

# **BIBLIOGRAPHY FOR PERFORMERS – PARTICULARLY ORCHESTRAL SETS AND CHAMBER MUSIC**

The subject for this session is Bibliography in conservatories. To me this first of all means bibliography for performers which is a very comprehensive area. Therefore I have chosen to focus on performing sets for orchestras, chamber orchestras, sinfonietta and for choirs. In addition I will briefly touch performance sets for chamber music.

This means that I have divided my paper into 4 parts:

1. A short description of the orchestra, ensemble, and choral activity at The Norwegian Academy of Music
2. Verifying the music. Reference sources
3. Locating the music and getting it
4. Chamber music

## **1. A short description of the orchestra, ensemble and choral activity at Norway Academy of Music**

Our conservatory is a medium size conservatory with about 460 students.

Performances and projects each academic year:

- 4 projects with large orchestra (incl. diploma soloists, diploma conductors)
- 2 chamber orchestra projects
- 4 projects with ensemble for contemporary music (sinfonietta)
- 1-2 rehearsals with conductors from Oslo Philharmonic Orchestra
- 6-8 projects with the rehearsal orchestra  
These projects are held in order to give the diploma conducting students practice. Next year we will have 11-12 students in total, 4 orchestral conductors and 7-8 choral conductors.
- 8 choral projects

On the average we use 120 orchestral sets (ca 3000 parts) and 130 choral sets (ca 2.300 parts) each year.

The budget for hire materials is about 80-100.000 NOK each year (=10-12.000 EURO)  
The expenses for the orchestral sets we buy differ very much from year to year.  
Most of the choral sets are bought – 25.000 NOK per year (=8.000 EURO)

We have a committee who sets up all the programs for the orchestral activity throughout the year. I am also a member of this committee.

## 2. Verifying the music. Reference sources

During the work of the committee who sets up program for the coming season we assist them with information on orchestration, duration, available recordings etc. But as soon as the program is ready our main work starts.

For verification I will mention the following reference sources which we find useful in this connection.

### Reference sources:

*Bonner Katalog : Verzeichnis reversgebundener musikalischer Aufführungsmateriale / Deutsche Bibliothek (Frankfurt am Main, Germany).; Deutscher Musikverleger-Verband. - 4., neuarbeitete Auflage. München : K.G Saur, 2001. – Book and CD-ROM ISBN: 3598404883*

Bonner Katalog gives a survey of hire music, so this is the catalogue you need to find out if an orchestral set has to be hired..

*Orchestral music in print / edited by Margaret K Farish. Philadelphia : Musicdata, 1979. ISBN: 0884780104*

*Orchestral music in print : 1983 supplement / edited by Margaret K Farish Philadelphia : Musicdata, 1983. ISBN 0884780147*

*Orchestral music in print : 1994 supplement / edited by Margaret K Farish Philadelphia : Musicdata, 1994. ISBN 0884780333*

*Orchestral music in print : 1999 supplement / edited by Robert W Cho; F Mark Daugherty; Frank James Staneck Philadelphia : Musicdata, 1999. ISBN 0884780511*

Orchestral music in print and also Choral music in print are both parts of The-Music-in-Print-Series and are available in printed editions as well as online on subscription basis from emusicquest. I find the online version much easier to use and it gives several new and better search possibilities.

*Orchestral music : a handbook / David Daniels. – 3<sup>rd</sup> edition. Lanham, Md. : Scarecrow Press, 1996. ISBN: 0810832283*

This bibliography contains several useful appendixes within various categories, such as solo voice, solo instrumentation, duration, and chorus. There are also appendixes where composers

are grouped by their nationality and a list of women composers is included. Actually it also exists as e-book I have discovered.

*ENCORE database – Online Union Catalogue of sets of performance music in UK libraries*  
([www.music.ox.ac.uk/IAML/encore.html](http://www.music.ox.ac.uk/IAML/encore.html))

This is also a database of great value in verifying orchestral sets – it gives you location information too, but I suppose only British libraries are allowed to borrow the sets.

*IAMIC – Music Information Centres* ([www.iamic.net/members/](http://www.iamic.net/members/))

Most of the national music information centres have catalogues of composers with detailed work lists, and as to works by contemporary composers they are important.

For choral music the following are the main sources we use:

*Sacred Choral music in print / edited by Gary S. Eslinger and F. Mark Daugherty. – 2<sup>nd</sup> ed.*

*Philadelphia: Musicdata, 1985.*  
*ISBN 0-88478-017-1*

*Secular choral music in print / edited by F. Mark Daugherty and Susan H. Simon. – 2<sup>nd</sup> ed.*  
*Philadelphia: Musicdata, 1987.*  
*ISBN 0-88478-020-1*

*Choral music in print master index*  
*Philadelphia: Musicdata, 1991.*  
*ISBN 0-88478-028-7*

*Musica Virtual Choral Library* ([www.musicanet.org](http://www.musicanet.org))

Finally – for both orchestral and choral performance sets:

*Publishers' catalogues – both printed and online*

They are of course also necessary sources and many of the publishers have developed good websites with many search possibilities.

*Internet – Google*

Contemporary composers in particular often have websites with lists of their works including information on publishers.

### 3. Locating the music and getting it

#### Our own collections

When it comes to getting the materials we sometimes are lucky enough to have the material ourselves (most of the standard repertoire– ca 600 sets, incl. brass band and symphonic band). Although we have quite many sets, I am afraid that there is a great need of buying new editions because our conductors very often demand new critical editions, e.g. we have a large number of Mozart symphonies in Breitkopf editions, but what they ask for are the Bärenreiter editions. It would of course be all too expensive to renew all the Mozart symphonies all at once, which means that we will just have to start on a small scale. The new Beethoven Urtext-edition of all the symphonies (ed. by Jonathan del Mar) have been bought already.

I must also mention that our collection includes single orchestral sets that are protected and not free, sets from Kalmus, US. For instance Shostakovich: Symphony no 5. This means that we always should check The Bonner Catalogue in order to find out if it is still a protected work. If so, we inform the publisher about the coming performance, that we will use our own material and they will then charge us for the performance.

#### Borrowing

If we do not have the music ourselves, and we have found out that it is not a protected work, then we try to borrow the music from another library. In addition to the libraries at the other music conservatories in Norway we cooperate with the broadcasting music library, some of the Norwegian professional orchestras, and the National Opera. This means that we may borrow music from one another. The only problem is that very few of these library catalogues are available online, so you just have to make a number of phone calls.

We also have Nordic contacts and especially The Music Library of Sweden has a large and very fine collection of orchestral sets, and we borrow from them now and then. They have a printed catalogue of their orchestral sets although it is not updated, and I hope that it sooner or later will be included in the database Libris.

There are at least two important networks that should be mentioned:

- NOBU which is the Nordic Orchestra Librarians' Association
- MOLA, the Major Orchestra Librarians' Association ([www..mola-inc.org/](http://www.mola-inc.org/)) having an e-mail list which also non USA orchestras may subscribe to at the cost of \$78 I think.

Both of these networks may be of great help in the work with performance sets.

#### Buying

When we are not able to borrow the music and if it is possible to buy it we may prefer that, especially if we consider that this music will be performed again.

Orchestral sets we usually buy from the following suppliers:

- Directly from the publishers if possible (Bärenreiter , Schott, Breitkopf...)
- Luck's Music Library
- Kalmus

- EMS (single parts – very useful) – the problems with missing parts is probably well known to most of you
- King's Music (music especially for period instrument orchestra – reprints facsimile copies of baroque and classical music)

### Hire materials

For contemporary music and also sometimes for older music it is necessary to hire the material from the publisher.

Many of the foreign publishers have representatives in the Nordic countries. Sometimes they have one representative in each Nordic country and sometimes they have one in Sweden who covers the other Nordic countries as well. This is rather confusing because it changes quite often, and you can not expect to get an updated list from the representatives, I am afraid. I can give you an example from last year which illustrates the complications that may occur:

We were going to have a performance of Joseph Schwantner's concerto for percussion and orchestra in October. On the Internet I found the composer's website with information on the American publisher. Full of optimism I sent an email to the publisher European American Music Distributors (Helicon) to order the hire material. About 2 weeks later I received a telephone from Norsk musikforlag in Oslo asking me if I had tried to order Schwantner from Universal in Vienna. I told them that I had sent an email to the American publisher, not knowing that they were represented in Europe by Universal – and Universal again is represented in Norway by Norsk musikforlag. – After such an experience I think I am able to explain why hire material is so very expensive!

The situation for hire materials differs from country to country, but I can shortly describe the Norwegian situation where you can divide the suppliers of hire material into 3 different types:

Publishers where you may send orders directly:

- Many of The Music Information Centres
- All the Norwegian publishers
- Foreign publishers (Wilhelm Hansen etc.)

Representatives of foreign publishers in Norway:

- Norsk musikforlag (Boosey, Faber, Leduc, Universal etc.)
- Musikkhuset (Gehrman)
- Lyche (single composers from Leduc, for instance Jolivet)
- Norvegemus (Breitkopf, Peters etc.)

Representatives of foreign publishers in other countries, which must be used by Norwegian performers:

- LM Edition, Stockholm (Schott, Ricordi)
- Gehrman (Swedish and Finnish publishers)
- Music Sales, London (Chester, Novello)

Choral music: most of the choral sets are bought because there are few possibilities to borrow and almost no databases are online. Therefore we either buy directly from the publishers or use suppliers who specialize in choral music. It is very seldom that we have to hire choral music. From the last few years I can actually only remember Blacher. Abstrakte Oper no 1.

I would like to stress that when we are able to hire an orchestra set from a publisher not mentioned in the lists from the Norwegian representatives, we always try to order directly from the publisher. If we succeed this is usually at a much lower price. Sometimes we are lucky, and recently we have hired orchestral sets from Peer Music, Gravis and Weinberger f.ex.

### Illustrating example

Finally, before I continue with a brief talk about chamber music, I will give you an illustrating example of how very complicated it sometimes is to obtain performance sets.

One of our teachers was preparing a concert with baroque music on the program and he wanted his horn masterstudent to be soloist in a horn concerto by Christoph Förster. Our task was to get hold of the performance set.

The information he had was that the concert was in E flat major and it was scored for horn solo and string orchestra, and he mentioned that the publisher might be Pizka. When verifying the work we could not find it in the Bonner Catalogue or in Orchestral Music in Print or in any of the other sources we usually try. Finally we found a concert in WorldCat, a database we subscribe to which includes holdings of a large number of American libraries. The concert was in E flat, scored for horn and string orchestra and published by Pizka in München. By email we ordered the score and the parts and received the music several weeks before the concert.

Unfortunately our teacher who was supposed to conduct the concerto and the soloist did not come to look at the material until about 2 weeks before the concert. When they finally came it turned out to be the wrong concerto! It became evident that Förster must have composed two concertos for horn and string orchestra in E flat major, but as I said in our sources only one concerto was mentioned. Our teacher urgently phoned one of his colleagues in Germany, and after a few days we got the information that a hire material of the correct concerto by Förster for horn solo in E flat major was available from the publisher Hofmeister. New emails and fax with our creditcard information was sent and Hofmeister sent the music by DHL – and it arrived only just in time for the rehearsals.

This shows how it sometimes may become very complicated to obtain the right performance sets in the right edition and in time - and it is easy to be caught in a trap.

#### 4. Chamber music

At The Norwegian Academy of Music chamber music is getting more and more important these years. There are two reasons for this. Firstly our strategic plan for 2003-2007 especially emphasizes chamber music and ensemble playing. Secondly we have recently got a new professor in chamber music, Are Sandbakken, who is very enthusiastic and full of new ideas. Actually Are Sandbakken is also a member of The Oslo String Quartet, so you heard him playing the viola on the opening ceremony on Sunday.

In our library we do have a rather large collection of chamber music sets, which means that much of the main music will be found here. However, there is a great demand for new, critical editions and Urtext editions. Peters and Breitkopf editions are not in demand. Today new editions from Bärenreiter, Henle and so on is what we must supply our collections with. In addition it is of course always important that we buy music of contemporary composers. Like all other libraries our budget is limited, but since chamber music is a core subject in the education we consider it to be one of our main tasks to obtain this kind of material. We expect that most of the students will be able to buy the solo music they need themselves, and therefore it is our policy to give chamber music the highest priority.

#### Verifying and finding music for specific instruments

*Music in print series – printed and online edition (Vocal music, String music, Woodwind music...)* - online ed. does not include the first volume of String music in print

*WorldCat*

*Library of Congress ([www.catalog.loc.gov](http://www.catalog.loc.gov))*

*British Library ([blpc.bl.uk/](http://blpc.bl.uk/))*

*The New Grove dictionary of music and musicians – printed and online edition*

*Publisher websites*

Usually we prefer to buy sets of chamber music, and these are the some of the suppliers we use:

#### Locating – buying

*Publisher websites*

*June Emerson (woodwind music)*

*Spaeth & Schmid (brass music)*

*Robert King (brass music)*

*Joseph Patelson*

*PMEurope, Tienen, Belgium (percussion music) (info@pmeurope.com)*

Of course it does happen that the material we need is out of print and then we try to borrow it from other libraries.

### Locating – borrowing

*Norwegian union catalogue of printed music ([www.nb.no/baser/samnoter](http://www.nb.no/baser/samnoter))*

*Libris ([www.websok.libris.kb.se/websearch](http://www.websok.libris.kb.se/websearch))*

*ARSCA (Sibelius Academy)*

*Bibliotek.dk*

*KVK ([www.ubka.uni-karlsruhe.de/kvk.html](http://www.ubka.uni-karlsruhe.de/kvk.html))*

*Bayerische Staatsbibliothek ([www.bsb-muenchen.de/](http://www.bsb-muenchen.de/))*

*Norwegian National Library. Interlibrary loans.*

All these sources are of course only a selection of sources, not a complete list, and I could probably have mentioned several more.

And now I am curious to hear how you deal with these matters at other conservatories. Probably I will get new ideas.