CONTINUO



JOURNAL OF THE INTERNATIONAL ASSOCIATION OF
MUSIC LIBRARIES ARCHIVES AND DOCUMENTATION CENTRES
(AUSTRALIAN BRANCH)

ISSN 0310-6802

VOLUME 12 NO. 1 MAY 1983

IAML AUSTRALIAN BRANCH

President:

Prue Neidorf
National Library of Australia
Canberra. A.C.T. 2600

Vice Presidents:

Paul Bentley
Dennis Wolanski Library and
Archives of the Performing Arts
G.P.O. Box 4274
Sydney. N.S.W. 2001

Jennifer Wildy
Wigmore Music Library
University of Western
Australia
Nedlands. W.A. 6009

Secretary:

Joanna Parkes
N.S.W. State Conservatorium of Music
Macquarie Street
Sydney. N.S.W. 2000

Treasurer:

Mary O'Mara
Architecture/Music Library
University of Queensland
St. Lucia. QLD. 4067

STATE REPRESENTATIVES

New South Wales:

Paul Bentley
Dennis Wolanski Library and Archives
of the Performing Arts
G.P.O. Box 4274
Sydney. N.S.W. 2001

Queensland:

Gordon Abbott
State Library of Queensland,
William Street,
Bribane, QLD. 4000

South Australia:

Cathie Clisby
Barr Smith Library
University of Adelaide
G.P.O. Box 498
Adelaide. S.A. 5001

Tasmania:

Meg Taylor
Art/Music Branch Library
University of Tasmania
G.P.O. Box 252C
Hobart. TAS. 7001

Victoria:

Joyce McGrath
Art, Music and Performing Arts Library
State Library of Victoria
328 Swanston Street
Melbourne. VIC. 3000

Western Australia:

Julie Ham
Central Music Library
40 James Street
Perth. W.A. 6000

CONTINUO

VOLUME 12 No. 1 MAY, 1983

CONTENTS

IAML (Australian Branch) Annual Report for 1982 1
IAML (Australian Branch) State Division Reports for 1982
New South Wales 2
Victoria 2
South Australia 3
Queensland 3
Western Australia 4
IAML (Australian Branch) Working Committee Reports
Union Catalogues 5
Australian Branch Constitution 5
Copyright 5
Cataloguing 6
Directories 6
Rare Books in Music Libraries 7
Recordings Recommended for Purchase. M. Holland, D. Vasella and K. Avdiev 8
Recent Acquisition of Two Centuries of War Tunes by the National Library of Australia 15
Australian Bibliographic Network Working Party on Non-Book Materials. A. Wellman 17
Notes and News 23
Music Libraries and Collections in New South Wales 26
State Library of New South Wales. C. Edwards 27
The Dennis Wolanski Library and Archives of the Performing Arts, Sydney Opera House. P. Bentley 29
The New South Wales State Conservatorium Library. C. Symes 33
The Library of the Australia Music Centre. J. Parkes 34
Music Collections in the Libraries of the University of New South Wales 36

CONTINUO is published half-yearly in May and November by the International Association of Music Libraries, Archives and Documentation Centres, Australian Branch, and is distributed to all members of the Association as part of their membership. Annual membership rates are $17.00 for personal members and $29.00 for institutional members. These subscriptions automatically include subscription to FONTES ARTIS MUSICAE. Foreign subscription to CONTINUO only is $8.50 for personal members and $14.50 for institutional members. Membership enquiries should be directed to the Treasurer. Contributions on any aspect of music librarianship or sound archives to be considered for publication should be forwarded to the editors.

Editors: Mary O'Mara
Music Librarian
University of Queensland
St Lucia. Q. 4067

Gordon Abbott
Music Librarian
State Library of Queensland
William Street
Brisbane. Q. 4000

BOOSEY & HAWKES

(Australia) Pty. Ltd.
26-28 Whiting Street, Artarmon, N.S.W. 2064
Telephone 439 4144 Cable Sonorous Sydney Telex Musint AA21384
Box 188, P.O. Artarmon, N.S.W. 2064

HAWKES POCKET SCORES

- Works recently published -

Benjamin BRITTEN	PRELUDE AND FUGUE for 18 part String Orchestra Opus 29. Duration: 8½ minutes	HPS 952
Gerald FINZI	CONCERTO FOR CLARINET and String Orchestra Duration: 25 minutes	HPS 956
Gerald FINZI	DIES NATALIS Cantata for Soprano (or Tenor) Solo and String Orchestra Duration: 25 minutes	HPS 97
Roberto GERHARD	ALBADA INTERLUDI I DANSA for Orchestra. First published edition of the full score Duration: 10 minutes	HPS 957
Roberto GERHARD	DANCES FROM DON QUIXOTE for Orchestra Duration: 15½ minutes	HPS 965
Robin HOLLOWAY	SECOND CONCERTO FOR ORCHESTRA Opus 40 Duration: 35 minutes	HPS 960
Igor MARKEVITCH	PARTITA for Piano and Small Orchestra Duration: 17 minutes	HPS 966
Igor MARKEVITCH	ICARE for Orchestra Duration: 24 minutes	HPS 958
Serge PROKOFIEFF	OVERTURE RUSSE Opus 72 Duration: 14 minutes	HPS 991
Serge PROKOFIEFF	SONFONIETTA Opus 5/48 Duration: 25 minutes	HPS 990
Serge PROKOFIEFF	DIVERTIMENTO for Orchestra Opus 43 Duration: 14 minutes	HPS 968
Serge PROKOFIEFF	FOUR PORTRAITS from the opera LE JOUEUR for Orchestra Opus 49 Duration: 25 minutes	HPS 969
Andrzej PANUFNIK	STRING QUARTETS NOS. 1 & 2 Durations: No.1: 20 minutes, No.2: 20 minutes	HPS 992
Serge PROKOFIEFF	L'AMOUR DES TROIS ORANGES Suite Symphonique Opus 33 bis Duration: 20 minutes	HPS 967
Serge PROKOFIEFF	CHOUT Opus 21 Ballet in six scenes. First published edition of the full score Duration: 55 minutes	HPS 961
Alfred SCHNITTKE	CONCERTO GROSS	HPS 949
TCHAIKOVSKY-STRAVINSKY	TWO MOVEMENTS FROM "THE SLEEPING BEAUTY" Variations De La Fee De Lilas for Orchestra. Entracte for Solo Violin and Orchestra. Duration: 6 minutes	HPS 959
Gottfried VON EINEM	ARIETTEN Opus 50 for Klavier and Orchestra Duration: 23 minutes	HPS 911

. . . . . .

ALL THE ABOVE WORKS ARE AVAILABLE ON SALE. PRICES AVAILABLE ON APPLICATION.

IAML (AUSTRALIAN BRANCH)
ANNUAL REPORT FOR 1982

Teleconference

Our first event in 1982 was also a first event for IAML in Australia, the holding of a teleconference in March. Members from all states participated. Circulating information and agenda items beforehand ensured wide and active participation, with the main discussion concerning the forthcoming activities for the year. The teleconference proved to be a very successful way of conducting a meeting with a restricted agenda, and it was an effective means of exchanging information among a number of representatives spread over wide distances. Seven different phones were used out of a possible ten for a teleconference, one in each state and Canberra. The conference took 1¼ hours and cost approximately one tenth of the expense of the return air-fares for getting seven delegates to one location.

Australia Music Centre

The Australia Music Centre resumed activities in May 1982, and reopened to the public in September. There is a staff of five; an administrator, administrative assistant, librarian, assistant librarian and receptionist, under the administrative control of a Board of Directors. The Centre plans to update several of its publications and its resources as an information centre. The library facilities are fully operational again. The Copying of Parts scheme has also been resumed, and there is a new activity, the marketing division, which began when the Australian Music Marketing Services was brought under the control of the Centre in July.

Music Board Submission

Our application to the Music Board for support for a wide range of activities was submitted in May. However, only one activity will receive funds for 1983, namely $2,000 towards sending a delegate to the IAML Conference in Washington in May 1983. Jennifer Wildy is our representative.

IAML/IASA Annual Conference, Brussels, July 1982

There were six Australians attending the conference this year: Mary O'Mara, Prue Neidorf, Alice Moyle, Grace Koch, Peter Burgis and Val Napthine. A full report by Mary O'Mara and Prue Neidorf was published in the November 1982 issue of Continuo.

LAA/IAML (Australian Branch) Conference, Adelaide, August 1982

A highly successful joint programme was held, and was reported in detail in the November 1982 issue of Continuo. With financial support from the Music Board and the Library of Congress, we were able to bring Catherine Garland, Senior Music Cataloguer at the Library of Congress, to Australia for the conference and to visit four cities in Australia afterwards. Catherine gave two papers at the conference, one on recent developments in music cataloguing in North America, and the other on US/MARC format for music and sound recordings. Warwick Cathro from the National Library contributed a paper on AUSMARC for sound recordings and music. Peter Banki from the Australian Copyright Council, Jack Turner from AMPAL and AMCOS, and Brett Cottle from APRA contributed to a panel discussion on copyright. There was an informative session on music library resources in Australia, and the IAML (Australian Branch) General Meeting was also held at the Conference. The following were elected to the executive: Prue Neidorf, President, Paul Bentley and Jennifer Wildy, Vice Presidents, Joanna Parkes, Secretary, Mary O'Mara, Treasurer, and the State

Representatives are Paul Bentley, Gordon Abbott, Cathy Clisby, Meg Taylor, Joyce McGrath and Julie Ham. Working Committees have been set up for Directories, Copyright, Cataloguing, Constitution, Continuo and Union Catalogues.

Continuo

Under the editorship of Mary O'Mara and Gordon Abbott two issues of Continuo were published in 1982. Both issues contained comprehensive reports on activities in 1981 and in 1982, and several highly interesting and useful papers were published. IAML Australia is particularly grateful to our two editors for the high standards achieved by Continuo.

Prue Neidorf,
President, IAML (Australian Branch)

IAML (AUSTRALIAN BRANCH)
NEW SOUTH WALES DIVISION ANNUAL REPORT FOR 1982

The N.S.W. Division held four general meetings in 1982 - in March, June, September and December. Guest speakers were Catherine Garland of the Library of Congress who discussed recent developments in music cataloguing and Rona Wade, Executive Director of CLANN, who talked about computer cataloguing, particularly in CLANN itself. The attendance at meetings increased significantly from 4 in March to 16 in December.

The attention of the Division was focussed for much of the year on the Adelaide conference - on preparations for it and on business arising from it.

Our attempt to gain support for the Queensland Division's proposed National Union Catalogue of Historical Editions, Collected Sets and Monumenta met with only limited success. At the time of writing, only the State Library of New South Wales has been able to furnish a list of their holdings.

A special meeting was held on 20 December to discuss the draft AUSMARC Specifications for Music and Sound Recordings and comments have been noted by the General Secretary who is preparing the Branch's response to the National Library.

The reopening of the Australia Music Centre and the involvement of its staff in IAML business lent considerable weight to the State Division and to the Australian Branch as a whole.

Developments in individual libraries are reported elsewhere in this issue.

Paul Bentley,
New South Wales Representative

IAML (AUSTRALIAN BRANCH)
VICTORIAN DIVISION ANNUAL REPORT FOR 1982

Four meetings were held in 1982. John Horacek undertook to organize input from Victorian libraries for the next edition of the Union Catalogue of Historical Sets. John circulated a working list consisting of all entries from the previous edition,

supplemented by extra titles from Heyer's Historical Sets, Collected Editions and Monuments of Music.

There was some discussion about the feasibility of updating the Union List of Orchestral Music (in Performance Sets) Held in Selected Australian Music Libraries, 1975, compiled by Ian Miller, but no short-term action on this project is likely.

After the LAA/IAML conference in Adelaide in August, the Division organised a visit by the IAML conference guest Catherine Garland. The programme included a round table discussion at the Baillieu Library and a visit to the State Library of Victoria where Ms Garland gave an invited talk on music cataloguing to the Victorian Group of the LAA Cataloguers' Section.

Joyce McGrath,
Victorian Representative

IAML (AUSTRALIAN BRANCH)
SOUTH AUSTRALIAN DIVISION ANNUAL REPORT FOR 1982

Activities in 1982 culminated in the LAA/IAML Conferences held in Adelaide in August.

Since the conference, activities have consisted mainly of informal communication, with contributions being made to the working party on the use of ABN for non-book materials, and IAML working committee on cataloguing (concerning the AUSMARC specifications for sound recordings and music scores).

The Barr Smith Library has begun cataloguing new scores and sound recordings using the Proposed Revision of 780 Music.

The amalgamation of teachers colleges to form the South Australian College of Advanced Education is affecting the various music collections, and it appears that the technical services areas of each of the campus libraries will be centralized.

Catherine Clisby,
South Australian Representative

IAML (AUSTRALIAN BRANCH)
QUEENSLAND DIVISION ANNUAL REPORT FOR 1982

Although there were only three formal meetings during the year there was a lot of informal communication amongst members. All meetings were attended by representatives from the libraries at the University of Queensland, the Queensland Conservatorium of Music, Brisbane College of Advanced Education, and the State Library of Queensland.

An application was made to the Queensland Department of Cultural Activities to provide funding for several IAML activities in 1983. Funds were sought to cover travelling expenses to enable two representatives to attend a national meeting as well as partial financial support for the publication of Continuo. The application was unsuccessful as the Department's policy is to provide funds to assist the more practical aspects of cultural activity in Queensland.

A substantial amount of the Division's time was devoted to the production of the Union Catalogue of Music Serials in Queensland Libraries, 1982, which was published late last year. Members were pleased to note the interest expressed at the conference in Adelaide last year in extending the Union Catalogue of Historical Sets, Collected Editions and Monuments of Music in Queensland Libraries to include the holdings of similar materials in the other states. A full report on the progress of the new catalogue appears elsewhere in this issue.

Catherine Garland spent five days in Brisbane after the IAML Conference in Adelaide. During her stay in Brisbane she visited the Architecture/Music Library at the University of Queensland, the Library at the Queensland Conservatorium of Music, the Resource Centre at the Kelvin Grove Campus of the Brisbane College of Advanced Education and the State Library of Queensland. Discussions with Ms Garland on an informal basis were extremely informative and it was considered that the visit was highly successful.

Gordon Abbott,
Queensland Representative

IAML (AUSTRALIAN BRANCH)
WEST AUSTRALIAN DIVISION ANNUAL REPORT FOR 1982

Jennifer Wildy represented Western Australia at the IAML General Meeting in Adelaide. At the meeting she was elected as one of the Vice-Presidents. Julie Ham was elected as the Western Australian State Representative.

Jennifer was also nominated as the Australian representative to attend the 1983 IAML Conference in Washington.

Both the University of Western Australia and the Central Music Library contributed their holdings to the next edition of the Union Catalogue of Collected Editions, Historical Sets and Monuments of Music.

Planning continues at the Central Music Library for the move to the new Alexander Library Building. The building is running according to schedule and will be completed in June 1984. The new library should open to the public in December 1984.

Julie Ham,
West Australian Representative



WORKING COMMITTEE ON UNION CATALOGUES: REPORT

Work is proceeding on the second edition of the Queensland Division's Union Catalogue of Historical Sets, Collected Editions and Monuments of Music. This edition will be extended considerably to include holdings from New South Wales, the A.C.T., Victoria, South Australia and Western Australia. The participation from all librarians concerned with this increased input is much appreciated by the compilers, who hope that the renamed Union Catalogue will prove a useful reference and location tool.

At this stage, the compilers are having some difficulty in establishing criteria for inclusion and exclusion, beyond the major scholarly titles. Initially it was hoped that coverage might match Heyer's Historical Sets, Collected Editions and Monuments of Music, but it is now felt that perhaps this may be too wide. Another problem area is that of distinguishing between a small (albeit significant) multi-volume set and a 'collected edition' or 'monument' of music.

Fortunately most titles submitted from other libraries present no conflict with the criteria established in the previous edition and participants will be consulted if any major changes are suggested. Publication is scheduled for the second half of 1983.

Mary O'Mara

WORKING COMMITTEE ON THE AUSTRALIAN BRANCH CONSTITUTION: REPORT

At the 1982 general meeting in Adelaide it was decided to overhaul the constitution following the setting up of separate national branches in Australia and New Zealand.

As co-ordinator of the constitution working committee I have prepared a preliminary draft which has a close relationship in structure and wording to the international constitution so that comparisons can be easily made. Copies have been sent to the Executive for comment. A final draft will be circulated to all members with any notes, prior to the next general meeting of the Australian Branch which is expected to take place in conjunction with the LAA Conference in 1984.

Paul Bentley

WORKING COMMITTEE ON COPYRIGHT: REPORT

In December last year a letter was forwarded from IAML (Australian Branch) to the Attorney-General's Department supporting in principle the LAA Submission and Supplementary Submission on the Review of Audiovisual Copyright Law.

An excellent article by B. Cornelius entitled "Caution, work in progress - the nonbook copyright story" detailing the progress of the proposed nonbook copyright legislation from the Franki Committee of 1974 through the Attorney-General's Department Review of Audiovisual Copyright Law Issues Paper (Canberra: A.G.P.S. 1982) and its accompanying Submissions and Supplementary Submissions (Canberra: 1982/83) can be found in Australian Academic and Research Libraries, Vol. 14, No. 1, March 1983.

The article focusses mainly on the LAA Submission and Supplementary Submission, and the AACOBS Submission together with the LAA's "Statement on copyright in nonbook materials" (supplement to Incite 18, 1 October, 1982).

Gordon Abbott

WORKING COMMITTEE ON CATALOGUING: REPORT

In 1982 a lot of cataloguing activity was brought about by the need for feed-back from librarians on the draft schedules for AUSMARC: Sound Recordings and Music Scores. All state representatives of IAML (Australian Branch) were asked for their comments and were also asked to circulate and discuss the specifications with other librarians who might be interested. As well, because of the detailed and specialist nature of Appendices I and II, specialists in various fields of music were also approached and asked for their comments. The response was heartening and all replies were forwarded on to Dr Warwick Cathro, Systems Librarian at the National Library in Canberra. The nature of AUSMARC is that no great changes can be made as essentially AUSMARC must remain compatible with US/MARC and other MARC formats, but all suggestions were received with much appreciation by the AUSMARC committee.

The ABN specifications for music and manuscripts are also under discussion and Ann Wellman is on the Expert Committee. Comments were called for on priorities which music librarians would expect from the ABN system and were sent to Ann to present to the committee. A report is included elsewhere in this issue.

Joanna Parkes

WORKING COMMITTEE ON DIRECTORIES: REPORT

The co-ordinator of the committee has worked with the Australia Council Library in collecting information for the Directory of Arts Libraries and Information Resources in Australia which will be available by July this year.

A questionnaire designed to update the RISM Directory of Music Research Libraries has been devised and it is anticipated that copies will be sent to appropriate libraries before mid-year. IAML State Representatives will first be approached for suggestions about the inclusion of libraries which were omitted from the first edition.

On behalf of the IAML Commission of Libraries in Music Teaching Institutions, Mary O'Mara circulated questionnaires to relevant Australian libraries for the international Directory of Libraries in Music Teaching Institutions. All responses have now been sent to the compiler, Anthony Hodges, in Manchester.

Joanna Parkes

RARE BOOKS IN MUSIC LIBRARIES

A survey of rare book and special collections throughout Australia is projected for 1983 as part of an appraisal of the practice of rare book librarianship in Australia. As there is no generally agreed definition of the term 'rare book' and as the terms "rare books" and "special collections" are frequently used interchangeably, no definition is prescribed. The survey is not limited to early printed books, but is intended to encompass whatever collections in Australian libraries are described as "rare books" or "special collections." In this regard it is intended to establish the nature of material held and criteria used in collection building. The only collections excluded are those entirely composed of non-book materials.

In preparation for the survey it is sought to identify lesser known rare book and special collections in libraries of all types. If your library holds a rare book or special collection a brief statement of the following is requested:

(1) Name (if applicable)
(2) Length of its establishment
(3) Estimated number of books held
(4) Brief identification of other materials within the collection eg. manuscripts, newspapers.
(5) The extent to which the collection has been catalogued
(6) Main strengths of the collection e.g. by subject, language, period or format.
(7) Whether the collection is growing or closed
(8) Conditions of user access
(9) Publications relating to or deriving from the collection
(10) Any further information about special features of the collection not covered by the above queries.

In the absence of an established rare book or special collection it would be useful to know if the potential for one exists, if for example books or other material which could be so constituted exist within the general collection(s). Advice of other rare book or special collections in your area, apart from those in state or academic libraries would also be appreciated.

If music librarians are able to assist, a brief summary statement in terms of the above may be sent to:

Frank Carleton,
Early Imprints Project,
C/- Department of Germanic Studies,
University of Sydney,
NEW SOUTH WALES.

RECORDINGS RECOMMENDED FOR PURCHASE

Michael Holland, Denise Vassella and Kathy Avdiev

COMPOSER

ALWYN String quartets 1,2. Quartet of London. Chandos ABRD 1063

BACH, J.S. Brandenburg concertos 1-6. Linde Consort. EMI SLS 5256 (2 rec.)

BACH, J.S. Brandenburg concertos 1-6. Soloists/Leonhardt. RCA Seon 30400 (2 rec.)

BACH, J.S. Goldberg variations (complete) G. Gould (pf). CBS 37779

BACH, J.S. Hercules auf dem Scheidewege. Soloists, Berlin C.O./Schreier. DG Archiv 2533 447

BACH, J.S. 4 suites for orchestra. La Petite Bande/Kuijken. Harmonia Mundi HM 20388/89 (2 rec.)

BACH, J.S. 6 suites for unaccompanied cello. A. Bijlsma (baroque vlc) RCA Seon RL 30369 (3 rec.)

BARTOK For children. Z. Kocsis (pf). Hungaroton SLPX 12304/5 (2 rec.)

BARTOK Short piano works. Z. Kocsis (pf). Philips 9500 876

BARTOK String quartets 3,4. Lindsay Quartet. ASV DCA 509

BEETHOVEN Late string quartets. Amadeus Quartet. DG 2740 265 (4 rec.)

BEETHOVEN Mass in C, op. 86. Soloists, St. John's College Choir, ASMIF/Guest. Decca JB 129

BEETHOVEN Piano sonatas, vol. 4: nos. 24-32. M. Binns (pf). Decca D 185 (3 rec.)

BEETHOVEN Romances in G and F; MOZART Violin concerto no. 5 in A. S. Ashkenazi (vn), Zurich CO/Stoutz. Tudor 73026

BEETHOVEN 6 string quartets, op. 18. Smetana Quartet. Supraphon 1111 2731/3 (3 rec.)

BEETHOVEN Symphonies 2,8. San Francisco SO/Monteux. RCA GM43357

BENDA Concertos for harpsichord and strings. J. Hala (hpd), selected string players. Supraphon 1111 2761/2 (2 rec.)

BERLIOZ Overtures. Scottish National Orch/Gibson. Chandos ABRD 1067

BLISS Piano concerto; March of homage; Welcome the Queen. P. Fowke (pf), RLPO/ Atherton. Unicorn DKP 9006

BRUCKNER Symphony 3. Berlin PO/Karajan. DG 2532 007

BULL Works for violin and orchestra. A. Tellefsen (vn), Bergen SO/Andersen. NKF 30041

BURGON Requiem. Soloists, LS CHorus, Woodburn Singers, City of London Sinfonia/Hickox. Argo ARDL 1007

CHARPENTIER Choral music from Florissants. Ensemble Vocal et Instrumental 'Les Arts Florissants'/Christie. Harmonia Mundi HM 5124

COSTE Music for guitar and oboe. S. Synberg (gtr), J. Anderson (ob) Chandos ABR 1031

DRING, Madeleine The far away princess. R. Tear (ten), P. Ledger (pf) Meridian E 77050

ELGAR Church music. Soloists, Worcester Cathedral Choir/Hunt. Abbey ABY 822

FRANCK Cello sonata in A; GREIG Cello sonata in A minor, op. 36. R. Cohen (vlc), R. Vignoles (pf) CRD 1091

FRANCK Symphony in D minor. Bavarian Radio SO/Kondrashin. Philips 6514 119

FRANCK Violin sonata in A; SZYMANOWSKI Mythes, op. 30; Roxana's song; Kurpish song. K. Danczowska (vn), K. Zimmerman (pf) DG 2531 330

FRESCOBALDI Keyboard works from the 1615 and 1637 books. C. Hogwood. Oiseau Lyre D2602

FRIED Guernica for soprano-saxaphone and string quartet; Chlarinet concerto; GLAZUNOV Alto-saxaphone concerto in Eb. F. Slovacek (sax), Kocian Quartet, Prague SO. Supraphon 1110 2750

GERSHWIN Short piano works. R.R. Bennett. HMV EMD 5538

GOEHR Metamorphosis/Dance, op. 36; Romanza for cello and orchestra, op. 24. M. Welch (vlc), RLPO/Atherton. Unicorn-Kanchana DKP 9017

HANDEL Complete sonatas for a wind instrument and basso continuo. Various performers. RCA Seon RL 30408 (3 rec.)

HANDEL Flute sonatas. ASMIF Chamber Ensemble. Philips 6514 096

HAYDN L'infedelta delusa; Supplementary arias and trio. Soloists, Lausanne CO/ Dorati. Philips 6769 061

HAYDN Piano sonatas Hob.XVI:20, XVI:49. A. Brendel (pf) Philips 9500 774

HAYDN The six organ concertos. T. Koopman, Amsterdam Baroque Orchestra. Philips 6769 065 (2 rec.)

HAYDN Symphonies 6,7,8. ASMIF/Marriner. Philips 6514 076

HAYDN Symphonies 39,35,59,49,58. L'Estro Armonico/Solomons. CBS 37861 (3 rec.)

LASSUS Lagrime de San Pietro a 7. Consort of Musicke/A. Rooley. Oiseau Lyre DSDL 706

LASSUS Music for Holy Week. Pro Cantione Antiqua/B. Turner. Hyperion A 66051/2 (2 rec.)

LEHAR Friederike Soloists, Munich RO/Wallberg. HMV SLS5230 (2 rec.)

LISZT Piano sonata in B minor; Dante sonata; Rigoletto paraphrase. D. Barenboim (pf) DG 2531 271

LISZT Piano sonata in B minor; Legends; La Lugubre Gondola 1, 2. A. Brendel (pf) Philips 6514 147

LLOYD Symphony 5. Philharmonia/Downes. Lyrita SRCS 124

LOCATELLI 3 concerti grossi, op. 1. I Musici. Philips 9502 069

MAHLER Symphony 2 'Resurrection'. Soloists, Concertgebouw Ch. & Orch./Klemperer. Decca D264D 2 (2 rec.)

MAHLER Symphony 4 in G. M. Price (sop), San Francisco SO/de Waart. Philips 6514 201

MARCELLO Psalm 50. Various performers. Harmonia Mundi 056 99899

MENDELSSOHN String quartets. Melos Quartet. DG 2740 267 (4 rec.)

MENDELSSOHN Symphonies 2,3,5,6 for strings. Polish CO/Maksymiuk HMV ESD 7123

MONTEVERDI Madrigals. Various performers. RCA Seon RL 30390

MOZART Flute quarters. A. Nicolet (fl); Munich String Trio. Tudor 73019

MOZART Idomeneo. Various performers, Mozart Orchestra of Zurich Opera/Harnoncourt. Telefunken GX6.35547

MOZART Music for flute and orchestra. F. Vester (fl), Mozart-Ensemble Amsterdam/ Bruggen. RCA Seon RL 30386 (2 rec.)

MOZART Piano concertos 20,27. C. Curzon (pf), ECO/Britten. Decca SXL 7007

MOZART The symphonies, V. 2 - Salzburg 1766-1772. Academy of Ancient Music/Schroder; Hogwood. Oiseau Lyre D168D3 (3 rec.)

ORCKEGHEM Complete secular music. Medieval Ensemble of London/P. Davies; T. Davies. Oiseau Lyre D254D3

OFFENBACH La Perichole. Soloists; Chor. & Orch. of Capitole de Toulouse/Plasson. EMI SLS 5276 (2 rec.)

PAGANINI 24 caprices, op. 1. S. Mintz (vn) DG 2532 042

PARRY Ode on the nativity; VAUGHN WILLIAMS The sons of light. T. Cahill (sop), Bach Choir, RCM Chorus, LPO/Willcocks. Lyrita SRC125

PURCELL Songs and dialogues. E. Kirkby (sop), D. Thomas (bass), A. Rooley (lte) Hyperion A 66056

RACHMANINOV Complete piano transcriptions. I. Hobson (pf) Classics for Pleasure CFP 4386

RAMEAU Les grands motets. Soloists, Choir & Orch. of Chapell Royale, Paris/Herreweghe. Harmonia Mundi HM 1078

WAGNER Transcriptions from Lohengrin, Tristan und Isolde, Die Meistersinger and Parsifal, by Franz Liszt and Zoltan Kocsis. Z. Kocsis (pf) Philips 9500 970

WALDTEUFEL Waltzes. Orch. of Vienna Volksoper/Bauer-Theussl. Philips 6514 069

WEBERN Complete music for string quartet. Quartetto Italiano. Philips 6570 925

COLLECTIONS

AGNES BALTSA - RECITAL. Works by Donizetti, Mascagni, Mercadente, Mozart and Rossini. A. Baltsa (m-sop), Munich Radio Orch./Wallberg. EMI ASD 4279

ALFREDO HODGSON RECITAL. Works by Britten, Rubbra, Moeran and Brahms. Pearl SHE 559

THE ART OF NICOLAI GEDDA. 41 arias and songs. N. Gedda (ten) G. Moore (pf); various orchestras and conductors. EMI SLS 5250 (3 rec.)

BATTAGLIE E LAMENTI. Monserrat Figueras (sop),Hesperion/J. Savall. DG Archiv 2533 468

CELLO ANTHOLOGY. Music by Dvorak, Faure, Granados, de Falla, etc. A. Navarra (vlc), E. Kilcher (pf) Calliope CAL 1676

EAST GREETS EAST: Ravi Shankar in Japan. DG 2531 381

FRANCESCO TAMAGNO. Complete published recordings. Pearl GEMM 208/9 (2 rec.)

A FRENCH COLLECTION. Songs by Bizet, Chabrier, Chausson, etc. M. Hill (ten) G. Johnson (pf) Meridian E 77029

HOW THE WORLD WAGS: social music for a 17th century Englishman. The City Waites/ Wootton. Hyperion A 66008

IAN TRACEY PLAYS THE HENRY WILLIS III ORGAN OF LIVERPOOL CATHEDRAL. Music by Bossi, Charpentier, Dandrieu, Karg-Elert, Peeters. Michael Woodward MW 931

JOAN SUTHERLAND AND LUCIANO PAVAROTTI. Duets from Lucia di Lammermoor, Rigoletto, L'Elisir d'amore; La fille du regiment, I Puritani. Decca SXL 6991

KATIA RICCIARELLI. Recital of arias and duets by Puccini and Verdi. Philips 6527 161

KREMER COLLECTION. Works by Schubert, F.X.W. Mozart, Beethoven. G. Kremer (vn), E. Kremer (pf) Philips 9500 904

MARIAN ANDERSON: RECITAL. Eleven songs, arias and negro spirituals. Various accompanying orchestras and pianists. Pearl GEMM 193

MUSIC FOR 20 FINGERS. Music by Brahms, Ger, Schubert. V. & D. Keilhack (pf) Colosseum SM 635

PASQUALE AMATO, V. 3. Nine operatic arias and duets. Various supporting artists. Rubini GV 561

PORTRAIT OF EMMA KIRKBY. E. Kirkby (sop), A. Rooley (lte), Academy of Ancient Music C. Hogwood. Oiseau Lyre DSLO 607

VIENNA BOYS' CHOIR. Folk songs and songs for children. Philips 6514 188

VOICES OF THE NIGHT. Songs, duets and ensembles by Schumann and Brahms. The Songmakers' Almanac. Hyperion A 66053

WINCHESTER CATHEDRAL CHOIR ON TOUR. ASV ALH 922

JAZZ

BITTER FUNERAL BEER Don Cherry. ECM 1179

CLARINET SUMMIT - LIVE Various performers. MPS 0068.251

CONCERTS Keith Jarrett. ECM 1227

DESTINY'S DANCE Chico Freeman,Wynton Marsalis. Contemporary 14008

FOLK SONGS C. Haden Trio. ECM 1170

INNER FIRES Bud Powell. MUS K 52 363

LOUIS ARMSTRONG AND KING OLIVER Milestone M47017 (2 rec.)

MAMA AND DADDY Muhal Richard Abrams. Black Saint BSR 0041

NO GOSSIP Keith Tippett, Louis Moholo. FMP SAJ 28

SIPPIE Sippie Wallace, Jim Dapogny's Chicago Jazz Band. Atlantic SD 19350

SIX OF ONE Evan Parker. Incus 39

SUNRISE IN DIFFERENT DIMENSIONS Sun Ra. Hat Hut 2R17

YOUNG DJANGO Stephane Grappelli. MPS 0068 230

RECENT NEW ZEALAND RECORDINGS

ANTHONY JENNINGS plays harpsichord works by J.S. Bach, Bohm, Duphly, Couperin. Kiwi TRL-022

THE AUCKLAND STRING QUARTET at Government House. Music by Mozart, Turina, Schostakovich. Kiwi SLD-65

BRAHMS Violin sonata 3 in D minor, op. 108; PROKOFIEV Violin sonata 1 in F minor, op. 80. P. Schaffer (vn) D. Irons (pf) Kiwi TRL-017

CARR, Edwin Mardi Gras overture; Seven mediaeval lyrics; Piano concerto. Queensland SO,Jubilate Singers,Gordon Watson (pf) Kiwi SLD-70

THE COURTIER'S COURTSHIP: Renaissance music by Ensemble Dufay. Kiwi TRL-015

INVITATION TO THE DANCE Danse macabre; La Calinda; Ritual fire dance; Hungarian dance no. 5; Invitation to the dance; etc. NZSO/J. Hopkins. Kiwi TRL-020

LILBURN Brass quartet; RITCHIE Partita for brass quintet; YOUNG Brass quintet 1. NZ Brass Quintet. Kiwi SLD-72

MICHAEL REDSHAW, New Zealand pianist, plays music by Mozart, Debussy, Liszt. Kiwi TRL-023

NATIONAL YOUTH CHOIR OF NEW ZEALAND IN CONCERT Music by J.S. Bach, Bruckner, Poulenz, Schutz, Tippett, Jack Body, Williams & Ascher. Kiwi SLC-169

THE NEW ZEALAND JAZZ ORCHESTRA: original jazz compositions by New Zealanders. Kiwi SLC-174

PETER AVERI plays organ encores; music by Bach, Wesley, Thalben-Bell and others. Kiwi TRL-028

PHILIPS, Peter Cantiones sacrae for five and eight voices. NZ Dorian Choir/Peter Godfrey. Kiwi TRL-018

PRUDEN, Larry Taranaki overture; Akaroa; Soliloquy for strings; Haast Highway; Night song. NZSO,Schola Musica,Skellerup Woolston Brazz Band. Kiwi SLD-66

RAVEL Piano trio in A minor; SHOSTAKOVICH Piano trio in E minor, op. 65. J. Chisholm (vn) A. Chisholm (vlc) B. Greenfield (pf) Kiwi TRL-016

VICTORIA Tenebrae responses. Schola Polyphonica/Maxwell Fernie. Kiwi TRL-024

RECENT AUSTRALIAN RECORDINGS

Classical

Strauss Die Fledermaus DECCA D 277 D2. Live recording in association with ABC, Sydney Opera House. Joan Sutherland, Australian Opera principals & chorus, Elizabethan Sydney Orchestra, cond. Richard Bonygne.

La Stupenda DECCA AUS 1041-4. Joan Sutherland a collection of opera arias and scenes, and songs.

Gregory Martin in Recital AXENT ARH 515. Gregory Martin (baritone), Norma Williams (piano) collection of classical & folk songs.

Grainger plays Grainger. Philips 6514 294. Rose Grainger & Lotta Hough (pianos), Robert Gard (tenor) "Duo-Art" recording.

Music for a Wedding. Larrikin AURA 821. David Kinsela, organ collection.

University of New South Wales Ensemble. Philips 6514 293. Beethoven Septet, op. 20. Banks Trio for horn, violin & piano. University of NSW Ensemble.

William Primrose and the Sydney String Quartet. Festival LA 07860. Beethoven Quintet, op. 29; Quartet op. 18, no. 6. William Primrose (viola), Sydney String Quartet.

Dvorak Symphony No. 8, op. 88. RCA RL 13550 SSO, cond. Joseph Serebrier.

Erotica. RCA VRL 10404. Complete music for woodwinds by Joseph Serebrier. Australian Wind Virtuosi & Australian Saxophone Quartet.

Brideshead Variations ABCS 1021. Adelaide Symphony Orchestra, cond. Joseph Serebrier.

Frederick Chopin Isador Goodman. Philips 6514 271. Chopin piano works. Isador Goodman, piano.

Jazz

Burrows' Jazz Brothers A Retrospective. ABCL 8207. Original Don Burrows Quartet, other Australian jazz musicians. Collection.

Sleazy Dinner Music. Larrikin LRF 106. Paull Dickinson (vocals, saxophone and flute) and others. Collection.

Once Bitten. RCA VPL1 0390. Clive Harrison, with Chick Corea and others. Collection.

Popular

Water of Dreams. Larrikin LRF 126. Ralph McTell.

Bullants in Bushland. Larrikin LRF122. Chris Duffy.

Recorder Music. Powderworks POW 6054. Errol Buddle.

The Third Time. Fable FBSA 076. Karen Knowles.

Greatest Hits, volume 2. EMI PLAY 102. Little River Band.

Cut to the quick. CBS EX 12020. Redgum.

Jade Hurley's Rock 'n' Roll Party. Festival L 53201. Jade Hurley.

Folk and Country

Paths of the Wind. ARIKA AR 004. Sirocco

Piddling Pete and the cross-eyed bull. Larrikin LRF 105. Ted Simpson.

Australian Heritage. Polygram 2482 459. Collection.

Songs and Poems of Australia. CBS SBP 237857. Hawking Brothers, Ken Sparkes, Terry McDermott.

Stand on your man. Larrikin LRF 121. Geraldine Doyle.

Sydney or the bush. EMI EMX 108. Alex Hood.

The Overlanders. EMI TELP 1001. Ted Egan.



OTTO HARRASSOWITZ · MUSIC SERVICES

SCORES · BOOKS · PERIODICALS

EUROPEAN MUSIC CATALOGUE

Detailed bibliographical information about recent music publications
Cumulative indexes

APPROVAL PLAN FOR EUROPEAN MUSIC SCORES

Custom-tailored to specific library requirements

FOR MORE INFORMATION CONTACT:

OTTO HARRASSOWITZ
POB 2929
D-6200 WIESBADEN
WEST GERMANY

RECENT ACQUISITION OF TWO CENTURIES OF WAR TUNES BY THE NATIONAL LIBRARY OF AUSTRALIA

An extraordinary collection of marches and songs of wartime in two centuries has been bought by the National Library of Australia.

The collection comprises 914 pieces of sheet music, of which almost 500 are marches recalling the American Civil War, the Crimean, Boer and two World Wars and British military "expeditions" of the 1800s.

The music, which is in well-used condition, was the personal property of Permanent Army gunner Cyril Fitzmaurice, who was born in Hobart in 1920 and died in Fremantle in 1967.

The marches and songs of the earlier wars, which the Library regards as the most important part of the collection, include works by many famous bandsmen-composers, mostly British and American, but with such Australians as Edward H. Tyrrell, of Wallsend, N.S.W., among them. Several famous lithographers, too, are represented in the colourfully pictorial covers of some of the music.

There are marches for all occasions, from coronations to Anzac commemorations; marches named for such battles as Trafalgar, Waterloo, Mafeking and Ladysmith; others with dramatic titles such as "The Flash of Steel" and "Charge!".

Two of the more exotic pieces, "The Zulu Expedition", which includes a section on "the gallant defence of Rorke's Drift" and a 100-year-old copy of "The Abyssinian Expedition" call for the pianist to interpret such sounds as "English captives in chains at night", "arrival of British troops", "heavy tread of elephants", "mortars, cannon, Snider rifles" and unexplained "bang bangs" before eventual "Bugle call of victory, British colours unfurled."



MARCHES, WAR SONGS AND OTHER SHEET MUSIC IN THE FITZMAURICE COLLECTION, NEWLY-ACQUIRED BY THE NATIONAL LIBRARY OF AUSTRALIA.

Well known tunes appear in the collection, but most have gone the way of old soldiers, including songs like "The Death of Nelson", "Just Before the Battle, Mother", "Let Me Like a Soldier Fall" and "Be British", a descriptive song and recitation "dedicated to the gallant, ill-fated crew of the Titanic".

After Gunner Fitzmaurice's death, the collection passed to his twin, Alan, who was also a fulltime soldier, and when Alan died last year, to their sister, Mrs P.C. Purcell, of Deakin, A.C.T. It was from Mrs Purcell that the Library acquired the music.

The Fitzmaurice collection will soon become available to researchers and others in the Library's music section.

AUSTRALIAN BIBLIOGRAPHIC NETWORK WORKING PARTY ON NON-BOOK MATERIALS

Ann Wellman

Introduction

This Working Party was established late last year by the ABN Standards Committee. Its official title is the Expert Working Party on the Use of ABN for Cataloguing Non-book Material. The members of the Working Party, and their areas of responsibility are: Baiba Berzins, State Library of N.S.W., (Manuscripts); Judy Scurfield, Library Council of Victoria, (Maps); Ann Baylis, National Library of Australia, (Projected media); Barbara Perry, National Library of Australia, (Graphic materials); Ron Wakeham, Melbourne State College, (Special instructional materials, including kits, games, realia, etc.); Mike Middleton, School of Librarianship, University of New South Wales, (Machine-readable data files); and Ann Wellman, Canberra School of Music, (Music and sound recordings).

The first meeting was convened by Jan Fullerton, principal Cataloguer at the National Library of Australia, and was held there on 25 November, 1982. Mike Middleton was elected Co-ordinator.

To quote from the minutes of that meeting: "The Working Party was set up by the ABN Standards Committee to consider long-term needs for the cataloguing of non-book materials on ABN. It is to have duration of one year during which time it will work by correspondence, possibly meeting once more before finalising its report. The Working Party is to report to the chairperson of the Standards Committee, and the co-ordinator of the Working Party will be required to prepare a progress report for each meeting of the Standards Committee."

Terms of Reference

The Working Party agreed on the following terms of reference:

(i) to examine the use of ABN for cataloguing non-book materials;
(ii) to examine the three existing ABN formats (books, serials, and non-book materials) and make recommendations for their modification to handle non-book materials;
(iii) to identify additional appropriate access points for non-book materials;
(iv) to assess the appropriateness of existing tools for the description of non-book materials (ISBD(G), AACR2 and appropriate specialist tools) and make recommendations on their appropriateness as standards;
(v) to assess the appropriateness of existing tools for subject access to non-book materials (LCSH and appropriate specialist tools) and make recommendations on their appropriateness as standards;
(vi) to consider related matters such as the application of AUSMARC and UNIMARC and other specific formats in relation to the cataloguing of non-book materials.

Activities

Mike Middleton sent the Working Party's first progress report to Enid Roberts, Chairperson of The Standards Committee, on 18 March, 1983. It summarised our findings concerning additional access points for non-book materials. These were collated from responses from all the members of the Working Party. A number of people helped me with suggestions for these access points, for which I am very grateful. I have also used ideas originally put forward for the AUSMARC (Music) format.

The following is a summary of my contribution as the music and sound recordings representative. Because of my lack of familiarity with ABN I have listed all possible access points (not simply the additional ones), using LC MARC tags as a reference.

Access Points for Music Scores and Sound Recordings

Essential access

1. By medium plus subject and other access points

S/R Sound recording/tape (008/33)
MU Published (or printed) music (008/33)
MS Manuscript music (008/33)
(Each medium is to have its own code so individual access should be possible)

ALL 2. As a general basis, all the access points listed in the AUSMARC music format, p.4, including title proper.

ALL 3. Local information (varies among libraries).

Desirable access

ALL 1. Personal name heading and relator (100 Subfield e and 700 Subfield e)
MS Copyist (700 Subfield e)
MU & S/R 2.* Contents (505)
S/R 3. Participant or performer (511)
MU 4.* Plate number (028, 500)
MU 5.* Publisher's number (028, 500)
S/R 6.* Record label and/or number (028, 500)
MU 7. ISBN (020)
S/R 8. ISRN (024)
S/R 9. Physical description (007)
Access by all sub-fields, with the possibility of expansion as technology changes.
S/R 10. Capture date and/or place (033)
S/R 11. Duration (036)
ALL 12. Language (041, 008/35-37)
ALL 13. Sex of performer or composer (no tag)
14.* Subject access
ALL a) Country of composition (043, 052) and/or date or period of composition (008/7-10, 045)
ALL b) Country of publication or copy (008/15-17 , 044) and/or date or period of publication
ALL c) LCSH and date or period of composition
ALL d) Local subject headings (see 15)
ALL e) Form of composition (047, 008/18-19)
ALL f) Number of instruments or voices (048)
Both tags 047 and 048 would be considerably more use if expanded. I think that is being contemplated by LC.
15.* Local Information
ALL a) Record control number (035)
ALL b) Call number (090)
ALL c) Source of acquisition, eg. donor; accession details (no tag)

ALL d) Special collections (no tag)
S/R e) Local subject headings, eg. spoken word, specific sound effects
MS & MU 16. Incipit (no tag)
MU & S/R 17. Intellectual level (008/22)

18. Projected media
Composer and/or title of soundtrack music. (Desirable)

19. References
As given in the AUSMARC music format (Essential)

The access points above are not in any particular order or priority. However, I have placed an * against those which have been consistely commented on.

The general opinion is that maximum access should be gained from the information in an entry, with a minimum number of added entries.

From this list, and submissions from the other members of the Working Party, our Co-ordinator, Mike Middleton prepared a summary as part of the first progress report. The summary is reproduced at the end of this article.

In its first progress report, the Working Party stressed to the Standards Committee that searching would be enhanced if access were to be established for existing tags, especially in music. We are also trying to clarify the question of incorporating extra tags into the format.

On May 5th, 1983, I attended an LAA Seminar on Non-book Materials, in Canberra. At this seminar a few comments were made which have some bearing on the future of the ABN format. Warwick Cathro, from the National Library, made it clear that he was aware that limiting a search by type of material is very desirable. At present this is not possible on ABN. A search by subject, for example, will reveal all entries under that subject; the list cannot be restricted to music or sound recordings, or even to non-book materials generally.

The next stage in the Working Party's activities is to document the descriptive cataloguing fields we think desirable, in addition to the access points already recommended. These fields will be incorporated into a working document which will be freely circulated for comment. I think this will probably be available in late July, after the next meeting of the Standards Committee. I intend to send a copy of this document to everyone who has expressed an interest so far in the ABN format. If there is anyone else who would like to see a copy when it become available, could they either ring me at work (062-467832), or write to me:

Ann Wellman,
Canberra School of Music,
P.O. Box 804,
CANBERRA CITY. A.C.T. 2601

POTENTIAL ADDITIONAL ACCESS POINTS FOR MULTIMEDIA FORMAT

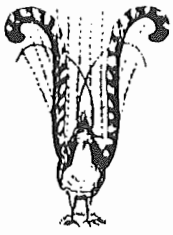
TAG		SUBFIELDS	MEDIUM	NAME/COMMENT
MARC	ABN			
007	DFF	1-10	Music, various; projected media.	Physical description/bytes should be individually accessible.
008	FFD	7-14	Projected media music, various	Date 1; Date 2/a ranging capability would be useful.

TAG MARC	ABN	SUBFIELDS	MEDIUM	NAME/COMMENT
008	FFD	15-17	Music, various	Country of publication
		18-19	Music, various	Form of composition
		22	Music; projected media	Intellectual level
		33	Special instr. materials: music, various	Type of material/considered to be essential for music
		35-37	Special instr. materials: music, various	Predominant language/041 is the alternative.
009	DFA	(none stated, but some under consideration, assuming it incorporates 026 and 032)		
024	SRN	a	Music, s/r	ISRN/Potentially of considerable value.
028	PNM	a,b	Music	Publisher number.
033	CAP	a,b	Music,s/r	Capture date and place.
034	CMD	d,e,f,g	Cartographic?	Coordinates/a ranging capability would be useful.
036	n/a	a	mrdf	mrdf number.
041	LAN			See 008-35,7
043	GAC	a	all	Geographic area/052 may be preferred.
044	CPC		Music	See 008-15,17
045	CRO	a,b	all	Chronological period.
047	FCC			See 008-18,19
048	NIV	a,b	Music	Number of instruments
050	CAL	a	all	LC class no.
052	GCC	a,b	all	Geographic classification/ prefer to 043.
072	n/a	a	mrdf	Subject category/used in a more general sense than as an NAL code in mrdf
306	DSR	a	Music, s/r	Duration/ranging capability would be useful.

TAG MARC	ABN	SUBFIELDS	MEDIUM	NAME/COMMENT
351	n/a	a	mrdf	Programming language.
352	n/a	a,b	mrdf	Computer mode + operating system
5XX	various	Music	Music 2-d representations	Keywords form certain notes fields
???	n/a		Music	Incipit/Coded form of initial bars.



FRANCESCO LANDINI
COMPLETE WORKS



TWO VOLUMES
Each volume available individually
EDITED BY LEO SCHRADE
With a new Introduction and
Notes on Performance by
KURT VON FISCHER

I	Two-Part Ballate, 116 p.	FF 150
II	Three-Part Ballate, Madrigals, Caccia, 128 p.	FF 150
	Special price for the two volumes :	FF 275

Originally edited in one volume for Oiseau-Lyre's
Limited Edition *Polyphonic Music of the Fourteenth Century.*

ÉDITIONS DE L'OISEAU-LYRE • B.P. 515, MC 98015 MONACO CEDEX



A FAMILIAR NAME?

Perhaps not. However, many music libraries throughout the world have come to know JERONA MUSIC CORPORATION and to rely on our services.

We are suppliers of printed music in all of its varied forms to libraries, performing organizations and other institutional customers.

While our reputation in Australia has up to now been limited to a number of your orchestras and other performing groups, we do supply academic and public libraries in North America and Europe.

We regularly ship music from all over the world to customers all over the world. Rush service via air mail or air freight is a routine procedure for us.

We welcome not only your orders but further inquiries about our services and specific problems or publications.

WE SUPPLY LIBRARIES, ORCHESTRAS, WIND BANDS, CHAMBER ENSEMBLES, CHORUSES, CHURCHES, OPERA COMPANIES and other institutional customers. Orders from private individuals accepted only by special arrangement.

Jerona's watchword is:
TO PROVIDE SERVICE AND PRODUCTS OF THE HIGHEST QUALITY

81 TRINITY PLACE, HACKENSACK, N.J. 07601
U.S.A.
Tel. (201) 488-0550

NOTES AND NEWS

In 1982, the New Zealand Branch of IAML began publication of its periodical Crescendo. The periodical contains much that is of interest to all IAML members, and to Australian music librarians. Included so far are articles on music libraries in New Zealand, Part 1 of Music Libraries in the U.S.S.R., by Gerald Seaman, reports on New Zealand Branch meetings and other activities, a membership list, and "News and Notes". Each issue also carries advertisements for recently published scores and recordings of New Zealand music.

Details are: Crescendo: Bulletin of the International Association of Music Libraries (New Zealand Branch). No. 1, 1982- . 3 issues p.a. NZ $9 p.a. for persons and institutions outside New Zealand.

Available from: Jill Palmer, Secretary/Treasurer, IAML (New Zealand Branch), C/o Alexander Turnbull Library, Box 12-349, P.O., Wellington, New Zealand.

* * * * * * * * * *

Further to the publication of SALSSAH Card File on Microfilm (reported in Continuo, Vol. 10, Numbers 2 and 3, 1981) the National Library has announced the publication of an Introduction and Index to the file, in its For Information leaflet 3/83, 18 January, 1983.

Libraries which have purchased a set of the File will receive a copy of the printed Index gratis. Libraries may purchase a copy of the Index, without purchasing the 9-reel set, at a cost of $3.95.

Publishing details, as provided in the For Information sheet 3/83:

SALSSAH card file on microfilm: introduction and index: a publication supplementing the 9 reel set microfilm entitled SALSSAH card file on microfilm.

Canberra: National Library of Australia, 1982. 44p: 30cm. ISBN 0 642 99279 7.

General enquiries and orders for the microfilm should be sent to:

Principal Librarian,
Bibliography,
National Library of Australia,
CANBERRA. A.C.T. 2600
Telephone (062) 62 1227
Telex code no. 62100

Orders for the Index should be sent to:

Sales and Subscriptions Unit,
National Library of Australia,
CANBERRA. A.C.T. 2600
Telephone (062) 62 1646

* * * * * * * * * *

The Sydney Opera House Library has for sale a set of the Dictionary Catalog of the Music Collection of the New York Public Library, with supplement, 1964-1971. The set consists of 66 reels of microfilm and 10 supplementary volumes. The set was purchased in 1981 for $4,255, and is being offered for $2,000 or negotiable price. Contact Paul Bentley (02) 2 0588.

* * * * * * * * * *

The National Library has purchased the Catalogue of Ascribed Music in Music Manuscripts to 1800 in British Libraries. This work should be particularly useful to scholars as the information contained in it is as yet not available through RISM. The file was collected for RISM, but as the RISM Secretariat has decided that Series A/II will be in computer-based form only for the years 1600-1800, it will be some years before recataloguing is completed. The work complements the British Union Catalogue of Early Music Printed to the Year 1801 (London, 1957).

* * * * * * * * * *

The Editors would like to hear comments from members about two suggestions made at the General Meeting held in Adelaide in 1982.

The first suggestion concerned the circulation of information of important duplicate items being offered to other libraries in Continuo. While it is stressed that the editors do not see Continuo as the vehicle for duplicate lists, we are proposing that notification of duplicates of significant major items could be considered.

The second suggestion covers notification of significant acquisitions, for example newspaper, periodical backruns, microform copies of primary source materials.

Anyone who wishes to comment on the desirability of either of these suggestions should write to one of the editors.

* * * * * * * * * *

A new publication which is likely to be of interest to music librarians is Popular Music Recorded in Australia and By Australian Artists in Britain, 1925-1945: a draft discography by Ross Laird. Melbourne, Esoteric Publications, 1982. (Available from Mostly Jazz, P.O. Box 342, Elsternwick, Victoria, 3185. $30).

* * * * * * * * * *

The Australia Council Library is currently investigating computerization of its arts press clipping service for future arts information. The existing file which has been built up over the last ten years covers all conventional art forms except film. Enquiries may be directed to:

Australia Council Library,
P.O. Box 302,
North Sydney. N.S.W. 2060
(02) 923 3333

* * * * * * * * * *

Issue No. 1 of the Quarterly Newsletter of the Australia Music Centre was published in May, 1983 (ISSN 0811-3149). The issue contains news about the Centre, its current activities, and those of related organizations, recent library acquisitions, 'What's new on Australian record', and current performances and exhibitions throughout Australia. The Newsletter is available to all members of the Australia Music Centre as part of their annual $10 subscription. For enquiries about membership, please contact the Australia Music Centre, 80 George Street North, The Rocks, Sydney, N.S.W., 2000. (02) 27 1001.

* * * * * * * * * * *

Australia-wide
Library Supplies a Speciality

* Records and Cassettes
  Classical, pop, jazz, folk, country and western, easy-listening, children's, spoken word.
* Classical sheet music
* Vocal scores
* Pocket scores

TARANTELLA
783 Pacific Highway, Gordon, NSW, 2072
Phone: (02) 498 3711

MUSIC LIBRARIES AND COLLECTIONS IN NEW SOUTH WALES

Paul Bentley

By Australian standards, New South Wales has considerable music resources in a variety of music libraries and collections.

Public reference services are provided by the State Library of New South Wales, the Dennis Wolanski Library and Archives of the Performing Arts at the Sydney Opera House, and the Australia Music Centre.

The New South Wales State Conservatorium of Music, which has the largest collection of scores in the state, also accepts enquiries from the general public as well as from the Conservatorium's staff and students.

Music scores are available only on inter-library loan from each of the above libraries.

Scores may be borrowed directly by the public from a number of local government libraries in Sydney. Rockdale Municipal Library, the specialist music library in the Sydney Subject Specialization Scheme, has a collection of 6250 scores including 4750 pieces of sheet music. The City of Sydney Public Library has a collection of 2500 scores. A catalogue of its current collection of scores was published in 1974. Willoughby Municipal Library has over 1500 scores. There are smaller collections in several other libraries.

Nearly all local government libraries, in Sydney at least, have collections of sound recordings which are available for loan. The largest lending collection is at the Stanton Library in North Sydney. Stanton has over 13,000 cassettes and in 1981 had a turnover of 61,349 loans.

The New South Wales Department of Education's In-Service Education Library has a collection of 16,000 recordings and 13,000 scores which includes performing parts for small ensembles. The Library is available to all teachers in New South Wales in both government and non-government schools. Three catalogues listing holdings of books, scores and sound recordings were published between 1978 and 1980.

Research collections are held by the University of Sydney, the University of New England, and the University of New South Wales. The collection at the University of Sydney Library is reputed to be the largest collections of scholarly materials in the state while the University of New England is particularly strong in medieval music.

The Truskett Library in Bathurst serves both the Mitchell College of Advanced Education and the Central Western Music Centre, a division of the New South Wales State Conservatorium. It holds over 25,000 music monographs and scores and 4500 recordings.

The Australian Broadcasting Commission has a number of collections which are not normally available to the public. These include the Federal Music Library, the Sound Library, and Radio Archives. The Federal Music Library has a collection of 60,000 scores which includes 25,000 orchestral scores and parts, and rare Australian material. Bona fide researchers may use the Federal Music Library by appointment.

The Australian Opera Library is another collection not generally accessible to the public. It is chiefly concerned with getting the show on the road and is responsible to the Australian Opera itself as well as the Elizabethan Trust orchestras. Its collection includes 7000 opera scores, mainly consisting of multiple copies of works in the repetoire, and 500 opera and vocal recordings.

The Australia Council Library does not collect music scores and sound recordings, but its general interest in the arts, particularly arts administration, makes it a useful source of current information.

In 1982, the Sydney Youth Orchestra Association, with financial assistance from the New South Wales Premier's Department and the Australia Council, published a union catalogue of orchestral scores and parts held by 31 amateur orchestras in New South Wales. Because the collections are normally restricted to the member orchestras the catalogue is not widely available outside the Association.

Other libraries, both public and private, are listed in the Australian Directory of Music Organisations. They include the Australian Film and Television School Library, The Australian Museum, Film Australia, and the Museum of Applied Arts and Sciences.

In the absence of a large central music library in New South Wales, inter-library co-operation is vital to the provision of effective music library services.

The New South Wales Division of IAML in 1980 convened a series of meetings which led to the establishment of an informal music subject specialization scheme among music research libraries. The subject allocation, based upon existing or anticipated strengths, was as follows:

University of New England - Medieval music; N.S.W. State Conservatorium of Music - Renaissance, twentieth-century music and jazz; University of Sydney - Baroque and eighteenth-century music and ethnomusicology; State Library of N.S.W. - nineteenth-century music and music printing; University of N.S.W. - philosophy and aethetics of music, and history of opera; Australia Music Centre - contemporary music, particularly Australian music; and Sydney Opera House - performing arts and music theatre.

It remains to be seen how effectively the scheme will work. In some institutions, acquisitions very much depend on the interests of scholars stationed there, and diminishing library budgets will also have a noticeable effect.

Electronic data processing, with its capacity to bring scattered collections closer together and effectively control their development, will undoubtedly solve many of the problems in New South Wales. However, until the use of technology becomes more widespread, co-operation in both research and lending collections, is to be more widely encouraged.

STATE LIBRARY OF NEW SOUTH WALES

Christine Edwards

The State Library comprises several separate libraries, each with different resources and acquisitions policies designed to serve different clientele. The bulk of the music holdings in the Macquarie Street building is monographic material. Printed music is limited to Australian publications and monumental sets; performing parts are not collected. There are no separate music collections.

Mitchell Library

The Mitchell Library is a research library specialising in resources relating to Australia and the south-west Pacific region. The collection includes a wide range of materials relating to musical activity in Australia especially in New South Wales in the latter half of the nineteenth century and first half of the twentieth.

These include: scrapbooks of newspaper cuttings reviewing music and theatrical performances in Sydney; collections of concert programmes of musical societies and orchestras; annual and other reports of musical societies; souvenir programmes of special music events held separately or in conjunction with various anniversary celebrations, royal visits, and other similar occasions.

In the field of musical education there are: prospectuses and syllabuses of schools of music (mostly tertiary); musical appreciation textbooks written and published in Australia for primary and secondary schools; books on performance technique written by Australian musicians; and catalogues of music scores (mostly European music) held in Australian libraries.

The ethnomusicology of Australian aborigines, the near north (Indonesia and Philippines) and the Pacific is well represented in writings in several languages. Some sound recordings are also held.

Holdings in the form of biographies of Australian musicians and histories of Australian musical activity are small, and are probably a true reflection of the output of these kinds of works. These resources are supplemented by some substantial collections of correspondence, manuscript scores, photographs, newscuttings, writings on music and other papers of individual Australian musicians, for example Edgar Bainton, Arundel Orchard, Alfred Hill and Nellie Melba. In addition theere are administrative documents of music organisations, including the Josef Kretschmann Club, Musica Viva and J.C. Williamson Theatres Ltd.

Music scores in the collection fall into six categories: (i) a sheet music file - self-indexing file, mostly of Australian vocal and piano compositions from the early-mid twentieth century. It includes several, 'national' songs, and standard European repertoire issued by Australian publishers; (ii) albums of popular nineteenth-century European repertoire published in Australia; (iii) published scores of twentieth-century Australian operas (for example, works by Arthur Benjamin, Larry Sitsky and Malcolm Williamson) and chamber works; (iv) works written for special events (for example, the opening ceremonies of festivals); (v) contemporary Australian teaching material; (vi) songbooks - numerous published collections of Australian songs (of the Aborigines, gold rushes, wartime etc.), songs of the Pacific Islands and songs of the British Isles.

In general, the coverage is patchy, particularly in the case of material published in New South Wales as a result of the failure by organisations (commercial and otherwise) to deposit material or of the library to claim it (often there is no documentary evidence of current output, especially material of a serial nature). Sound recordings (cassette, reel and disc) are not collected with assiduity because of the limited facilities (both equipment and space) in the existing building.

Access to the collection, for users who meet the conditions for a Reader's Ticket, is through the catalogues of printed books, the manuscripts catalogues and a supplementary music catalogue (not added to since 1942).

General Reference Library and Extension Service

The music resources are extensive, with particular, but not deliberate strengths in biographies of composers, directories and dictionaries. New acquisitions are placing emphasis on early European music, contemporary developments and non European music of all eras.

Holdings of historical and collected editions are substantial - over 70 such sets. The Extension Service holds selected miniature scores of standard European repertoire, but as a rule, printed scores are held only as complete sets. This policy will be maintained.

These two libraries are reference libraries and do not lend directly to the public.

The General Reference Library and the Mitchell Library together hold about 350 music serials of which 150 are current titles.

Two further collections of the State Library are located at Kogarah and East Sydney respectively:-

Adult Education Library

The Library contains over 10,500 sound recordings for use by students enrolled in adult education classes.

State Film Library

The Library has a collection of films relating to music and, in 1980, published a list of its holdings.

THE DENNIS WOLANSKI LIBRARY AND ARCHIVES OF THE PERFORMING ARTS, SYDNEY OPERA HOUSE

Paul Bentley

The Dennis Wolanski Library and Archives of the Performing Arts was established in 1973 to assist the Sydney Opera House Trust in fulfilling its statutory obligation of encouraging an appreciation of, and research into, the performing arts. It is a public reference library offering a service to the entertainment industry and the general public as well as to the Sydney Opera House Trust.

The Library has a broad interest in the performing arts, from grand opera to strip-tease, from the beginning of musical and theatrical endeavour to the present time. Its chief interests, however, are Australian theatre and drama, music theatre, dance, and, of course, the Sydney Opera House itself.

The book collection presently stands at 7000 volumes including about 2000 volumes relating to music. Among the reference works held are Music Index, the Catalog of the Music Collection of the New York Public Library, the Bibliographic Guide to Music, the partially-published Catalogue of Printed Music in the British Library, and the Library of Congress music catalogues.

A collection of 500 librettos includes titles from the standard opera, operetta and musical comedy repertoire as well as a few obscure local rareties such as Fayette, "an original Australian comic opera" written by J. Brunton Stephens and

George B. Allen (1892) and Matsa, Queen of Fire; or the Little People of the Mountains of the Moon, by Bert Royle, J.C. Williamson, Leon Caron and G.F. Paxk (1897).

The Library's interest in music theatre is further underlined in the serials collection of over 750 titles. Complete sets of Opera and Opera News are held on microfilm and subscriptions are carried for L'Avant Scene Opera, Opera International, About the House, Opera Canada, Opera Journal, Opern Welt, and Opera Quarterly among others. Annual reports, performance calendars and press releases are also received from a number of opera houses around the world.

Almost 1000 donations of non-book materials have been received by the library. These range in size from collections occupying 17 metres of shelving to single items.

Collections of musical interest include the Carandini collection, the Dorothy Helmrich collection, the Barbara James collection, the Isador Goodman collection, the Walter Kingsley collection, the Albert Arlen collection, the Ewart Chapple collection and the George Johnston collection. These collections and items scattered throughout other collections in the library provide information on Australia's musical life in the nineteenth and twentieth centuries, from John Philip Deane to Little River Band.

Marie Carandini, prima donna and impresario, was a particularly significant figure in nineteenth century Australia. A small collection of 34 items, including 9 original items, was deposited in the library by Carandini's great grandson, the British actor, Christopher Lee. Among the original items are two programs from 1855, one for La Sonnambula, the other for Lucy of Lammermoor.

Dorothy Helmrich, unlike many Australian singers of the pre-World War II years, achieved an international reputation as a recitalist rather than as an opera singer. She was also chiefly responsible for the establishment of the Arts Council of Australia after the war. Her small collection includes a scrapbook, programs, posters and photographs relating to her singing career.

Vocalist Barbara James and her husband, pianist Reg Lewis, were associated with variety theatre, dance bands and radio from the 1920s to the 1960s. Their collection includes scrapbooks, clippings, programs, photographs, posters and other documents relating not only to the careers of Barbara James and Reg Lewis but to Barbara James' parents who were prominent in Australian vaudeville at the turn of the century.

The press clippings file, currently housed in 20 four-drawer filing cabinets, is an impressive body of information on the performing arts in general, and on Australian and foreign musicians, music organisations and topics from Australian newspapers as well as selected overseas sources published since 1970.

Between 1956 and 1973, the Sydney Opera House Trust and its administrative precursors maintained volumes of clippings in chronological order. These record the history of the Opera House and of the performing arts in Australia during those years.

An important acquisition last year was a collection of 500 volumes of Sydney newspapers covering the period 1900-1970. These volumes are being clipped and will be added to the Library's files.

Scrapbooks and donor collections are also a source of clippings. The George Johnston collection, for example, contains 9 boxes of clippings from British and Australian sources dating from the 1850s to the late 1930s. Most of the collection relates to musical matters, opera in particular. A scrapbook donated by Miss Evelyn Klopfer



PART OF THE READING ROOM OF THE DENNIS WOLANSKI LIBRARY
AND ARCHIVES OF THE PERFORMING ARTS.

covers the tour of the Sutherland-Williamson Grand Opera Company in 1965. Another scrapbook donated by Mr Terry Neil contains over 50 pages about Dame Nellie Melba.

The general program file contains over 18,000 items under seven separate sections: the Sydney Opera House, theatre, dance, popular entertainment, film, concerts, and opera. Within each section, the programs are filed alphabetically by an appropriate heading, usually by performer or performing group.

Programs of performances at the Opera House are exhaustively indexed. Biographical and pictorial material and program notes can therefore be quickly obtained from the Sydney Opera House section. Theatre programs have been indexed by play title only. The other sections have not yet been indexed.

Original art of musical interest is represented by portraits of Florence Austral, Sir Bernard Heinze, Sir Eugene Goossens, Lauris Elms and Clarice Lorenz. A portrait of Dame Joan Sutherland and Judy Cassab was commissioned by the Trust and hangs in the Opera House foyer. A bust of Sir Eugene Goossens is also held by the Trust and is on display in the Concert Hall foyer.

The pictures file has an estimated 50,000 items including Sydney Opera House Trust production shots of operas and other performance at the Opera House.

The Royce Rees collection of 5000 negatives relating to theatre between 1946 and 1964 includes production shots of J.C. Williamson and Garnet Carroll musicals such

as Gay Rosalinda, No, No, Nanette, Annie Get Your Gun, Kiss Me Kate, Oklahoma, The White Horse Inn, The Sound of Music, The Merry Widow and The King and I.

Ewart Chapple, whose association with Australian Broadcasting Commission concert activities dates from the 1920s, has given 150 autographed photographs of local and overseas artists engaged by the Australian Broadcasting Commission including Percy Grainger, Sir Eugene Goossens, Lotte Lehmann, Sir Malcolm Sargent, Sir Thomas Beecham and Ewart Chapple's wife, the Australian musical comedy actor, Marie Bremner.

From Mrs D. Scott, the Library has received 10 photographs relating to her father, Sir Eugene Goossens. In a collection donated by Miss Helen Bainton are several photographs relating to Sir Eugene and her father, Dr Edgar Bainton. Johnny O'Keefe, before his death, placed a number of items in the library including 15 photographs. Isador Goodman's collection has 17 photographs of himself from the age of 19.

The poster collection has over 3000 items. Most of these date from 1970 onwards but a small number from earlier period, including variety theatre posters from the late nineteenth century have been donated to the Library.

The music score collection has over 5000 volumes including 1500 pieces of sheet music. The bulk of the collection has been acquired by donation and is arranged by broad executant groupings. Although the collection has not been fully catalogued, works can be retrieved by composer.

Opera, operetta, and music comedy scores have been purchased and are fully catalogued. The library has about 250 volumes at present. This collection is being developed with financial assistance from the Ladies' Committee of the Sydney Opera House Appeal Fund.

The oldest score in the collection is a copy of Handel's Giulio Cesare, printed either in 1724 or 1725.

There is a small number of Australian manuscript scores, or copies of manuscript scores, including Antill's Corroboree, Sculthorpe's Rites of Passage, Monk's Collit's Inn, and Bainton's The Crier by Night.

Mickey Cut Your Toenails, You're Tearing All The Sheets and You Had To Go and Lose It at the Astor are just two of the cataloguer's delights in the sheet music collection. Apart from any musical interest, many pieces of sheet music are a useful source of pictures of Australian performers.

The sound recordings collection has over 3000 discs, mainly 78 r.p.m., and a small number of reel-to-reel tapes and cassettes. Like scores, sound recordings have been acquired largely by gift and the collection covers a wide range of music. Local artists represented include Peter Dawson, Dame Nellie Melba, Percy Grainger, Dame Joan Sutherland, Marjorie Lawrence, Gladys Moncrief and Eileen Joyce. Recent Australian cast recordings of musicals are among titles which have been purchased.

In future, it appears likely that the Trust will adopt a more selective approach to the acquisition of music scores and sound recordings, giving particular attention to material assocaited with the Opera House.

A small collection of motion pictures and videotapes about the Sydney Opera House is available for loan to organisations.

Model sets, costumes and artefacts are also held, including Enrico Caruso's Metropolitan Opera cloak for The Prophet, Harry Lauder's walking stick, Stella Lamond's ukelele, and a candle taken from Sir Bernard Heinze's 80th birthday cake. However, the Trust does not intend developing this collection to any extent. It is anticipated that the Museum of Applied Arts and Sciences will take charge of performing arts artefacts and costumes - a logical step in view of the Museum's existing collections of musical instruments, period costumes, sound reproducing equipment, and radio, film and television paraphenalia.

Both the Museum and the State Library of New South Wales are represented on the Trust's Library Subcommittee to ensure the fullest cooperation between the three institutions.

To facilitate the retrieval of such a range of materials, the Library has a number of indexes as adjuncts to the card catalogue. The general index contains about 45,000 entries which include references to all stage works in the press clippings file, all plays in the theatre program file and, more selectively, periodical articles and uncatalogued manuscripts and photographs. The Library also maintains an exhaustive index to the Sydney Opera House Trust program file, a song index, and an Australian drama index.

Private sponsorship has been an important aspect of the library's development. A foundation grant of $10,000 from the Sydney businessman and sculptor, Dennis Wolanski, $15,000 from Philips Industries to assist purchases in the field of Australian theatre and drama, over $24,000 from the Ladies Committee of the Sydney Opera House Appeal Fund, $1500 from the Myer Foundation, $2000 from Schweppes, and $1850 from the Potter Foundation are among gifts received. The Library's current annual budget from the Sydney Opera House Trust is $15,000 for the purchase of library materials.

The present staff comprises one librarian, one library technician and three clerical assistants. One clerical position, however, has been vacant for nearly a year. The work of the permanent staff is assisted by over 25 volunteers who are engaged mainly in the processing of press clippings and programs.

[Paul Bentley is Librarian at the Dennis Wolanski Library and Archives of the Performing Arts]

THE NEW SOUTH WALES STATE CONSERVATORIUM LIBRARY

Carolyn Symes

The Conservatorium Library has a long history and an introduction to that history is a good way to approach the collection.

The collection dates from before the foundation of the Conservatorium itself. Prior to 1915, three choral societies and two orchestral societies were in operation in Sydney. The choral societies were the Royal Philharmonic Society, the Liedertafel which later became known as the Apollo Club, and the Madrigal Society. The orchestral societies were the Sydney Amateur Orchestral Society and the Sydney Symphony Orchestra. Each had its own collection of music.

Not surprisingly, the societies found great difficulty in meeting their needs for orchestral and choral music as it was both expensive and difficult to obtain.

The state government came to their assistance with an initial grant of £500 and the societies pooled their resources to become the Government Music Library. The collection was housed in Sydney Girls High School on a site now occupied by David Jones' Elizabeth Street store. When the sale of this site and the foundation of the Conservatorium coincided in 1915 the collection found a new home and became the basis of the Conservatorium Library. The trustees of the two orchestras transferred their collections to the Conservatorium as did the Apollo Club when it ultimately ceased to exist.

The organization of the Library was a slow process and many early staff members had little knowledge of library practices. It was not until 1946 that a trained librarian was appointed as Conservatorium Librarian. The Library owes much to the generosity of Conservatorium staff, former students and members of the public. Among notable bequests and gifts are the Alfred Hill Collection, the Leonine Consort donation, and more recently, the Alan Bellhouse Collection of instruments collected primarily from Asian countries.

Today the collection is divided into various separately housed parts. Music (excluding orchestral and choral parts) is housed in open access shelves and arranged in an in-house classification system designed to bring together music for a specific instrument or groups of instruments, and within that, music by individual composer. The total number of scores is approximately 90,000. At present there are two music catalogues; the older one is very limited in its subject approach, but this is gradually being remedied with the integration of the two catalogues offering students easier access.

Reference music represents an important and growing area of the Library. This includes 'urtext' editions of complete works, monumental editions and autograph facsimilies. The Library's major strength is still in the classical and romantic periods. However, the amount of jazz, twentieth-century, mediaeval and renaissance music is growing.

The book collection, arranged according to the Dewey Decimal Classification, is concentrated in the areas of classical and twentieth-century music, jazz and opera. The expansion of courses offered by the Conservatorium has meant that materials relating to psychology, eudcation, sociology and literature are also included in the collection.

The record collection (not for student borrowing) contains approximately 7000 records. These are also catalogued separately. Recently, the number of jazz and ethnomusicology records has expanded.

The periodical collection is on open access and contains approximately 280 titles with some emphasis on ethnomusicology and music education besides titles of general musical and musicological interest.

The Library is situated at 47 Macquarie Street on the Ground Floor. During semester it is open to the public, but only students and staff of the Conservatorium are allowed to borrow from the Library.

THE LIBRARY OF THE AUSTRALIA MUSIC CENTRE

Joanna Parkes

One of the largest commitments of the Music Board of the Australia Council is to the Australia Music Centre (AMC), which it set up to promote all aspects of Australian music. The AMC attempts to act on this brief by offering expert assistance to composers, performers, the public and the music trade generally through its marketing and information services.

The Library, as the centre of the information function, is called upon to provide an extremely broad range of information about Australian musical activities and about music generally. Because more resources are needed than are generally available for this specialised work, a large proportion of the information work must, of necessity, be of the grapevine variety and includes liaison with fellow librarians, musicians, composers, historians - simply, anyone and everyone to be found with a knowledge of, and an interest in, the field of Australian music.

The Centre is situated in the Rocks area of Sydney, and visitors range from tourists of all nationalities, to school children, serious music students and the general public.

The strengths of the collection are the holdings of recently composed Australian music in both score and recorded form, its files of information on Australian composers and performers and its strong book collection in the field of twentieth-century music.

Australian material is collected in a variety of ways. Some publishing houses automatically send complimentary copies of all Australian music published, as do some recording companies. The aim is to set up a deposit type of agreement with all publishers of Australian printed and recorded music. For the time being, what is not donated is ordered.

By far the largest proportion of scores comes from the composers themselves who either make a copy for the library or provide a score from which a copy can be made. Through the Copying of Parts scheme the scores of most Australian works receiving a first performance in Australia or overseas will be deposited in the library. As a result, the AMC card catalogue is essentially an Australian Music (Not Yet) in Print.

Unlike academic and public library music collections, the AMC is not a retrospective collection nor does it make any claim to archival status. No original manuscripts are held, only copies together with published material. At present the aim is simply to collect and to document as much Australian composition as possible. It is interesting to note that the British Music Information Centre recently had to rationalise its holdings by dividing them into works composed prior to 1970 and those written post 1970. The AMC has not yet seen the need for such a move but there is no reason why there should not be a similar policy as both the collection and our history grow.

While we receive scores we hold very few sets of parts. Easy availability of parts will encourage performance so it is now increasingly important to try for parts whenever possible.

The books in the collection number about 3,000 and cover all aspects of contemporary music including rock, folk, country and jazz. There is also a small collection on Asian music because of the AMC's function of Music Information Centre for the Asian region. As with any collection, subjects which might seem peripheral to the specific subject area are also collected. For example, books on funding for the arts, survival tactics in hard times for people in the music profession, the economics of making a record and other peripheral topics form a reasonable and arguably relevant part of the collection. The number of books published which specifically deal with Australian music is small and so it is understandable that they comprise less than a quarter of the book stock.

In the serials collection, journals and newsletters of smaller and more esoteric music interest groups have equal importance with the larger commercial publications such as APAIS, Music and Letters, Ram, Rolling Stone and so on.

The recordings are a mixture of commercial pressings of overseas and Australian repertoire as well as a miscellany of tapes of live performances. Books and scores are available through the usual inter-library loan channels and recorded material may be listened to at the Centre.

The Library compiles comprehensive listings of competitions and festivals both in Australia and abroad and will regularly publish details of these in the AMC Quarterly Newsletter. The first issue of the Newsletter has just been published and details can be found elsewhere in this issue.

The focus on Australian music is reflected by the physical arrangement of both the shelves and the catalogue. Australian scores and books are separated from general scores and subject material, while the catalogue is in three distinct sections: 1) Australian scores and recordings; 2) general scores and recordings; and 3) books and serials and indexed articles on Australian music. There is no longer any indexing of serials.

Cataloguing standards used are AACR2, LCSH ano the Phoenix schedules of Dewey. A collection of contemporary Australian music must, almost by definition, find that any schedule will be less than perfect and this is certainly so with Phoenix. Even the draft schedule for AUSMARC: Sound Recordings and Music Scores is too firmly influenced by the legacy of the nineteenth century to offer any real promise of help.

Assistance is at present being sought to enable the AMC to join a bibliographic network to enable the catalogue, and therefore the holdings, to be made more universally available through the distribution of microfiche catalogues. This is essentially a promotional move at this stage as, of course, there will be no cataloguing copy available for Australian score holdings in the collection. The aim is to first enter Australian scores, then recordings, followed by books, serials and overseas scores as funds and time permit.

[Joanna Parkes is Librarian at the Australia Music Centre]

MUSIC COLLECTIONS IN THE LIBRARIES OF THE UNIVERSITY OF NEW SOUTH WALES

Library collections relating to music at the University of N.S.W. are held in the Social Sciences and Humanities Library and in the Undergraduate Library. The Social Sciences and Humanities Library contains the major collection, including reference books, music scores and books about music. The Undergraduate Library has a smaller collection intended to meet the needs of undergraduate music courses.

The music collections have been acquired to support the University's specialised research and performance programs and the Library has acquired very little material not directly related to these programs.

Teaching and Research

The Music Department, which is administratively part of the Vice-Chancellor's Unit, and not part of any Faculty, offers elective courses at the undergraduate level in the General Studies program. Members of the Department also contribute to courses offered by other Schools and related organisations, for example, the National Institute of Dramatic Art.

The research interests of individual members of the Music Department have been supported by library acquisitions, resulting in some strength of holdings in certain specialised areas, for example, opera, Handel scholarship, and vocal technique.

Performance

The Music Department has always pursued an active role in organizing musical performances on campus. As well as sponsoring frequent lunch hour recitals and arranging instrumental and choral group activities for students and staff, including the Dowland Singers (founded in 1977), it also supports two professional groups, the UNSW Opera (formed in 1968) and the UNSW Ensemble (formed in 1980). The activities of these groups, and in particular of the UNSW Opera, which draws heavily on the scholarly resources of the Music Department, are sometimes supported by library acquisitions.

Library Policy

The acquisition policy is to provide library resource to support the University activities described above. The Library therefore concentrates on building a good reference collection, including bibliographical tools to aid research, and a collection of standard scores and works about music. Specialised monographs and musical manuscripts (almost always in microform) are acquired only when needed for the research of individual members of the academic staff or postgraduate students. There has been no attempt to build significant collections of sound recordings, audiovisual materials or performing parts.

Reference Collection

The Library's policy is to acquire standard reference tools, particularly bibliographical works. The reference collection contains approximately 157 titles.

Monographs

The Library holds over 4500 volumes of scores and monographs on music, of which 3,200 are unique titles. It is estimated that the Library has about 3,100 volumes of books about music. The holdings of books about music relate mainly to the classical repertoire, with an emphasis on vocal music.

Serials

The Library's serial shelf list includes 98 titles on music, about half of which are current subscriptions.

Scores

The music collection contains about 1,400 scores. While these cover a broad range of classical composers, the collection is stronger for the Renaissance and Baroque than for nineteenth and twentieth-century music.

Most musical research conducted at the university has concentrated on the Baroque period, and some specialised source material has been acquired, particularly operatic material.

No original manuscripts are held, but a number of microfilm copies of manuscripts and early printings of Handel and Lully have been acquired for research. A small number of important monumental sets from the Renaissance and Baroque periods is held.

While scores of many individuals works of the nineteenth and twentieth centuries are held, the coverage by composer, period and form is quite selective. Again opera is better represented than other musical forms, with reasonable holdings of (for example) the operas of Verdi (most operas held) and Britten (46 entries in the catalogue). No complete editions of any composer's works are held, but a number of volumes of the Barenreiter centenary edition of Berlioz (1967+) have been acquired.

The Library has an uncatalogued collection of sheet music, including both popular and classical compositions, mainly of the "piano stool" type. The music has come from a number of sources and has not been closely examined, but it is known that it includes some unusual Australiana.

Audio-Visual Materials

There is a small audio-visual music collection scattered over a range of subjects. There are twenty-one records and twenty-five books with either records or tapes attached. There are also sixty-three reel-to-reel tapes of New Hebridean music; these are original recordings of traditional music and were recorded by Peter Crowe in 1971-72.

Rare and Valuable Material

There are approximately eighty items in the music section of the rare books collection. These are a mixture of scores, librettos, and books and are mainly from the nineteenth century and later.

[This information was adapted from a statement prepared by Sue Scott, Alan Walker and Isabella Trahn, February 1981]

MUSIC LIBRARY SERVICES

Arthur Turk KG.
POB 28 03 02, Hardenstraße 4,
D-2000 Hamburg 28, Germany.
Telephone 0 40/78 49 35

Türk

Although the firm of Arthur TÜRK has existed since 1930 as a music supplier, it has recently been decided to establish a special section on 1 July 1979, the

TÜRK MUSIC LIBRARY SERVICES.

Single Orders
Standing Orders
Continuation Orders
Periodicals
Approval Plans (from Copyright 1979 on).

Should you wish further information on TÜRK MUSIC LIBRARY SERVICES please contact us.

Türk MLS Türk MLS Türk

MUSIKANTIQUARIAT HANS SCHNEIDER

Mozartstr. 6, 8132 Tutzing
Germany

RECENT CATALOGS:

No. 261
Kammermusik. 523 items

No. 262
Musikdrucke
Musikbücher. 1173 items

No. 263
Dirigierpartituren
Orchestermaterialien
622 items

No. 264
Joseph Haydn -- 524 items

No. 265
Seltene Musikbücher und
Musikdrucke
129 items

No. 266
Musikdrucke und
Musikhandschriften
943 items

Please send your list of desiderata