The area of the Library is 145 square metres. Every time new books and music are catalogued I wonder how much longer the limited amount of shelving will last us. Already many of the areas in the Library are tightly packed with much of the material hard to reach on high shelves. However, it was consoling to read in Peter Ward Jones' article in Brio v.10 no.2, 1973, entitled "Music at the Bodleian", that the recurrent theme in their library's history has been shortage of space and staff.

There are 22,000 volumes, of which over 11,500 are large music scores and sheet music, 4,300 books, 2,100 journals (bound and unbound), 3,800 miniature scores and 301 Russian microfiche and microfilms of music. The Library is divided into sections for books, music, vertical file (for sheet music), miniature scores, periodicals, and Russian books and music. As the Russian section is one of the largest in the southern hemisphere it was decided in 1970 to keep it as a separate section of the Library.

Collected Works and Various Collections:

Holdings of complete or collected works editions include Bach, Beethoven, Berlioz, Byrd, Dufay, Gabrieli, Gluck, Handel, Haydn, Lasso, Liszt, Loewe,

Monteverdi, Morales, Mozart, Ockeghem, Palestrina, Purcell, Schein, Scheidt, Schoenberg, Schubert, Schutz, Sweelinck, Telemann, Wagner and Vivaldi. Other collections of noted interest are, Musica Britannica, Denkmäler der Tonkunst in Osterreich, Hortus Musicus, Tudor Church Music, Paleographie musicale, Antiquitates musicae in Polonia, D. Scarlatti's Complete Keyboard Works in facsimila, Maitres musiciens de la renaissance française, Florilege du concert vocal de la renaissance, Das Chorwerk, Anthology of Music.

The Russian and Spanish Renaissance holdings reflect the special interest of staff members. The Russian section includes comprehensive, though not yet complete, works of Glinka, Medtner, Prokofiev, Chaikovskii and Rimskii-Korsakov; also vol. I of Russian Music by our Associate-Professor Gerald Seaman. For the Spanish music we are currently subscribing to the new Opera Omnia of Victoria and Morales. We have Antonio de Cabezon's Obras de musica para tecla, and other collections published by the Instituto Espanol de Musicologia.

Rare and Early Editions:

First on the list is the 1589 edition of Zarlino's L'Institutioni harmoniche, Le dimostrationi harmoniche, and Sopplimenti Musicali, all bound together. We are also fortunate in having the following works of Rameau: Traité de l'harmonie (1722), Nouveau système de musique théorique (1726), Génération harmonique (1737), Démonstration du principe de l'harmonie (1750) and Code de musique pratique (1760), all first editions, together with a treatise on music by Rameau translated into English from the French.

Other comparatively rare items include an original edition of Mainwaring's Memoirs of the life of G.F. Handel (London, 1760) and a second edition copy of Boyce's Cathedral Music vols. 1-3 (London, 1788). These are housed in the Main Library Glass Case. Also there are two letters of interest written by Richard Hoffmann to his parents concerning the death of Arnold Schoenberg. Richard Hoffmann is a graduate of Auckland University and is one of the editors of the Schoenberg Santliche Werke.

Books and Works of Reference:

This section consists of reference, historical, biographical and technical material.

Reference material includes Robert Eitner's Quellen Lexikon and the R.I.S.M. catalogues so far issued, Oscar Thompson's International Cyclopedia of Music and Dictionary of Twentieth Century Composers 1911-1971, La Rousse Encyclopedia of Music edited by G. Hindley, the four-volume Spanish Encyclopedia Salvat de Musica, and Grove's Dictionary of Music and Musicians (first, third and fifth editions).

Historical books include such titles as Dr. Burney's General History of Music and the New Oxford History of Music.

Biographies of composers cover a wide range, from Leigh Henry's Dr. John Bull to Karl Wörner's Stockhausen: life and work.

Technical books cover subjects of harmony, counterpoint, orchestration, composition and analysis. Examples are our own Emeritus Professor Charles Malden's Fugal Answer and Rubio, Samuel's Classical Polyphony translated by our Professor Thomas Rive. They also cover construction and technique of stringed, keyboard, wind and percussion instruments, voice production and conducting.

Twentieth Century Composers and New Zealand Music:

We are making every effort to obtain published works of as many 20th. century composers as possible - Bartok, Berg, Britten, Hindemith, Schoenberg, Stravinskii, Webern, Berio, Boulez, Cage, Stockhausen, Copland, Villa-Lobos, Honegger, Ligeti, to mention only a few.

In the field of New Zealand music we have the Waiteata Press publications of works by New Zealand composers (Lilburn, McLeod, Farquhar, Tremain, Pruden, etc.) and others that have been published elsewhere.

Gifts:

There have been many large gift collections made to the Library over the past years. Two donations I would like to mention are the following. Haydn's "Grand Symphonies", composed for Mr. Salomon's concerts and arranged for five instruments (2 violins, a German flute, viola and 'cello) with an accompaniment for pianoforte by John Peter Salomon. (These six volumes were presented to the Music Library by Miss Winifred Stiles who was a member of the Conservatorium staff from 1960 to 1970. The volumes originally belonged to Mr. C. Rawdon-Briggs who was leader of the Hallé Orchestra from 1905-1913.) Also Schubert's Lieder und Gesänge (11 volumes) (Eritkopf and Hartel edition). These were recently presented to the Music Library by Mr. Whitworth whose wife, the late Jess Whitworth, had them sent out from Germany. At the time there was only one other set in New Zealand.

Periodicals:

We hold more than 60 periodical titles of which nearly 30 are extensive runs. Recent periodical titles include Early music (ed. John Thoms n), Bach (ed. E.L. Barber), Source (Music of the Avant garde), Soundings (ed. Arnold Whittall), and The Black perspective in music. The periodicals are requested by the Music Library and ordered through the Main Library's Serials Department. They record the order and handle any correspondence. Each issue is received first by the Serials Department and sent over to the Music Library. Here it is recorded on index cards, stamped, put on display and then shelved.

Gramophone Records:

Records number over 2,000 and are a Music Department collection, not a Library collection. This will help to explain why the collection is fairly small. Money for buying these records comes from Departmental funds. When there is money available new records can be bought. Because it is a Departmental collection students may not borrow the records. They listen to them with ear-phones in the Listening Room in the Library. There are five turntables and two people may listen to the same disc at any one time.

There have been three valuable gifts of records to the Music Department: A collection from Miss Anne Hayden (Chairman of the newly formed Auckland Lieder Society), another from Mr. Alec Webster (who was Music Librarian here until his death early in 1971), and the Richard Hoffmann collection presented by his parents.

I hope that in future we shall be able to buy cassette tapes rather than discs. This will help to control the wear and tear on records made by students.

Ethnomusicology:

Ethnomusicology began its first year in the Music Department in 1972, taught by Dr. Mervyn McLean of the Anthropology Department. A large number of

books and recordings were ordered and all have been widely used. Records include History of the world's peoples (5 vols.), Ethnic folkways recordings and Folkmusic of U.S.A. recorded by the Library of Congress Music Division Record Laboratory.

Liaison between the Main Library and the Music Library:

Reference Department.

I give as much reference help as I can to staff, undergraduate and postgraduate students. Interloans, both local and overseas, requested by staff and students are handled in the Main Library by the Reference Department. Graduate students at present use the microfilm reader in the Main Library.

Cataloguing Department.

This is handled, for all our books, music, scores and records, by the Cataloguing Department of the Main Library. With the assistance of this Department I have been re-organising the main and subject catalogues, and in a few months time hope to have completed sets of cards for all of the 23,000 volumes.

Acquisitions and Serials Departments.

Selection of material to be ordered for the Music Library is done by Professor Rive (as Library Representative) and myself (as Music Librarian). Suggestions are also made by academic staff members for their class needs. Students also offer suggestions from time to time. I keep a record of every item ordered, check each one bibliographically and take the lists to the Acquisitions or the Serials Department for ordering.

We have a substantial books/music grant each year. It is hoped that with the constantly increasing price of books and music we shall still be able to buy as much new material in 1975 as we have bought in previous years.

Circulation Department.

As I run the Music Library alone I am dependent on the Circulation Department of the Main Library for sending an assistant every day in my lunch hour, and also on occasions when I need extra help to keep the place running smoothly.

Accounts for books or music lost by staff or students are sent out by the Circulation Department.

New Building:

The new Music Library should be ready for occupation in from two to three years. The whole new Conservatorium building will be next door to the Main Library building. This is a very advantageous situation. The library will be 2,180 square feet and will contain about 30 reading carels for students. Instead of a separate Listening Room for record listening, as we have at present, the new library will contain audio carels at the back or to one side of the main area. There will be a xerox machine in the main area, partitioned off to keep noise down to a minimum. By the Periodical and New Book Displays there will be easy chairs which should make it pleasant for people wanting to read current material.

I conclude with a quotation from Brian Redfern's article on Libraries in England, published in Brio 1968, vol.5 no.1:

"The library profession in general often feels itself to be the Cinderella of any area of activity in which it is engaged. If this is true and the real value of libraries is not always recognised by those who pay for them, it is especially true of music libraries which have always been regarded as the junior partners of book libraries. The poor quality of many music sections in public libraries is sufficient evidence of this, and even in the academies of music where good libraries might be expected, there is very little indication that the academic authorities appreciate their potential."

I hasten to add that these remarks do not apply to the Auckland Conservatorium Library, but perhaps show us the need there is, not only in Great Britain but also, I believe, in New Zealand, to give a moral boost to smaller music libraries and music sections of libraries throughout our country in every way possible.

SELECTION OF RECORDINGS SUGGESTED FOR PURCHASE (JUNE 75)

ACE OF CLUBS

SDD 423 DVORAK String quintet in G op.77 Members of the Vienna Oct
SPOHR Piano wind quintet op.52

ARGO

HDNQ 61-6 HAYDN String quartets 19-30 Aeolian Quartet
ZRG 758 BENNETT Calendar Various soloists, John
DAVIES, P.M. Leopardi Fragments Alder Choir, Melos Ensem-
GOEHR 2 choruses ble
WILLIAMSON Symphony for voices
ZRG 762 HIN EMITH Cello Sonata Isaac (Vc), Jones (Pf)
KODALY Cello Sonata op.4
ZRG 767 BLOW Coronation and symphony anthems Brett (countertenor)
Langridge (tenor), Lancelot (organ)
Kings College Choir Cambridge, Acade-
of St. Martin's in the Field
Gray (treble), Rowe (baritone), Porte
(organ), St. Georges Chapel Choir Wir-
sor/Campbell;
ZRG 789 FIVE CENTURIES OF ST. GEORGES Academy of St. Martin's/Marriner
ZRG 800-1 VIVALDI La Stravaganza, op.4, 1-12 Cash(sopr.), Temperley(mezzo), Evans(
ZRG 803 STRAUSS, R. Choral music Varcoe(bar.), Schütz Choir of London

ARION

ARN 38253 ST. GEORGES Violin concertos nos 1 & 2 Kantorow, Bernard Thomas Chamber Or-
stra

BASF

BAC 3060 DURANTE Concertos for string orch. and continuo Susanne Lautenbacher, Franz J. Maier
Schmid(va), Angelica May(vc), Collegi-
Aureum/ Rolf Reinhardt
BAC 3063 BEETHOVEN Piano sonatas nos 24 (op.78) & 30 (op.109) Jörg Demus on historical piano
BAC 3067 BACH Magnificat; Cantata 110 Allmeyer(tenor), Nimsgern(bass), Tölz
Boys Choir, Collegium Aureum/Schmidt
Gaden
BAC 3068 SCARLATTI, D. Harpsichord sonatas Gustav Leonhardt
BAC 3075 ENGLISH VIRGINALISTS Gustav Leonhardt
BAC 3077 FRESCOBALDI Harpsichord & organ works Gustav Leonhardt
BAC 3078-9 LULLY Le bourgeois gentilhomme Soloists, Tölz Boys Choir, La petite
bande/Leonhardt
BAC 3081 CAKES AND ALE, catches and partsongs Pro Cantione Antiqua

CBS

61621 BARBER Violin concerto op. 14 Stern, Cleveland S.O./Szell
78264 SCHOENBERG Gurrelieder Soloists, BBC Singers, Choral Socie
Choral Union, Men of London P. Choir
BBC Symph. Orch./Boulez
78279 WEILL Threepenny Opera, Berlin Soloists, Chorus & Radio Free Berlin
Theatre songs Orch./Brückner-Rückeberg
SBP 4554 ORIGINAL BOOGIE WOOGIE PIANO GIANTS
SBP 4556 FREDDIE HUBBARD High Energy
SBP 4558 MAYNARD FERGUSON Chameleon
S2BP 102 THE GREAT MAHALIA JACKSON

CRD

BRAHMS, BRUCKNER, VERDI Motets Saltarello Choir/Bradshaw
 RAMEAU Harpsichord suites in a & e Trevor Pinnock
 REINECKE Piano concertos 1 & 2 C. Robbins, MonteCarlo Opera Orchestra/Remoortel

DECCA

BB 171-2 BRUCKNER Symphony No 4 (Nowak edit.) Vienna Philh. Orch./Maazel
 BT 593-4 MONTEVERDI Vespers Soloists, Salisbury Cathedral Boys Choir, Philip Jones Brass Ens., Monteverdi Choir & Orch./Gardiner
 XL 6686-7 BRUCKNER Symphony No 5 (Nowak edit.) Vienna Philh. Orch./Böhm
 XL 6699 MILNER Salutatio Angelica; Roman Palmer (sop.), Hodgson (contralto) Spring London Sinfonietta Chorus & Orch./Atherton
 French 7551-2 GREGORIAN CHANT Nun's Choir of the Notre Dame Abbey, D'Argentan

DESPO

ST 6458-61 IVES Piano works Mandel

DGG

530361 SCHUBERT Vocal trios Ameling (sop.), Baker (mezzos.) Labenthal (ten.), Fischer-Dieskau
 530409 SCHUBERT Vocal quartets As above & Schreier (ten.)
 530456 MOZART Concerto for 2 pianos, K 365 Emil & Elena Gilels, Vienna P.O./Böhm
 Piano concerto K 595
 530473 SCHUBERT Fantasia in D, D 760, Maurizio Pollini
 Piano sonata in a, D 845
 530504 SPANISH SONGS FROM THE MIDDLE AGES AND RENAISSANCE Berganza (mezzos.), Yepes (guitar)
 530531 SCHOENBERG Piano works Maurizio Pollini
 533163 THE TRADITION OF THE GREGORIAN CHANT III Chorus of Santo Domingo de Silas (Ancient Spanish chants) Abbey/Fernandez de la Cuesta
 533168-9 HANDEL Harpsichord Suites 1-8 Colin Tilney
 533172 DANCE MUSIC OF THE BAROQUE Various soloists with Ulsamer Collegium
 533173 ITALIAN RENAISSANCE LUTE MUSIC Ragossnig
 533175 SCHUBERT Sonata for piano and arpeggio-flute and piano, D 821; Variations for (pf) Storck(arp.), Linde(pf.) Kontarski
 708027(2) ZELENIKA Sonatas Holliger & Bourge (ob.), Gavriloff (vcl) Thunemann (bsn), Buccurolla (tbn) Jaccottet (harps.)
 711014(4) BERG, SCHOENBERG, Webern, Orchestral works Berlin P.O./Karajan
 722013(7) BACH Chamber & instrumental works, vol.2 Various artists
 733002(3) BEETHOVEN String quartets Op.18 Amadeus Quartet
 735001(5) BEETHOVEN Works for violin and piano Menuhin, Kempff
 740104(3) MENDELSSOHN Piano works Barenboim
 740107(6) HAYDN String quartets Amadeus quartet

ECLIPSE

CS 74-7 VICTORIA Tenebrae responsories Westminster Cathedral Choir/Malcolm

ERATO

57-8 BÖHM Organ works Marie-Claire Alain
 TU 70850-3 RAMEAU Les Indes Galantes Soloists, Coeur Joie, Jean François Paillard Orch/Paillard
 TU 70860 MÂCHE Korwar for harpsichord & magnetic tape Chojnacka (harps.) Brouet (perc.) Canzona No 2 for brass K. & M. La Bèque (pianos), Ars Nova Brass Quintet
 quihet

HEADLINE

Head 10	DALLAPICCOLA	Il Prigioniero	Soloists, Univ. of Maryland Chorus National Symphony Orch. of Washin ton/Dorati
	<u>HMV</u>		
ASD 3032	MOZART	Piano concertos nos 6 & 26	English Chamber Orchestra/Barenbo
ASD 3033	MOZART	Piano concertos nos.8 & 25	As above
CSD 3756	MADRIGALS	Dances and motets	The Kings Singers
CSD 3761	PRAETORIUS		Early Music Consort of London, St. Alban's Abbey Choir/Munrow
EMD 5520	WILLIAMSON	Concerto for piano & strings Concerto for 2 pianos & strings; Epitaphs for Edith Sitwell	Pryor & Williamson (pianos) English Chamber Orch./Zaliouk
HQS 1337	MODERN BRITISH PIANO WORKS		Ogdon
HQS 1341	BRITTEN	Folksong arrangements	Tear (ten.), Ledger (pf)
SAN 365	BLISS	Morning heroes	Westbrook (orator), London P. Choir Royal Liverpool P.Orch./Charles Groves
SLS 893 (5)	DEBUSSY	Orchestral works	Orchestra Ntl ORTF/Martinon
SIS 894 (3)	STRAUSS, R.	Orchestral works	Dresden Staatskapelle/Kempe
SLS 898 (4)	GRIEG	Lyric pieces	Daniel Adni
SIS 5002(7)	BRAHMS	Lieder	Fischer-Dieskau, Moore, Sawallisch Barenboim

HUNGAROTON

SIFX 11477	GREGORIAN CHANT FROM HUNGARY		Schola Hungarica/Janko Szendrei, Laszlo Dobszay
SIFX 11479	BARTÓK	Sonata for 2 pianos & perc. Sonata for solo violin	Ranki, Kocsis, Petri, Marton Kovács (vn)
SIFX 11633	JOSQUIN	Vocal works	Ferenc Liszt Music Academy Choir/ Parkai
SIFX 11678	HAYDN, M.	Choral works	Various soloists with Győr Girls Choir and Philh. Orchestra/Miklos Szabó

KIWI

New Zealand recordings generally recommended

LOUISVILLE

Lou 735	SCULTHORPE HOVHANESS WIDDOWS	Sun Music III Avak, the Healer Morning Music	Louisville S. Orch./Mester
---------	------------------------------------	--	----------------------------

LYRITA

SRCS 65	IRELAND	Songs, vol.1	Luxon S.(Bar.), Rawlands (pf)
SRCS 67	BRIAN, HAVERGAL	Symphonies 6 & 16	London S.O./Fredman
SRCS 75	FINZI	Imitations of Immortality	Tenor, Chorus and Orch. of Guild ford/Vernon Handley
SRCS 76	ALWYN	Symphonies 4 & 5	London S.O./Alwyn

MOTOWN

Tam T6332	STEVIE WONDER	Fulfillingness' First Finale	
-----------	---------------	------------------------------	--

ONESUCH

H 71293	CRUMB	Makrokosmos vol.1	David Burge (pf)
---------	-------	-------------------	------------------

OISEAU-LYRE

6	MESSIAEN	Piano works	P. Crossley
501	CRUSELL	Clarinet quartet No 2	The Music Party
	HUMMEL	Clarinet quartet in E flat	
502	ARNE	Harpichord sonatas	Christopher Hogwood
503	ARNE	Overtures 1-8	Academy of Ancient Music/Hogwood
338-9	PALESTRINA	The Song of Songs	Cantores in Ecclesia/Howard

PABLO

25702 OSCAR PETERSON: HISTORY OF AN ARTIST

PEERLESS

203	FONTANA	Trumpet sonatas 1-6	G.Schwarz (trp), Feves (bsn), Katz (harps.)
	FRESCOBALDI	Canzoni for trumpet 1-5	
204	BARBER	Piano sonata	Fleischer (pf), Baltimore S.O./Commiss
	BRITTEN	Diversions on a theme, op.21	

PHILIPS

598	MOZART	Organ works	Chorzempa, German Bach Soloists/Scherms
707	VIVALDI	Flute concerto, etc.	Gazzelloni (fl), Slavicek (bsn), I Musi
847	BACH, J.C.	Keyboard concertos, op.13 nos 2-5	Haebler, Vienna Cappella Academica/ Melkus
848	BACH, J.C.	Keyboard sonatas, op.17	Haebler
017	DUPHLY	Pièces de clavecin	Gustav Leonhardt
018	BACH, CONRADI, WEISS	Lute music	Dombois
096	HANDEL	Sonatas for a wind instru- ment and basso continuo	Brüggen (rec.), Haynes (ob), Lange (bsn), Bylsma (vc), Asperen (org. & Harp)

PYE

13060	ORGAN RECITAL (Pre-Bach)	Nicholas Danby
14:14:9	TELEMANN Concerto for oboe d'amore & strings; Concerto for viola & strings	Hausmann (ob.d'amore), Bender (va), Würzburg Camerata Accademica/Reinartz

REED PACIFIC RECORDS (N.Z.)

65	TRADITIONAL MUSIC OF TONGA	
38	THE EXOTIC CIRCLE (Recorders etc.)	The College Consort, Auckland

RCA

5046	MOZART	Violin concertos 3 & 4	Prague Chamber Orch./J.Suk
5048-51	COUPERIN, F.	Harpichord works	Kenneth Gilbert
5086	JANACEK	Idyll for string orchestra	
	MARTINU	Concerto for double string orchestra	Prague Chamber Orch./Schönzeler
5720-3	COUPERIN, F.	Harpichord works, book 3; Ordres 13-14; Concerts ro- yales 2 & 3	Kenneth Gilbert, M.Brickman
	ALLWORTH	The piano music of Robert Allworth	David Miller

SACA

88	FRENCH SONGS	Jill Gomez (sop.), John Constable (pf)
----	--------------	--

SCOTTISH RECORDS

1-2	HISTORY OF SCOTTISH MUSIC 1 & 2	Hughes (ten.), King's Singers, Sal- tine Singers, Elliott (harps.)
-----	---------------------------------	---

SUPRACHON

50871-2	BACH	Chamber works	Prague Ars Rediviva Ensemble/MuncLi
59663	REJCHA	Wind quintets op.88, no 1; op.91, no 5	Rejcha Wind Quintet
59666	BENDA	Symphonies	Musici Pragensis/Hlavacek
1101348	MARTINU	Cello concerto no 1	Grumlikova (vn), Chuchro (vc), Kolar (pf)
		Concerto for violin, piano and orchestra	
1110970	FELD	String quartet no 4	Smetana Quartet
	MATEJ	String quartet no 2	Vlach Quartet
1111251-3	HANDEL	Trisonatas	Prague Ars Rediviva Ensemble

SWEDISH SOCIETY

SLT 33219	PETTERSSON	Symphony no 2	Swedish Radio Symphony of Westerberg
-----------	------------	---------------	--------------------------------------

TELEFUNKEN

BC 25702T	1-2 BACH	Organ works	Chapuis
SAWT 9596	CHRISTMAS	ORGAN MUSIC FROM FRANCE	Chapuis
SAWT 9614	PACHELBEL	Organ works	Torgen Ernst Hansen
SAWT 9615	BRUHNS	Organ works	Chapuis
	HANFF	Organ works	
SAWT 9619	FUX	Chamber works	Vienna Concentus Musicus/Harnoncourt
SKA 25112T	1-4 SCHUMANN	Piano works	Karl Engel
SKW 9/1-2	BACH	Cantatas 31-34	Soloists, Vienna Boys Choir, Harnover Boys Choir, Chorus Viennensis, Concentus Musicus/Harnoncourt

TURNABOUT

TV 34535S	MACDOWELL	Suite no 2, op.48 (Indian)	List (pf), Westphalian S.O./Landau
		Piano concerto no 2 in a	

VIRGIN

V 2020	BEDFORD	Star's End	Oldfield (guitar & bass guitar), Cutler (perc.), Royal P.O./Handley
--------	---------	------------	---

ZEPHIR

ZDD101	BAROQUE CHAMBER MUSIC		English Baroque Ensemble
--------	-----------------------	--	--------------------------

SECRETARIAL

In May 1970, during the music librarian's seminar it was determined to set up a branch of the IAML in Australia and New Zealand. The combination of these two countries was urged because in that way we could arrive at a membership which exceeds 100 and entitle the Branch to a larger share of the fees for use within the country. We have been steadily building up to that number and actually achieved a one time maximum of 106.

Cooperation with AACOBS, the Library Associations of the two neighbouring countries and the international parent organization were established and through the visit of Professor von Fischer and our members across the Tasman as well as to international gatherings ideas exchanged.

A service originating from our president Dene Barnett, namely a list of recordings recently published and recommended for purchase by our members has been estimated as of some considerable value in itself. Australian and New Zealand contributions to the commercial market are becoming more and more frequent and any suggestions are welcome, mainly in this direction.

The Australia Music Centre has proudly announced its opening and will, under the Directorship of James Murdoch, be of great assistance with regard to information. It is the official national music information centre and will liaise with other institutions of the same kind within the framework of IAML. Mr. Murdoch is expected to give a talk during the Workshop, which the Victorian Division of IAMLANZ is organizing on Thursday the 28 and Friday the 29 August at the Victorian College of the Arts, 234 St. Kilda Road, Melbourne, 3004. We hope that many of you can be present so that we can talk business. The Australia Music Centre's address is: 80 George Street, THE ROCKS, 2000, Telephone 27.1001.

Your Executive has sent a copy of its answer sheet to ALBIS (Australian Library Based Information System) in the hope of cooperation among libraries within music becoming more and more intense.

With best wishes,

Werner Gallusser
Elder Music Library
University of Adelaide