

**'From printed score to performance – access and  
collaboration in the New Zealand orchestral community'**

**by**

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Auckland Philharmonia Orchestra  
Auckland Symphony Orchestra  
Canterbury Philharmonia Orchestra  
Central Otago Regional Orchestra  
Christchurch Symphony Orchestra  
Greenhill Ensemble (Nelson)  
Hawkes Bay Orchestra  
Invercargill Symphonia  
Manawatu Sinfonia  
Manukau City Symphony Orchestra  
Southern Sinfonia  
Trust Waikato Symphony Orchestra  
Vector Wellington Orchestra  
Wellington Chamber Orchestra

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## **Abstract**

Research into the practical needs and activities of orchestra librarians in New Zealand is rare. This study explores how orchestra librarians and conductors search for, access and manage printed music for the orchestras' players. The constraints of access and availability and the collaborative relationships that enable the sharing of resources are also examined.

The research uses a qualitative approach with data collected from open-ended interview questions with eighteen participants who come from professional and amateur orchestras and the National Library of New Zealand.

The findings show that orchestras in New Zealand access music from many different sources and the National Library plays a key role in this activity. The groups face constraints in accessing contemporary music (except New Zealand music) due to cost and copyright issues and there are constraints relating to the condition and use of printed hire music.

The report concludes that there is a need for a national orchestra association in New Zealand to provide support for both amateur and professional orchestras.

Cataloguing projects to increase the visibility and access of existing music resources and training programmes for performance librarians are other areas that are considered.

**Keywords:** orchestra librarians conductors printed music access New Zealand collaboration

## Introduction

*'From a European immigrant point of view, one product of our historic isolation has been the proliferation of amateur musical activity. Originally, this was to fulfil an emotional need, stemming perhaps from a nostalgia for the home country in a foreign and adopted landscape devoid of Western culture.'* (Flury, 1999)

The early orchestras, choirs and bands of nineteenth century New Zealand required printed music to perform from and, lacking a national provider of resources, they each created their own music libraries. The isolation resulted in a duplication of material, as there was a lack of knowledge of what was held by other performance groups in the country. (Flury, 1999. p.10)

The primary goal of this study is to explore how orchestra librarians from both amateur community groups and professional organisations in New Zealand search and obtain performance material and the constraints they face in this endeavour. The collaborative relationships that exist in the orchestra community and the role the National Library plays in relation to accessing music scores and parts are also investigated.

Performance librarians are an essential part of the concert production process, providing the tools for the performers and conductors to use. There are no formalised courses for music librarianship or orchestra librarians in New Zealand. The role may be taken by a musician who has an interest in organising music resources as well as the skill of score reading and a knowledge of orchestral instrumentation. The role may also be taken by a librarian wishing to use their knowledge and training in a specialised subject area that in their spare time has meaning in their lives. In a professional ensemble, a librarian may be supported as a full or part-time staff member but in community groups, the role is voluntary despite the functions and goals having much in common. In both cases, the librarian needs to know music theory, the foreign language names of orchestral instruments and titles of many works, the orchestral repertoire and have an understanding of the performance needs of players (Girsberger, 2006, p.1). This study aims to share the experiences of librarians working with limited resources and those working in a professional capacity with fewer monetary constraints.

Flury (1999) describes the role the National Library plays in distributing music to orchestras, but the perspective of the orchestra librarians themselves and how they manage this activity is not one found in Library and Information Studies literature to date.

The topic was chosen from personal experience as an orchestra librarian searching for orchestral music from many different sources, with varying timelines, conductors and budgets, as a music cataloguer contributing to the finding lists described in the literature review in this report and as an orchestral musician using printed music on a regular basis.

## **Aims and objectives**

*'A variety of rewards and thrills attract amateurs and professionals in their pursuits...just to be on stage performing for an audience could be one of the main thrills that motivates the participant to stick with the pursuit.'* (Juniu et al, as cited by Stebbins, 2001, p.55)

Amateur and professional orchestras seek to communicate with an audience by interpreting notated printed music parts which they either hire or buy. Orchestras are guided by standards of performance set by the professionals which although may not always be reached in practice in the case of the amateur groups, are the intended outcome. For all groups the goal is the same – to provide a quality performance for their listeners.

The purpose of this study is to discover how orchestras in New Zealand search for and access music, the sources they use, with whom they collaborate to facilitate this and to what extent access and availability of music influence the repertoire choices of these groups. The participants for this project were chosen from both amateur and professional orchestras in order to explore the perspectives of both and the collaborative relationship that exists between them. Another perspective was gained by interviewing music librarians responsible for lending music to these performing groups.

The focus on the printed score as the information source in relation to concert preparation precludes the study of other orchestra information-seeking needs such as funding, venues, writing programme notes, payment of players and marketing

which whilst all important aspects of staging a performance, are beyond the scope of this study.

The insight gained from the study will be useful for orchestra librarians, the orchestra community, library students researching music groups, music librarians seeking to serve the needs of orchestras and the library community who may gain an understanding of the particular needs and practices of this specialised group in our society.

## **Problem statement**

*'In applied social science research problems arise from issues, difficulties and current practices.'* (Creswell, 2003).

Conductors and librarians select, find and order orchestral sets and scores from many sources despite having access to their own music library in some cases. They rely on information retrieval systems, other people and organisations for access to the printed parts and scores. The geographical isolation of New Zealand from the main music publishers of the world and other constraints such as copyright may have an impact on the availability of music. To this researcher's knowledge, there are no New Zealand Library and Information Studies (LIS) focusing on the constraints of hiring music, availability issues and the role of collaboration between orchestras in relation to this.

## **Literature review**

There is little scholarly literature in LIS focusing on the needs of orchestras in relation to the printed score. A cross-disciplinary search was conducted for journal articles and research papers. Monographs about orchestral activity in New Zealand and overseas, serious leisure perspectives, copyright and music librarianship were consulted. Early finding lists of orchestral parts in New Zealand, articles about preservation, copyright, printed music use and information retrieval are also included for examples of the relevant issues that may challenge these groups.

### ***Orchestras and music libraries in New Zealand***

Early amateur orchestral activity in New Zealand and the collections of printed music have been described by several authors (Flury, 1999; Freed, 1982; Walsh, 1967).

Walsh (1967) sets out to describe the characteristics, problems and achievements of amateur and professional orchestras in New Zealand from the mid 19<sup>th</sup> century until



the mid 20<sup>th</sup> century. Choral societies were formed to perform oratorios 'an extended musical setting of a sacred text made up of dramatic, narrative and contemplative elements'<sup>1</sup> which required orchestras to accompany them. Newly formed orchestra societies in 19<sup>th</sup> century New Zealand presented concert programmes of short pieces, overtures and incidental music interspersed with vocal works initially being faithful reproductions of the 'promenade' concerts which were popular in 19<sup>th</sup> century England. A practical consideration for this was the availability of musical scores and parts that became more available after the 1870s (Walsh, 1967, p.222).

A list of orchestral programmes from 1907 - 1967 reveals a change from variety type pieces to the inclusion of longer works and concertos (Walsh, 1967, pp.220–230) possibly due to more experienced conductors and musicians arriving in New Zealand and a general acceptance by the audience of classical orchestral music. Radio broadcasting and the gramophone would also have increased the audience's appreciation of more sophisticated programming with standard repertoire played regularly on the radio. Theatre and radio orchestras in the 1930s provided semi-professional opportunities for orchestral players who later moved into New Zealand's first National Orchestra when it was established in 1947 (Walsh, 1967, p.101). Once a National Orchestra was formed, audience considerations no longer dominated programme planning as a secure financial backing ensured that many symphonies, tone poems and 20<sup>th</sup> century works could come into the repertoire. The variety-type programme was left to the brass bands (Walsh, 1967, p.227).

Flury (1999) describes the proliferation of amateur musical activity in New Zealand in the early part of the 20<sup>th</sup> century when choirs, orchestras and bands were established and acquired their own collections of music. Flury (1999, p.11) states that the Broadcasting Library had a vital role in the musical life of New Zealand. In the 1930s, a sheet music library was established at the New Zealand Broadcasting Corporation comprising a chamber, instrumental and choral repertoire. The collection provided a programme source for local studio orchestras throughout New Zealand (Flury, 1999, p.10). The Library bought music from international publishers

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<sup>1</sup> Smither, H. Oratorio. In Macy, L (Ed.). Grove Music Online. Retrieved April 8, 2008 from Grove Music Online database.

and copies of New Zealand composers' original works and donations expanded its collection. The New Zealand Broadcasting Corporation library also provided music for the first performance of the newly formed National Orchestra In 1947. When the Broadcasting Corporation was restructured in 1977, the New Zealand Symphony Orchestra became an independent entity and took the core orchestral material to establish its own library. The collection was no longer shared with other organisations. By 1986, the Broadcasting Library could not be sustained and the newly built National Library of New Zealand became the home of a large number of the choral and orchestral sets, scores and chamber music sets (Flury, 1999, p.11). Access to this collection by the orchestral community is discussed in the next section of the literature review.

Freed (1988) writes about the establishment of a Community and Youth Orchestras' Federation in 1988. Choirs and orchestras at that time were lacking a national network unlike the brass bands, pipe bands and operatic societies of the day. The Choral Federation was formed in 1986 (Freed, 1988, p.15) and the orchestral equivalent was "dedicated to inform members and similar groups on workshops, courses, touring groups, instrument availability, music information..." (Freed, 1988, p.15). The Federation was officially launched in May 1987 and a committee elected. This organisation did not continue however and no further reference to its activities can be found.

Published literature about amateur orchestras and their libraries in 2008 in New Zealand is scarce, however it is likely that as more orchestras establish websites these will be useful for gaining further information. The National Library of New Zealand's Te Puna Web Directory<sup>2</sup> and search engines provide links to New Zealand's orchestra websites, which provide organisations' histories.<sup>3</sup> The contact details listed on the websites were useful for gaining access to some participants for the study.

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<sup>2</sup> <http://webdirectory.natlib.govt.nz>

<sup>3</sup> [www.aucklandphil.co.nz](http://www.aucklandphil.co.nz)  
[www.southernsinfonia.org](http://www.southernsinfonia.org)  
[www.wellingtonorchestra.org](http://www.wellingtonorchestra.org)  
[www.canterburyphilharmonia.org.nz](http://www.canterburyphilharmonia.org.nz)

[www.mcso.org.nz](http://www.mcso.org.nz)      [www.manawatuorchestra.org.nz](http://www.manawatuorchestra.org.nz)  
[www.aucklandsymphony.gen.nz](http://www.aucklandsymphony.gen.nz)  
[www.cso.co.nz](http://www.cso.co.nz)  
[www.wco.wellington.net.nz](http://www.wco.wellington.net.nz)  
[www.hbo.org.nz](http://www.hbo.org.nz)

### ***Finding aids***

The library catalogue is the key to accessing a collection's holdings. How do orchestra librarians find the music they require? New Zealand literature about the tools for accessing orchestral parts' sets provides an historical perspective to this question. Freed (1982) discusses some music collections in New Zealand in particular the National Library. A union catalogue of music scores was completed in 1967 and the Library began to build up a stock of scores including all published scores of New Zealand music and 'four centuries of standard repertoire music' at this time (Freed, 1982, p.184).

The Radio New Zealand Music Library (the Broadcasting Library) had the largest single collection of scores in the country and began to contribute to a union catalogue of music scores in the early 1980s. Services to choirs and orchestras involved 'the lending of a category of music not normally held in ordinary libraries and therefore rarely reported to the union catalogue of music scores' (Freed, 1982, p.185). As orchestras and choirs need a set of parts for several months the normal interloan system used in libraries was not practicable (Flury, 1999, p.12). The New Zealand Library Association was instrumental in encouraging the publication of printed union catalogues listing the holdings of many musical societies in New Zealand (Freed, 1982, p.184). These catalogues facilitated access to this music, which could then be borrowed for a fee instead of purchased. Sets of music can be prohibitively expensive for often poorly funded choir and orchestra societies. Dorothy Freed (1976) created the first finding list of orchestral sets for New Zealand and published a second edition eight years later (Freed & Seaman 1984). This edition listed 5,500 titles although not all entries represent full sets, but they have been included as 'they may complement other entries for the same works minus a score' (Freed, 1984).

Finding orchestral parts for performance in 2008 is no longer reliant on a printed list of holdings, however only some of the entries from these printed lists have been integrated into the Cadence bibliographic database<sup>4</sup>, which is now an important tool for locating resources for amateur and professional musicians in New Zealand. The database allows the user to search by title, composer, genre, instrumentation, dates

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<sup>4</sup> [www.cadence.natlib.govt.nz](http://www.cadence.natlib.govt.nz)

and countries. Cadence lists the contact details of the holding organisations. Hiring items from the National Library collection can be done via the website, email or telephone. A large proportion of the entries in Cadence consist of the resources donated by the Broadcasting Library and the rest are the holdings of a few music organisations around the country. Efforts to increase the number of organisations' library holdings on Cadence are explored in this study's findings. Cadence also lists publishers' websites and links to hire collections outside New Zealand. One of the objectives of the research is to look at the role Cadence plays amongst orchestral groups when searching for music.

Accessing New Zealand music has been given a boost with the launch in 2007 of SOUNZ the Centre for New Zealand music website.<sup>5</sup> Access is provided by membership to search, borrow and buy New Zealand music. The catalogue uses a system based on FRBR<sup>6</sup> which provides links to many 'elements' or states of a musical work such as the score, its performance dates and its expression from one simple search. Nearly 250 orchestral sets are currently listed on this site with very practical information attached to each record such as the duration of the piece, the difficulty, the instrumentation, the performance history, programme notes and availability. The findings discuss how orchestra librarians and conductors access New Zealand music.

Smiraglia (2002) and Lippincott (2002) discuss music retrieval (MIR) in technical terms. A musical document is unique in that for one work there will be dozens of scores of different sizes and formats, recordings and arrangements. The intellectual control of 'musical works' is most important to music librarians. Smiraglia (2002) believes that the linkage of relationships among documentary entities (works, expressions, manifestations and items) is critical for information retrieval. Lippincott (2002) states that in the past 'Access methods mirrored print-based retrieval techniques for bibliographic information retrieval of the time and presupposed some prior musical knowledge or access to a librarian' (Lippincott, 2002, p.137). 'Perhaps MIR systems of the future will combine bibliographic metadata, audio content and music notation in powerful retrieval systems that provide a solution to the problems

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<sup>5</sup> [www.sounz.org.nz](http://www.sounz.org.nz)

<sup>6</sup> Functional Requirements for Bibliographic Records is a system allowing searchers to search for not only a composer and their works but also the relationships between the elements of the music - scores, recordings, performances, instrumentations, associated performers and publishers.

of cross-genre musical searching' ( Lippincott, 2002, p.142). The SOUNZ catalogue system may well be on its way there because of its use of FRBR.

### ***Printed music and preservation***

*'Music may be marked in soft pencil. All markings unlikely to be of use to other organizations must be removed before return.'*<sup>7</sup>

*'The art of performing is not a passive one.'* (Smith, 2000, p.120)

'Orchestral parts and scores are unique in their handling and require special treatment. Unlike most material available for use, printed music provides a dual purpose for scholars to study and a tool for performers to use to make their music audible' (Paul, 1999, p.13). The score of a musical work may still be in use many years after its publication and still be in demand for another century (Sommer, 1994, p. 259).

Flury (1999, p.14) notes the problems associated with orchestral hire sets. Badly worn sets are usually replaced as a 'variety of use and abuse by musicians takes a severe toll on the life expectancy of music' with missing parts noted as another hazard. Shepard (2000, p.12-13) cautions librarians about the disposal of worn sets as even though scores and parts in performance collections are subjected to repeated markings, erasures and tearing as well as being exposed to wind, sun and rain 'they can also be sources that document historical facts, period performance marks or a particular version of an orchestral or stage work' (Shepard, 2000, p.14). Printed music has always been prone to a casual accident as it is carried to music stands, made to lie flat, submitted to annotation by pencil and repeated rubbings and had its edges dog-eared to help with rapid page turning (Smith, 2000). The demands of durability and flexibility are further tested when the paper grain doesn't run parallel to the spine creating a score that is difficult to open flat (Honea, 1985, p.8). The separate instrumental parts in orchestral sets are thin and flimsy with lightweight paper covers but they must also open freely and be easy to use in a performance. The 'needs of performers are antithetical to the ideal of preservation' with performers requiring a close engagement with the text and tending to be 'proprietary about the material they use to create their art' (Gottlieb, 1994, p.13).

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<sup>7</sup> National Library of New Zealand. (2006). *Terms of hire (2006) – orchestral sets*. [Brochure]. Wellington, NZ: National Library of New Zealand.

Reformatting may be necessary for preservation, however microfilming a score does not provide a performance format but at least it will preserve the copy from that point onwards (Paul, 1999, p.27). Paul also points out that any mutilation of the score by heavy markings will show up in the scanned image making the music hard to decipher.

If printed music is reformatted for preservation such as by photocopy, microfilm or digitizing, it is crucial that all the information is preserved clearly; a loss of resolution makes a score meaningless (Gottlieb, 1994, p.20). Poor reproductions cause consternation as performers try to determine whether a mark on a page is a smudge or an accidental. The research explores how librarians deal with the problems of the physical condition of hired parts and their own from both the perspective of the hirer and the user.

Girsberger (2006, p.11) discusses the care and preservation of orchestra sets in a manual for performance libraries which sets out the main risks to parts and how to deal with these. The handbook aims to assist librarians, musicians, volunteers and students with operating a performance library. Practical advice is given on cataloguing, purchasing and processing parts and scores as well as how to prepare them for performance. This is an invaluable guide for all orchestra librarians.

### **Copyright**

Most music for orchestra that is still in copyright is only available from the publisher who owns the copyright, the distributor or the composer. 'Publishers rent rather than sell this music as it is more profitable to rent one set repeatedly than to engrave, print, market and distribute many sets of the same music for sale' (Girsberger, 2006, p.14). By renting one set, they can recoup their investment. In New Zealand, copyrighted music is available through Australian representatives of the composer such as the publishers Hal Leonard, Symphony Australia or All Music Distributors (AMPD).

Orchestra librarians are faced with copyright issues when a hired set of music arrives with too few parts for the number of players in the group. Each player needs their own part for practising from and yet the Copyright guide states that it is illegal to copy extra parts - these must either be purchased from a retailer or the music publisher must be contacted for permission to copy. (Practical copyright guide to the use of printed music in New Zealand, 2000, p.11). Permission is also required for

reformatting music such as when miniature scores are enlarged into conductors' scores; in many cases even if the original print music is owned, pages must not be photocopied for ease of page-turning (without permission) nor enlarged for personal ease of use. Copyright permission must also be sought for the transcription of a part into another key or clef for another instrument to play. The New Zealand Copyright Act 1994, no.143 protects lyrics and musical works from illegal photocopying or by hand, arrangements and transcriptions.

Copyright rules for the use of printed music<sup>8</sup> and the performance fees of music publishers<sup>9</sup> may also inhibit the choice of works chosen by non-profit orchestras. An important problem faced by orchestras is the cost of performing twentieth and twenty first century works. If a composer has been dead less than 50 years<sup>10</sup> (75 years in other countries) and the copyright is owned offshore, a performance fee is added on top of the parts' hire and courier fees. Copyright also applies to the typesetting of published music for 25 years after its date of publication. One may assume that for some the high cost could be a barrier to non- profit groups; it may influence the repertoire of an orchestra and how they develop the members' playing skills. Whether orchestra librarians find distributing music to players whilst obeying these rules a practical reality and whether copyright affects the choice of repertoire is explored in this project.

### ***Digital access***

Digital versions of scores have not been developed for easy accessibility, perhaps due to pressures from publishers who own the copyright. Works out of copyright are available in some digital formats, for example, Victoria University of Wellington's Orchestral Musician's CD Rom library that contains orchestral parts but has strict rules for use.

There are several commercial online sheet music providers<sup>11</sup> but none has a wide selection from the Western music canon. Digitised orchestral parts are scarce on these sites, the majority being piano or vocal parts which are available to purchase

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<sup>8</sup> [www.amcos.com.au](http://www.amcos.com.au)

<sup>9</sup> [www.halleonard.com.au](http://www.halleonard.com.au)

<sup>10</sup> LIANZA. (2005). *Copyright Act Guidelines*. (3<sup>rd</sup> ed.). Wellington, N.Z: Copyright Task Force of the Library Association of New Zealand Aotearoa = Te Rau Herenga o Aotearoa, p.22.

<sup>11</sup> [www.musicnotes.com](http://www.musicnotes.com) [www.sheetmusicstore.com](http://www.sheetmusicstore.com) [www.greatscores.com](http://www.greatscores.com)  
[www.freehandmusic.com](http://www.freehandmusic.com) [www.musopen.com/sheetmusic.php](http://www.musopen.com/sheetmusic.php) [www.mutopiaproject.org](http://www.mutopiaproject.org)

only. Harrell (2007) discusses a project for digitized scores for classical musicians, the Ebrary Digital collection. This collection attempts to provide digitised scores to libraries as a subscription package by using out-of copyright editions from the music publishers Breitkopf & Hartel, C.F.Peters, Schirmer, Fischer, Ricordi and Durand. Harrell concludes that this database has poor functionality for music score retrieval making searching time-consuming and frustrating.

The International Music Score Library (IMSLP)<sup>12</sup> was set up as a wiki<sup>13</sup> in 2006 to provide a site for musicians to share scores out of copyright and therefore in the public domain in Canada. In October 2007 the Project leader, Edward W. Guo was forced to close the site when Universal Editions in Austria threatened to sue for breach of copyright. Some of the works held on the Canadian-based server were not protected by copyright in other countries as their post mortem protection lasts 70 -75 years as opposed to Canada's 50 (New Zealand also has a 50 year protection). As visitors to the site could download whole works from IMSLP, they were then in breach of copyright under their own country's law. On June 30<sup>th</sup> 2008, IMSLP reopened with a letter to its users and music publishers.<sup>14</sup> The site's facilitator worked with copyright lawyers and open access leaders and states that whilst the main goal of the site is to facilitate public access to music in the public domain, another is to promote contemporary music under a Creative Commons license. A disclaimer appears whenever a user attempts to download a musical work asking the user whether they understand the copyright restrictions of their own country. This digital repository, now called IMSLP/Petrucci Music Library is one of the largest public domain music score collections on the web. At the time of writing, it aims to provide a virtual library of public domain scores and currently has 11,295 works with 19,000 scores available to download free of charge.

Scores have not received the attention that books have in terms of metadata, search and browse functionalities and presentation on the Web, but this site presents a simple A-Z by composer layout and the music is formatted to allow for easy printing.

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<sup>12</sup> <http://imslp.org>

<sup>13</sup> Wiki, n. A type of web page designed so that its content can be edited by anyone who accesses it, using a simplified markup language. Retrieved from *Oxford Dictionary Online database*. <http://dictionary.oed.com/entrance.dtl> . Retrieved August 20, 2008.

<sup>14</sup> [http://imslp.org/wiki/IMSLP:Open\\_Letter\\_\(Reopening\)](http://imslp.org/wiki/IMSLP:Open_Letter_(Reopening)). Retrieved July 14, 2008.



The study discusses whether New Zealand orchestras acquire music in digital format.

### ***Amateur and professional collaboration***

The research considers whether collaboration and a willingness to share collections between orchestra libraries and other organisations in New Zealand are important to the participants. Whether bibliographic access to the holdings of other libraries is adequate or necessary for a cooperative relationship is also discussed.

Collaboration and relationships in the music community have been explored in the literature from the amateur/professional perspective.

*'We believe that the vitality of a musical life of any community depends on a symbiotic relationship between professional and amateur – a relationship of mutual support and fruitful interaction'* (Drummond & Sell, 1988, p.108).

In 1988, the New Zealand Society for Music Education held a seminar focusing on the interaction between amateur and professional musicians in the community. Borgir (Drummond & Sell, 1989, p.12) states that there is a 'kinship, a common interest and bond because their relationship to music is similar in essential ways'. Borgir cites many instances of interaction between amateur and professional musicians throughout history. The development of the English oratorio in the 18<sup>th</sup> century with its repertory within the technical capabilities of amateurs and the need for orchestras to accompany them was one such collaboration. Orchestras consisting of amateurs and professionals gave the early performances of symphonic repertoire in Leipzig where Beethoven, Schubert and Mozart were resident.

Drummond (1989) writes about the development of the professional in the arts in New Zealand and wonders whether this may have 'encouraged the average New Zealander to think of himself as a passive consumer of the arts'. This may have encouraged 'a certain snobbery in social attitudes to the arts' and discriminated against those who 'wish to participate in the arts in however a humble way'. (Drummond & Sell, 1989, p.41).

The theme of an amateur and professional relationship is an important one according to Robert Stebbins in his works about the amateur (Stebbins, 1977) and the serious leisure perspective, SLP (Stebbins, 1982, 1992, 2001, 2005, 2007).

Stebbins examines the role of serious leisure in the 21<sup>st</sup> century with the support for the theory coming from qualitative exploratory research on amateurs, which includes classical musicians. Stebbins states that serious leisure activities happen in cultures with histories, values and performance standards (Stebbins, 2001, pp.6-10). These are further defined by six distinctive qualities, the need to persevere, finding a 'career' in the endeavour, making a significant personal effort based on special training and skill, durable benefits (like a feeling of accomplishment and belongingness), a strong identification with the pursuit and a unique ethos that grows up around each expression of it. Most pertinent to this study is Stebbins' model that defines an amateur as part of a professional - amateur - public (P-A-P) system of functionally interdependent relationships (Stebbins, 1977, p.585). In other words, amateurs serve the public as professionals do and at times, the same ones. Stebbins defines an amateur as someone whose standards of performance are essentially the same as the professional but who does not receive their primary income from the activity. Even though limitations may mean that the result is below the professional standards, the intent remains.

This study examines whether this relationship exists in the New Zealand orchestral community, how important it is to the groups themselves and whether it affects the availability of resources in particular for amateur groups.

Finnegan (1989) who uses participant observation, personal interviews, documentary sources and questionnaires in a four year ethnographic study of the English town, Milton Keynes, documents the importance of the musical community to the players themselves. The book is a study of 'musical practices and experiences of ordinary people in their own locality, an invisible system which we ...take for granted' (Finnegan, 1989, xii). The author notes that questions about music making seldom appear in official surveys as if they don't exist at all. This is evident in the New Zealand Official Yearbook, which has not mentioned non-professional orchestra participation at all since the 1960s and instead focuses on professional arts' groups in New Zealand.

The Cultural participation surveys<sup>15</sup> published by Statistics New Zealand (2003, 2006) also omit any reference to this form of cultural activity existing in the New Zealand community.

Finnegan's study acknowledges that music can play a central part in the social structure of the process of life and that the participation is more 'serious and energetic than imagined.' (Finnegan, 1989, p.6). The amateur-professional distinction has many variations with some amateurs being paid occasionally or working in the music field but not living off it (Finnegan, 1989, p.14). The musicians interpret the term 'professional' as referring to the high standard of the player and who they play with and could be used to suggest social status not just a role (Finnegan, 1989, p.15). The budding professional musician would often start their career in a local non- professional group particularly in classical music where they would gain experience in performing skills. The amateur groups would often put on performances with soloists who appear for a fee and 'this interdependence is essential to both sides.' (Finnegan, 1989, p.18). This support for young or budding professionals is revealed as an important goal for several of the New Zealand groups in this study.

The purpose of this review has been to survey the literature pertaining to the access needs and collaborative behaviour of orchestras. The early New Zealand orchestral scene has been described along with the finding aids that were developed for musicians and librarians. The format of the printed score is shown to be unique and problematic in preservation terms and access to databases and the metadata and cataloguing records of these are described as less than ideal for musicians. Several authors explore collaboration in the orchestra community and the relationship between amateur and professional musicians. Copyright restrictions and performance fees are also noted and these topics are discussed with the participants of this study.

Exploratory research in an under-researched area has identified gaps in the knowledge about performing groups' information needs and use. This study therefore discusses whether access and availability of music affect the repertoire

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<sup>15</sup> *Cultural indicators for New Zealand* (2006) Wellington, NZ: Statistics New Zealand: Ministry of Culture and Heritage.  
*A measure of Culture: cultural experiences and cultural spending in New Zealand.* (2003). Wellington, NZ: Statistics New Zealand: Ministry of Culture and Heritage.

choice of orchestras in New Zealand and whether their information needs are being met by information retrieval systems such as the Cadence bibliographic database or by other sources.

### **Contribution the study makes to existing literature**

Existing literature about current New Zealand orchestra librarians' practice with sourcing and managing music is scarce with just a handful of National Library fact sheets and copyright guides available. The Ministry for Culture and Heritage and Statistics New Zealand's publications<sup>16</sup> fail to list the existence of amateur orchestral activity in New Zealand. The concept of experiencing culture as a 'passive consumer of the arts' as Drummond (1989, p.41) noted is reinforced by the statistics gathered in these publications to summarise culture in New Zealand. The focus on attendance of classical music events and the buying of recordings are presented as examples of the classical cultural 'experience'. No mention is made of music making by the general New Zealand population thus we may believe that amateur orchestras do not exist in this country.

The researcher hopes that this research project will expand the knowledge base about the needs and practices of orchestra librarians from both professional and amateur organisations and contribute to an area in Library Studies' literature rarely studied.

### **Theoretical Framework**

*'The ultimate goal of qualitative research is to understand those being studied from their perspective, from their point of view.'* (Gorman & Clayton, 2005, p.3)

The notion of a paradigm or worldview was first used by Thomas Kuhn in *The Structure of Scientific Revolutions* in 1962. A paradigm may provide a framework for ideas when thinking about a research methodology. It 'guides the perception and selection of research problems and determines the choice of methods.' (Case, 2007).

Guba and Lincoln (1981, p.55) state that there are two paradigms, scientific and naturalistic and that they differ on a number of basic assumptions. A naturalistic paradigm is the framework for this research as it sets out to discover the phenomenon rather than to verify information about it. Naturalistic inquiry is now

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<sup>16</sup> Ibid.

commonly referred to as interpretivist inquiry (Pickard, 2007, p.296). This practical study uses a mainly qualitative approach to gain the perspectives of the participants and does not seek to prove a theory but to demonstrate convincing support for it.

A review of the literature enables the research to draw on ideas to scope this study. The serious leisure perspective concept model (SLP) put forward by Stebbins (1982) and the definition of amateurs arising from this model (Stebbins, 1977) provide a lens through which to view the majority of the research participants. 'Serious leisure is the systematic pursuit of an amateur, hobbyist or volunteer activity that participants find so substantial and interesting that...they launch themselves on a career centred on acquiring and expressing its special skills, knowledge and experience' (Stebbins, 1992, p.3). Amateurs are best understood in relationship to their professional counterparts and with whom they 'share a relationship with the public in a three-way system' (Stebbins, 2007, pp.6-8). This relationship is explored by interviewing librarians of both amateur and professional groups about how they collaborate to find performance material which is ultimately pursued for the public's (the audience's) benefit.

Library and Information Science has few theories or methodologies tested within this leisure context. Hartel (2003) focuses on hobby cooking and Ross (1999) on reading for pleasure. These works clearly define forms of leisure so that they can be studied.

## **Methodology**

### **Research questions**

How do performance librarians access the music they require for each concert?

Arising from this central question are several sub-questions that helped shape the interviews with participants in several orchestras.

- What finding aids do orchestra librarians use and with whom do they collaborate to satisfy their information needs?
- How do librarians search for New Zealand music?
- Do these groups access contemporary music written in the past 50 years?
- What are the problems associated with playing 'in copyright' works?
- What avenues are explored for hard-to-source material?
- Does a lack of availability affect programming?
- What are the barriers to acquiring music overseas?

- What problems are encountered with the parts themselves?
- Does the librarian have to photocopy extra parts?
- What role does the National Library play in facilitating access to resources for New Zealand orchestras?
- How often is the *Cadence*<sup>17</sup> database accessed by orchestras in New Zealand?
- Does *Cadence* offer a full and accurate record of the holdings of all printed scores and parts available for hire in New Zealand?

The research questions were refined during the data collection as ‘the inquirer learnt what to ask and the best sites at which to ask them (Creswell, 2003, p.182). An interview with two National Music Librarians early in the data collection yielded a large amount of data and provided the perspective of an organisation responsible for providing orchestral parts for hire.

## Definitions

**amateur** In this study ‘amateur’ refers to players who may not have careers involving music, but may be highly skilled and motivated musicians who meet for the pleasure of playing together and presenting concerts on a regular basis. They attend rehearsals in their free time and are not paid. Whilst there may be ex-professional musicians in the amateur groups surveyed in this study, many will have careers outside of music. When referring to orchestras the qualifier is used interchangeably with ‘community’ in this study.

**Cadence** An online catalogue of orchestral parts and choral music held by the National Library, New Zealand composers and musical societies in New Zealand. The National Library of New Zealand administers this site which is used by groups to obtain a wide range of material for performance.

**orchestra** Woodwind, brass and percussion instruments are usually present, in numbers and types differing according to time, place and repertory. Most orchestras are standing organizations with stable personnel, routines of rehearsal and performance, an administrative structure and a budget. Orchestras are coordinated

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<sup>17</sup> <http://cadence.natlib.govt.nz>

by means of centralized direction... since the early 19th century [this role has been taken by] a conductor.<sup>18</sup>

**orchestral parts** The individual music sheets played by one of the instruments in a musical work. The music is usually displayed as one instrumental line unlike a score (see set).

**printed score** Printed music in which 'staves, linked by bar-lines are written one above another, in order to represent the musical coordination visually'.<sup>19</sup>

A conductor's or full score will be referred to in this report. This contains the complete details of the work and is large enough for the conductor to read.

**professional** 1. Of a person or persons: that engages in a specified occupation or activity for money or as a means of earning a living, rather than as a pastime. Contrasted with *amateur*. 2. A person who does something with a high level of competence, commitment, or expertise.<sup>20</sup>

**repertoire** The choice of music played in a programme.

**set (or set of parts)** All of the individual parts that are needed to perform a work eg in an orchestra, all of the woodwind, brass, percussion and string parts required for each section (Girsberger, 2006).

## Delimitations

Boundaries for this study are set with the focus on adult amateur and professional orchestra librarians and conductors in New Zealand. The study does not include school and youth orchestras but does involve interviews with key informants from Music Services at the National Library in order to gain multiple perspectives about the collaborative nature of resource sharing in the orchestral community.

## Limitations

The purposive sampling procedure resulted in no more than sixteen orchestras being approached for the study. Fourteen orchestras are represented in the report, which is a manageable number for the time and the resources available. New Zealand's largest professional orchestra, the New Zealand Symphony

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<sup>18</sup> Spitzer, J. & Zaslaw, N. Orchestra: Definitions, *Grove Music Online*. Retrieved March 27, 2008, from Grove Music Online.

<sup>19</sup> Charlton, D., & Whitney, K. Score: Definitions, types. *Grove Music Online*. Retrieved January 20, 2008 from Grove Music Online

<sup>20</sup> Retrieved July 6, 2008 from Oxford English Dictionary Online [www.oed.com](http://www.oed.com)

Orchestra is not included as it does not share orchestral music with others (except Lilburn's works) or only occasionally with professional groups.

Some interviews were recorded via the telephone rather than face-to-face due to the researcher's geographic distance from the research participants.

The researcher acknowledges that one's own assumptions and perspective may influence this study through experience as both a musician and librarian in the orchestra world. An understanding of orchestra culture may shape the interpretation of the data collected from the interviews. Prior knowledge of musical terms and orchestral repertoire was helpful for transcribing the recorded interviews and later, analysing them.

### **Assumptions**

There is an assumption that all orchestras share the rehearsal routines of tuning up, taking musical direction from the conductor and the practical matters of seating, performance etiquette, dress and many aspects of classical music making that are beyond the scope of this study.

There is an assumption that the needs of amateur orchestras differ from those of professional orchestras in their quest for music due to different monetary and player constraints. Interviews from both perspectives test this assumption. As this is a qualitative research project, meaning and interpretation is 'negotiated with human data sources' because it is their realities that are being reconstructed (Creswell, 2003, p.199).

### **Research population**

*'In purposeful sampling, members of the sample are deliberately chosen based on criteria that have relevance to the research question rather than criteria of randomness of selection.'* (Bradley as cited by Powell, 2004, p.190).

The key informants of this study are included for their experience with choosing and seeking orchestral music for performance. Orchestra librarians discuss their work with music selection, access issues, copyright, their library if they have one, preservation, distribution and the use of the printed score. Conductors discuss programme selection, the music libraries and orchestra they work with, finding aids, communication with other conductors and access to orchestral music. The National music librarians at the National Library of New Zealand offer their perspective as



managers of the largest collection of hire music in New Zealand and share their knowledge of the Cadence bibliographic database, used for searching and ordering orchestral sets in New Zealand. In addition, the study includes a general manager and chairperson who are involved in managing the music resources of their orchestras.

Both amateur and professional orchestras are represented in order to explore the collaborative relationship between these groups in relation to the availability of resources. Informed consent was given by the participants before the research commenced.

The researcher found the participants by using the Te Puna web directory<sup>21</sup>, local government directories, search engines for links to phone numbers, addresses and websites of local orchestras in the regions, personal contacts and the Cadence music database which lists several orchestras' contact details.

### **Data collection**

*'Qualitative research is not simply learning about a topic, but also learning what is important to those being studied'* (Rubin & Rubin, 2005, p.15).

To explore the topic of access to printed music and the sharing of these resources in the orchestral community, a mainly qualitative design is used in this project.

Qualitative methods are particularly suited to exploratory research especially when little research has been done with a particular group of people (Creswell, 2003, p.22). The research takes an inductive approach to gain new information and insights as the study progresses. The National Library supplied a small amount of statistical data about the use of the National Library's orchestral parts collection. Multiple perspectives are obtained by interviewing people who deal with both lending and borrowing printed sheet music and are members of either the amateur or the professional orchestral community. Triangulation is achieved by gaining a variety of perspectives.

A letter was sent to each organisation asking whether the recipients were interested in being part of the study. If the response was positive, an information sheet (see Appendix B) including material about the project and a consent form was emailed or

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<sup>21</sup> <http://webdirectory.natlib.govt.nz/>

posted to them. Follow up emails and a phone call were necessary in some cases to ensure the consent forms were signed and returned before the interviews took place.

The fieldwork took place during June and July 2008 with face-to-face interviews in Nelson and Wellington and telephone interviews to Auckland, Manukau City, Wellington, Christchurch, Dunedin, Invercargill, Hamilton, Hawke's Bay, Palmerston North and Alexandra. Telephone interviews were employed for areas outside of Nelson due to time and money constraints. Most interviews lasted between 30 minutes and 1 hour for the librarians and conductors and 95 minutes for the National music librarians' interview (see Appendix A).

A purposeful selection of ten librarians, six conductors, one general manager and one chairperson, represents both amateur and professional orchestras and the National Library of New Zealand.

All interviews were recorded and some field notes were taken during and after the interviews as a back up and summary.

Transcribing took place as soon as possible after the interview as 'each interview can inform the next' (Pickard, 2007, p.178). A verbatim transcript of the relevant interview was sent to each participant to confirm that it was a correct record of the encounter. These were all sent within two weeks of the interview in order to receive any feedback during the data collection phase. Any direct quotes used in the findings were sent to the informant for approval and permission for use. This member- checking is one of the strategies used in qualitative research for increasing the accuracy of the findings and of improving the validity of the study. (Creswell, 2003, p. 221). Summaries of the findings were sent to the participants for comment before publishing the report to ensure accuracy, verify content and to increase validity.

## **Findings**

The fourteen orchestras included in the report are listed below.

***Amateur/community orchestras***

Auckland Symphony Orchestra, Canterbury Philharmonia Orchestra, Central Otago Regional Orchestra, Greenhill Ensemble, Hawke's Bay Orchestra, Invercargill Symphonia, Manukau City Symphony Orchestra, Manawatu Sinfonia, Trust Waikato Symphony Orchestra, Wellington Chamber Orchestra.

***Professional orchestras:***

Auckland Philharmonia Orchestra, Christchurch Symphony Orchestra, Southern Sinfonia, Vector Wellington Orchestra.

The roles of the participants in this study, the orchestras they work for, and the length of time they have spent in the role are shown in Table 1.0.

**A profile of the research participants from orchestral organisations**

Orchestra	Role	Length of time in role (years)	Type of orchestra
APO	L	14	Professional
ASO	C/L	34	Amateur
CORO	C	9	Amateur
CPO	C/L	20	Amateur
CPO	L	10	Amateur
CSO	L	4	Professional
GE	C/L	20	Amateur
HBO	C	3	Amateur
IS	L	1	Amateur
MCSO	L	8	Amateur
MCSO	CP	Not known	Amateur
MS	C/L	41	Amateur
SS	L	20	Professional
TWSO	GM	13	Amateur
VWO	L	1 ½ *	Professional
WCO	L	2	Amateur

**Table 1.0**

\* Participant is no longer working in this role

L = Librarian

C = Conductor

GM = General Manager

C/L = Conductor/librarian CP = Chairperson

The Auckland Philharmonia Orchestra is the largest of the professional orchestras involved in this study with a core of 68 players and 100 associate players. It is also the busiest and only fulltime professional orchestra in this report sometimes playing up to four concerts a week.

The Christchurch Symphony Orchestra has 39 tenured players with 80 part-time musicians. The orchestra employs them for up to 38 weeks of the year.

Vector Wellington Orchestra is a part-time professional group of 45 musicians. They engage extra players when required.

Southern Sinfonia is a part-time professional orchestra based in Dunedin with up to 60 players and a large pool of extra musicians available.

All of the players from these orchestras are paid for rehearsals and concerts and entry is by audition only. The librarians, conductors and executive staff are also paid.

Ten of the orchestras describe themselves as 'community', 'amateur' or 'all comers' orchestras. Working age adults, retired people, ex-professional musicians and students make up the majority of these orchestras. The size of these groups ranges from just 20 to 90 players. Some groups restrict the number of young people playing in the orchestra if there is a youth orchestra available in the same town, but several of the groups supplement their numbers with tertiary music students and appreciate this. There is a wide range in the level of ability from beginners to professional level in these orchestras.

Two of the groups pay the leader, all section leaders and the conductor but not the core members. Most orchestras reimburse the conductor, visiting soloists, and visiting players.

The number of concerts performed by community orchestras ranges from just two concerts a year to over twelve concerts a year with repeated concerts. Generally, the average number of concerts per annum is four to six.

## **The role of the orchestra librarians**

The ten amateur and four professional performance librarians have a range of responsibilities from searching, locating and ordering music to preparing and distributing parts, retrieving music after a concert, managing a performance library and working with the conductor and others responsible for programming. Table 1.0 reveals long associations for several of these participants.

- ***Locating music***

All of the professional orchestra librarians search for and locate music but in six of the amateur groups, the conductors do the initial searching.

*"It's up to me to work out how much we can do from our own library and how much we have to hire from overseas libraries."*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

*"With the present librarian I do the initial searching and leave it to her to make contact with the organisations concerned."*

Mark Hodgkinson, conductor, Canterbury Philharmonia Orchestra

*"Well I've always been librarian cum conductor – I do everything – I've always been responsible for finding music, organising concerts."*

Joel Bolton, conductor, Greenhill Ensemble

- ***Disseminating music to players***

*"I run a very smooth running machine."*

Gary Daverne, conductor, Auckland Symphony Orchestra

Preparing and disseminating music to the members of the orchestra is a role all of the librarians in this study perform. The librarians check the separate parts against a contents' list to ensure the numbers match before distribution. Each orchestra has a checklist, which matches the player to the part they use. Most of the librarians photocopy extra string parts and some describe this aspect of the job as tiresome. Some participants put the onus of copying onto the section leaders who in the case of string players also have the role of bowing the parts before the first rehearsal. Two orchestras hardly ever photocopy due to the small player numbers. Several librarians comment on the difficulty of keeping string parts assigned to the original owner as string players often swap music between themselves when they share music stands.

Folders are often labelled with the instrument part rather than the player's name. This makes any delay with compiling a final player list less of a problem. Once the string parts are bowed, the librarians put the music into folders. This can be a large operation requiring a group effort for the larger orchestras. Only two of the orchestra librarians post original parts to core players on a regular basis. The cost of envelopes and the occasional lost package can be expensive but it ensures that the players have the music for the next concert before the first rehearsal. Many

orchestra librarians will post photocopied parts or scores to players or conductors who are out of town and are engaged on a one-off basis. Some librarians distribute music in person and in their spare time.

*“Sometimes I drive home past two or three people’s houses so I drop them in on the way home.”*

Peter Dykes, librarian, Christchurch Symphony Orchestra

Most librarians prefer to distribute music at the first rehearsal (refer to Table 2.0).

Players in the professional groups usually go to an administration office, sign a sheet and pick up their parts in person.

<b>How music is disseminated to local players</b>	
Given out at rehearsal	9
Players pick up from office	3
Personal delivery by librarian	2
Postal delivery	2

**Table 2.0**

- ***Storage of music during rehearsals***

Orchestra sets are usually stored in strong cardboard folders or boxes to protect the often flimsy parts. Distributing music often occurs over time as not all players, particularly in amateur orchestras, attend the early rehearsals. Because of this, many of the librarians in this study are ‘mobile librarians’, carrying extra parts and folders to and from rehearsals in the boot of their car. Extra copies always need to be on hand if required.

Several of the amateur orchestras have a locked cupboard at the rehearsal venue for storing music between rehearsals and the spare rooms of librarians’ homes are other temporary spaces for hired sets of orchestral music.

- ***Retrieving music after a concert***

*“There’s always someone who forgets and occasionally someone is sick...so they don’t return music...I’ve never had 100% returns on the day.”*

Anne Ballinger, librarian, Wellington Chamber Orchestra

*‘Occasionally I will need to phone up players and remind them more than once...it’s very tedious.’*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

*"If a part goes missing I know who to yell and scream at."*

Gary Daverne, conductor, Auckland Symphony Orchestra

Three of the orchestras have coloured folders to differentiate between the sections of the orchestra. The librarian can then quickly assess whether the entire section's folders have been returned.

The numbering of parts and folders is a vital piece of record keeping for librarians who are responsible for gathering in, posting back or reshelving orchestral sets after each concert. Wellington Chamber Orchestra has a set of instructions inside each player's folder to remind them who to return music to and the best means of doing this.

Despite good systems with verbal and written reminders about returning music and large boxes for folder returns placed in a strategic place at the end of a concert, most of the orchestras have lost parts at some time.

None of these orchestras imposes a fine for lost music but one librarian aims to ring the suspected player at inconvenient times to remind them. Another librarian has a 'hit list' of ten players who are not given original music due to their past loss rate.

## **The conductors**

The core role of a conductor is to indicate to the performers, the rhythm, expression, phrasing and tempo of the music by motions of a baton or of the hands.<sup>22</sup> The inclusion of conductors in this report is for their perspective in selecting and acquiring the music resources for the orchestras. In four of the organisations, the conductor is responsible for the majority of the librarian tasks such as searching for, acquiring and disseminating the music and has a hands-on role in managing the music resources.

The six conductors interviewed for the study work with amateur orchestras. The longest serving conductor has been in this role since 1967 and also conducts a youth orchestra, selects, maintains and organises the orchestra library and arranges music for these groups. Another conductor started the orchestra 34 years ago, is the sole conductor, a prolific composer, buys music and maintains the library for this orchestra. A further two conductors have been running the orchestras for 20 years as the sole musical directors

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<sup>22</sup> Oxford English Dictionary Online database. Retrieved 15 August 2008.

and are involved in the music selection and maintenance of the library. Another is also a choir conductor who has been in the roles for nearly ten years, and another has been a guest conductor for the orchestra for three years as well as conducting other groups and playing as a professional musician with the New Zealand Symphony Orchestra. Eight of the fourteen orchestras employ guest conductors in addition to resident ones. The general manager and chairperson are included for their role in working with the printed music resources and assisting the librarian with the dissemination of music.

## Access to orchestral sets

### • *Finding aids*

The librarians and conductors use finding aids to locate a particular work. Most participants refer to the National Library's Cadence database of orchestral sets when looking for music to hire. One conductor has never used it, preferring to ring the Music Services team directly. Another librarian finds it difficult to use, but most of the groups use it as a first step in looking for music.

*"Cadence is a major resource through the web."*

Mark Hodgkinson, conductor, Canterbury Philharmonic Orchestra

*"Cadence would be the starting point."*

John Schwabe, conductor, Manawatu Sinfonia

*"I ask Keith to advise me...so far, he has not lost patience...contact with the National Library is absolutely crucial."*

Lyndsey Garden, librarian, Southern Sinfonia

*"If we're looking for any particular work, Keith McEwing of the National Library has got a pretty good handle on whom to contact."*

Paul Kane, general manager, Trust Waikato Symphony Orchestra

Every orchestra uses the National Library staff at some time to locate and hire music.

Table 3.0 lists the finding aids used by the participants.

### Finding aids for orchestral music

Finding aids	Total participants
Hal Leonard's Publisher	8
National Library staff*	16
Publisher websites	16
Cadence database	13
Printed orchestra library	4



catalogues	
Orchestra librarians	4
Local music libraries'	4
catalogues	
Kalmus - publisher	4
catalogue	
David Daniel's handbook	3
Printed publisher	
catalogues	2
SOUNZ website	2
NZSO librarians	2
Music in Print database	1

**Table 3.0**

\*Several participants mentioned Keith McEwing, a National Library Music Services librarian, as their main contact for this organisation.

Many groups also use the Australian publisher Hal Leonard's website to access works still in copyright that are only available as hire music. Participants contact these organisations by email and telephone; several librarians mentioned the importance of this Australian service. In addition, publisher websites, printed publisher catalogues and printed copies of local orchestra library holdings are used. One librarian recommends the Major Orchestra Librarians Association (MOLA) website<sup>23</sup> as a way of finding the publisher of a particular work.

Participants observe that the inclusion of the instrumentation (the combination of musical instruments required to perform a work) and the duration of a piece are the most important features in a finding aid entry. Cadence, Daniel's handbook, its digital equivalent<sup>24</sup> and the Kalmus catalogue<sup>25</sup> are reliable resources in this regard. For both professional and amateur groups, knowledge of the instrumentation and duration of a piece is vital for planning a concert programme.

<sup>23</sup> [www.mola-inc.org](http://www.mola-inc.org)

<sup>24</sup> Daniels, David. (2003). *Orchestral music: a handbook*. (4<sup>th</sup> ed.). Lanham, MD: Scarecrow Press. The website version can be found at [www.orchestralmusic.com](http://www.orchestralmusic.com)

<sup>25</sup> [www.kalmus-music.com](http://www.kalmus-music.com)

The SOUNZ website and personal contact are the most common ways the participants access New Zealand music. One conductor recommends Philip Norman's Bibliography of New Zealand compositions as a useful resource.<sup>26</sup>

Several librarians stress the importance of verifying the correct name of the work, its catalogue number if it has one, the key and the edition or version if the composer has written more than one. Several participants use the Google search engine for this in addition to finding aids.

- **Access to local collections**

Access to standard repertoire is generally always available in Christchurch where there is a large collection at the Christchurch School of Music and a smaller one at the Civic Music Council – their catalogues are not accessible online and therefore mostly used by local groups. Both Christchurch orchestras in this study also have their own libraries.

*"The CSM is so handy, I just pop down there, no posting. Anything within Christchurch is preferable then anything in New Zealand."*

Mark Hodgkinson, conductor, Canterbury Philharmonia Orchestra

Auckland orchestras have access to several local collections. The Auckland City Library has a large orchestral hire lending collection, which is unique among public libraries in offering access to orchestral parts to customers outside Auckland through interlibrary loan via their local public library. Auckland City Library is flexible with the hire period within reason and their catalogue is easily accessed online.<sup>27</sup> Other Auckland collections include personal orchestral parts' libraries known to the conductors in the area, youth orchestra collections and the libraries of the three Auckland orchestras in this study and others.

Wellington orchestras have the advantage of being in the same city as the National Library of New Zealand. The Vector Wellington Orchestra librarian finds the location of their orchestra's office adjacent to the New Zealand Symphony Orchestra's office very useful for information gathering. Whilst very little music is actually shared between these organisations, the New Zealand Symphony Orchestra librarians will help with sourcing music and will allow the occasional photocopy from their sets.

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<sup>26</sup> Norman, Philip. (1991). *Bibliography of New Zealand compositions*. (3<sup>rd</sup> ed.). Christchurch : Nota Bene Music, Composers Association of New Zealand.

<sup>27</sup> [www.elgar.govt.nz](http://www.elgar.govt.nz) choose Auckland City library

*"I use the two librarians at the NZSO as a verbal source...they're just there next door, I walk ten feet and talk to them. They are a wonderful resource....one of them knows everything in the world about music hire and the other one know everything about bowing so between the two of them they are wonderful."*

Colin Forbes-Abrams, Vector Wellington Orchestra

## **Access constraints for orchestral music in New Zealand**

The research shows that there are barriers to accessing orchestral music. Table 3.1 displays a list of factors that affect accessibility to orchestral sets.

- ***Lack of online orchestral music catalogues***

*"Quite often I've rung them and asked 'do you have this in your library? Because I don't know what they have [there]. It would be interesting to know what other societies hold particularly somebody like CSIM."*

John Schwabe, conductor, Manawatu Sinfonia.

Several participants mention that they do not know whether other orchestra libraries exist or what they hold. Very few orchestras have their holdings listed on Cadence but they may have a catalogue in print form that is shared with a few local people. One orchestra is planning to put their holdings of orchestral sets on their website and has some of its catalogue already listed on Cadence. Many rely on the National Library staff to locate music when it is not listed on Cadence. Sometimes the participants obtain music from international sources.

- ***The cost of overseas hire***

The biggest constraint facing New Zealand orchestras in relation to printed music is the cost of hiring music from Australia and further afield. Two of the amateur orchestras never hire music from outside New Zealand and several use overseas publishers only occasionally citing cost as a major constraint. Professional orchestras find it expensive to put together a concert of film music that is usually in copyright and often has to come from the United States; however, some participants say they buy film music when it is available as it can be better value than hiring if the group will perform it often. One conductor regularly buys film music in America when travelling overseas to conduct and record with orchestras. Despite the cost constraints, orchestras do perform music in copyright, which they hire from

overseas, but these are predominantly the larger amateur groups and professional orchestras.

*“Some had to come direct from Disney, it was a nightmare especially since the concert was rained out and all that effort and \$6000 worth of music hire was redundant”*

Colin Forbes-Abrams, Vector Wellington Orchestra

*“My first port of call is always the National Library as that’s the most effective way and I try to limit the programme to what is available at the National Library as the alternative is...going over to Australia to Hal Leonard...and financially you can add a couple of zeros.”*

Greg Squire, conductor, Hawke’s Bay Orchestra

*“We hired some stuff from Hal Leonard recently...and the two pieces wouldn’t have been more than six minutes long combined. We could have bought a couple of sets of music with the hire charges but if you want modern stuff that’s what you pay for. “*

John Schwabe, conductor, Manawatu Sinfonia

*“I personally would like to play more 20<sup>th</sup> century music but most of that is only available by hiring from the like of Hal Leonard...the costs make that a bit prohibitive.”*

Mark Hodgkinson, conductor, Canterbury Philharmonic Orchestra

*“The one thing that would be wonderful would be to have some kind of hire library here in New Zealand like they do in Australia.”*

Peter Dykes, librarian, Christchurch Symphony Orchestra

*“Some can only be sourced from Hal Leonard, it’s exorbitant to hire or buy. I have deliberately changed a programme to avoid having to hire or buy from Hal Leonard. It’s the composers who lose out. I think Hal Leonard needs to set up a branch in New Zealand.”*

Paul Kane, General Manager, Trust Waikato Symphony Orchestra

*“The only place you could get it was from a music library in Florida and we had to pay huge sums just for two songs as they had to send the whole thing.”*

Terry Spragg, chairperson, Manukau City Symphony Orchestra

- ***Finding suitable music***

Smaller amateur orchestras are more likely to hire music within New Zealand due to budget constraints but they have other restrictions not referred to by larger amateur and professional groups.

Finding suitable music is a challenge for several amateur groups whose small numbers or lack of experience in some sections of the orchestra restricts their

repertoire. For these groups the information provided in finding aids is vital but some conductors note that few of these give an indication of the level of difficulty of a piece and it can be even more difficult to determine with new and unfamiliar works.

For a summary of the constraints orchestra librarians and conductors face in accessing orchestra music, see Table 3.1 below.

**Access constraints for orchestral sets**

Constraints	Noted by participants
Cost of hire music overseas	12
Suitability of music	7
Late delivery of music	4
Length of time for hire	3
Lack of computerised catalogues	3
Slow response from lending organisations	3
Lack of information in finding aids	2
Geographical isolation	2
Lack of training	1

**Table 3.1**

- ***Delivery time of music***

Generally, most orchestras have no problem with delivery time of music from within New Zealand and believe they plan well enough to prevent problems. The difficulties are mostly with overseas hires as finding out where music is held can require a lot of time and effort.

*“Eventually it turned up on the day of the first rehearsal so there was no time to do anything with it but pull it out and put it on people’s stands...it was touch and go and we were very close to having it canned.”*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

*“You pay an arm and a leg if you want it for extra time and if it’s only 3 or 4 weeks until the performance that’s quite hard for an amateur orchestra.”*

John Buchanan, conductor, Central Otago Regional Orchestra

*“If we get it in from overseas the main concern is the time factor to get it in.”*

Peter Dykes, librarian, Christchurch Symphony Orchestra

*'It was coming from National Library and the couriers lost it for 24 hours. It was the morning of the rehearsal and the music hadn't arrived.'*

Peter Dykes, librarian, Christchurch Symphony Orchestra

*"Often we'd like music hired from Australia for longer than the minimum hire period of two months as being part time and amateur musicians we need more time to prepare for a concert, and to pay another month's hire fee is too expensive, so sometimes time is pressured."*

Anne Ballinger, librarian, Wellington Chamber Orchestra

- ***Slow response times***

Tied in with delivery time is the slow response many orchestras receive from hiring organisations in New Zealand and overseas which can make planning concerts worrisome at times. Participants noted that they have to email and phone the hiring organisations more than once to find out where the music is. Many orchestra librarians work part-time and can therefore be difficult to contact when required.

- ***Geographical isolation***

With Cadence representing only three or four orchestra's holdings and no other online orchestra catalogues in New Zealand, geographical isolation is a problem for some groups.

*"I just sit here in splendid isolation... there is Cadence...I would like to know if there are similar resources or other ways of linking in with orchestras and librarians."*

Morag Gray, librarian, Invercargill Symphonia

*"I would be hard pushed to name other orchestras. It seemed to me for a while, at least in the places where I lived, that orchestra playing went out of fashion and it seemed to be the thing to do was to sing and everything was choirs and choral groups...I think if there was a bit more collaboration or more interloaning like we do with books and things."*

Morag Gray, librarian, Invercargill Symphonia

*"I find it very difficult to find out even the names of other orchestras around New Zealand."*

John Buchanan, conductor, Central Otago Regional Orchestra

New Zealand is some distance from the main publishing houses of the world. This makes lost parts or late delivery much more serious than if these publishers were in the same country where a replacement set would be more readily available at short

notice. In New Zealand, planning for a concert requires a great deal of forward planning to ensure the parts arrive on time.

*"I get the feeling that it's a much harder job than it is in other places, the librarian thing in terms of if anything goes missing we think 'where are we going to get this from?'"*

Peter Dykes, librarian, Christchurch Symphony Orchestra

- **Training**

Some librarians rely on individuals at the National Library or other places to search for the music they require. One participant notes the absence of practical training in how to search for orchestral sets.

*"I would dearly like somehow or other, to be trained in ways to find out sources for music from publisher's websites and so on. I find that immensely frustrating trying to find my way around various publishers. There must be techniques because Keith can do that blop blop blop and he will come up with some other places that he knows that it is. It must all be there somewhere but I don't know how to find it. It would be good if there was a training session."*

Lyndsey Garden, librarian, Southern Sinfonia

## **The National Library Music Room**

Keith McEwing and Roger Flury from National Library's Music Services give their perspective of managing the largest orchestral hire library in the country. In addition to providing orchestral scores and parts for hire, Music Services also hold chamber music with performing parts, songs, opera, musicals, instrumental music and tutors, choral works, reference books and scholarly collected editions.

The music librarians currently attend to the needs of 56 orchestras (this includes one-off groups such as workshops, summer music schools and groups set up for a specific event) as well as choral societies, opera companies, schools, tertiary institutions and individuals in New Zealand.

Hundreds of names are on their books for those who have used their services for music hire in the past. Surprisingly they have provided music for overseas groups in Spain, Iceland and Malaysia (not necessarily New Zealand music).

Two fulltime and one part-time librarian run the service and attend to hires and interloans on a daily basis. Busy times for the team are towards the end of the year

when a considerable quantity of music returns and early in the year when orchestras are planning for the concert season.

At other times, changes of programming, music for one-off concerts and competitions are just some of their enquiries. The music librarians comment that they would like more time for collection building and looking at the collections.

### **The role of National Library Music Services**

*"We do genuinely provide a national service; I mean almost everything we do is for someone somewhere else, not necessarily just in Wellington. I think that is really important – people who live in the Wellington region can come in and look at the items and that is a bonus, so we try to ensure that clients who live elsewhere are not disadvantaged by distance from the collections. I'd like to think that it doesn't matter where you live, you're actually getting the same service."*

Roger Flury, Music Services, National Library of New Zealand

The role of National Library Music Services as it relates to New Zealand orchestras in this study is explored from the music librarians' perspective. One of their core functions is to provide music to orchestras from their collection and the other is to help orchestras find other sources for the music they require. The client is put in touch with other institutions via the Cadence database, which contains details of other organisations and links to publishers' websites. Clients also phone the National Library staff directly. Document locating is not just confined to New Zealand but is worldwide as music can be in a hire library anywhere.

The librarians believe there will always be a demand for orchestral music and that the national service they provide is vital for every form of music making in New Zealand. They exist not just for the amateur and professional orchestras, but also for the chamber music contests, the aria contests, the many schools that borrow from them as well as music teachers, students, buskers and choirs.

For the twelve-month period from June 2007 to May 2008, the National Library Music Room received 916 orchestral enquiries (not including choral-related enquiries). From these they issued 426 sets of orchestral works from the National Library's collection.

### **Access to orchestral sets – the National Library perspective**



Access to many choral and orchestral sets in New Zealand is through the Cadence database located on the National Library website.<sup>28</sup> Most of National Library's orchestral sets are located on the Cadence database, but some new sets and recent donations are still to be added. The librarians' advice is to ask them about the location of music in New Zealand, as many sets are not listed on Cadence.

The total number of orchestral sets owned by the National Library is 4929, which includes about 200 duplicate titles of the same edition.

### **Cadence**

*"Cadence is the world's first National Union catalogue of choral and orchestral music online. Australia's is state-wide, the British one is an amalgam of certain counties and America doesn't have one at all."*

Roger Flury, Music Services, National Library of New Zealand

Cadence grew out of two print publications, Sing! <sup>29</sup> and Orchestral scores (Freed, 1984). These works were pioneering and lay the foundation for Cadence which is the finding aid used as a first port of call by most of the orchestra librarians and conductors in this survey. Anecdotally the National music librarians receive good feedback about the database and as the librarians say, the site may need some improvements but it works.

Recent improvements to Cadence have been to enlarge the records to include the instrumentations and duration of the works and to check that the titles and uniform titles are correct. This work has not been completed for all orchestral sets' records. The librarians receive many suggestions for purchase and welcome requests. The majority of the entries in Cadence are the National Library's Music Room holdings, which include many choral sets as well. Cadence also lists New Zealand composers' works, libraries and SOUNZ holdings. The criterion for being on Cadence is that the material listed there has to be available for loan or hire.

Clients use the Cadence database about sixty percent of the time for selecting music

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<sup>28</sup> [www.cadence.natlib.govt.nz](http://www.cadence.natlib.govt.nz)

<sup>29</sup> See [www.cadence.natlib.govt.nz/content/about.html](http://www.cadence.natlib.govt.nz/content/about.html)

held in the National Library's collections but only five per cent of the bookings are via the online booking form. The librarians say that this may be because people prefer to speak to someone who can check the database immediately for availability of the work at the time they require it. To ensure that the customer has ordered the correct edition of a work, the librarians urge people to check with them first. Sometimes the entry that the customer has copied and pasted from Cadence is actually an arrangement or a different edition from what they really need. The librarians can confirm they have the correct edition more easily via phone or email.

Cadence is not a circulation system and does not display whether a work is on issue to another organisation or when it is due back. An in-house and separate circulation system is used by Music Services for choral and orchestral hire to accommodate the issuing of individual parts, the complexity of missing items within sets, bookings for sets for up to a year ahead and multi-volume choir sets. National Library gets positive feedback about Cadence as a tool. They note that the site itself does not allow for feedback from its users and that this could be a useful feature for further development of this database.

## **Constraints – the National Library perspective**

There is still a lot of work to do to encourage orchestral societies around New Zealand to list their holdings on Cadence. Many orchestras have been contacted about verifying their holdings (as listed in the Freed finding list) but very few have done so. The reasons given for this have been time and the difficulty in accessing their library regularly. This may make the orchestras wary of advertising their collection. Others have stated that their collections are too large and they have only a composer or title list available. One participant has had music returned with missing or damaged parts and does not want to risk losing any more.

The National music librarians suggest that orchestras photograph the front page of the score to enable them to identify the set. This is a quick way to establish whether the set is the same edition as the ones already listed on Cadence.

Another suggestion is that records sent to them should preferably only include those sets with a reasonable quantity of parts, however if there are enough incomplete sets eventually the records could be matched up using Cadence as a guide to provide enough parts for a full set.

Persuading orchestras to send in material for listing on Cadence has been a challenge for National Library staff. By improving the representation of musical groups listed on Cadence, orchestras must be better served.

Orchestras have few quibbles about delivery of music within New Zealand but late returns of music to the National Library Music Room are a burden as they can hinder another orchestra's rehearsal schedule.

*"A set that is returned with missing parts is also frustrating as it cannot be lent out in that state. It sits in limbo."*

Roger Flury, Music Services, National Library of New Zealand

### **Sources of orchestral music**

The New Zealand orchestras included in this report use many sources to satisfy their programming needs. National Library's collection of nearly 5000 sets is the most frequently used source of music for all of the orchestras here. The reasons for using this collection are the moderate cost for the hire, the helpfulness of the staff and the convenience especially for the Wellington librarians. Several participants comment on the excellent service and they appreciate National Library's willingness to accept suggestions for purchase.

*"National Library is very accessible ...they are very happy to go the extra mile in terms of preparing music or making it readily available at short notice. They are also very open to suggestions as to what they should purchase if music isn't available in New Zealand."*

Greg Squire, conductor, Hawke's Bay Orchestra

For a summary of the sources of orchestral music used by the groups, see Table 4.0 below. The list does not necessarily represent every source used by the orchestras.

(Listed in order of most used)

Table 4.0

Sources of orchestral sets	Professional (4)	Amateur (10)
National Library of New Zealand	4	10
Other orchestra libraries in New Zealand	3	10
Hal Leonard, Australia	4	7
Own performance library	4	6
Composer	4	6
Edwin. F. Kalmus, USA	3	6
SOUNZ	4	3
Christchurch School of Music & Civic Music Council#	1	5
AMPD, Australia	2	2
New Zealand Symphony Orchestra*	2+	2
Auckland City Libraries	1	2
Disney, USA	2	-
Warner Chapell, UK	1	1
Promethean Editions, NZ	2	-
Personal music libraries	-	2
Chester Novello, UK	-	2
Symphony Australia	-	1
Schott Library, Germany	1	-
Themes & Variations, USA	1	-
Boosey & Hawkes, UK	-	1
Tams-Whitmark, Florida	-	1
Luck's music, USA	1	-
Marshall Music, USA	-	1
Torrents, USA	-	1

# The Christchurch sources are used predominantly by South Island groups

\* The NZSO are the official hirers of Douglas Lilburn's music but do not lend other music.

+ Photocopied parts only

Nine of the fourteen orchestras surveyed purchase music from Kalmus Publishers.

The reasons for choosing them are the speed of delivery and the reasonable cost.

Two of the participants express concerns with errors in the Kalmus publications but

Robert Johnson defends this publisher.

*"Most of what they publish is a reprint of something that has been put out by another publisher and is now in the public domain so mistakes in the score and parts are there because they were there in the original publications and they simply haven't been corrected in their edition...if Kalmus...wasn't reprinting that music it wouldn't be available for performance. I'm grateful to them for making a lot of music available."*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

Despite some occasions when the scores and parts do not match up, this librarian believes:

*"In probably a good 95% of cases I find that what Kalmus publishes is at least workable and in many cases it can be extremely good."*

- **Performance libraries**

Orchestra libraries require specialists to run them with knowledge of music and performance issues. Most of the librarians interviewed for the study also play in an orchestra. Eleven of the fourteen orchestras surveyed have their own performance library, but some of these are very limited in scope. There are large variations in the size of the collections, the budgets and the willingness to share these collections with others.

Auckland Philharmonia Orchestra do not share parts from their performance library however the librarian will copy something occasionally from this collection and they do hire out music from a smaller separate library. Music is purchased regularly if it is available to buy (generally not in copyright) and many 'in copyright' works are hired from Hal Leonard and AMPD in Australia, United States and the United Kingdom. The Vector Wellington Orchestra buys a small amount of music. Most of the music they play is hired or from their own collection. They share music occasionally preferring to lend to professional groups for reasons that will be discussed in a later section about performance issues (see p.44).

Christchurch Symphony Orchestra has a new music library which the librarian says still has several gaps in its collection. Donors' contribute to the purchasing of the music collection that is shared with both amateur and professional orchestras.

Southern Sinfonia has gathered their collection over many years. It includes works from the theatre orchestras of the nineteenth century, which are unfortunately not full sets and have piano/conductor scores only. There is no systematic purchasing programme but when they do buy, they use Kalmus Publishers.

The librarian is in the process of cataloguing the collection, which is not normally shared; however, local youth orchestras and music schools do have access to it. Southern Sinfonia holds most works by the New Zealand composer Anthony Ritchie and orchestras request this music from them.

Auckland Symphony Orchestra library is the personal library of the conductor who founded the orchestra. Many works have been collected over the years with a large number of sets acquired from defunct orchestras and bands. The conductor buys orchestral sets regularly from Australia and the United States. The collection is shared only with people known to the conductor.

The Central Otago Regional Orchestra buys up to four pieces a year and according to its conductor has some good material. It is not shared with other groups.

Canterbury Philharmonia Orchestra library is the busiest library in terms of hiring music to others. The librarian provided 18 organisations with music in the past two years, including one in Tasmania. The library's collection is listed on Cadence, which may explain its popularity.

*"People who hire music from us seem to be thrilled to bits and it's nice to be able to provide the service."*

Averil Cullen, librarian, Canterbury Philharmonia Orchestra

Manawatu Sinfonia's library in Palmerston North is another large performance collection. The group purchases music on a regular basis especially if the cost of hire is similar to buying the set. The collection has grown over the years and has had several donations of sets from defunct groups. Like Southern Sinfonia, some of the music in the collection dates from the nineteenth century and is fragile. Some of the orchestra material is listed on Cadence and is lent out to other orchestras. The conductor remarks that several years' programmes could be devised just from this collection, if required.

The Manukau City Symphony Orchestra has a performance library that is under four years old. The orchestra buys music from Kalmus using donations targeted for this purpose. Some of the works are on Cadence and they will share music with others.

The Trust Waikato Symphony Orchestra has its own library and they purchase music from Kalmus. The collection includes some pre-1900 music, which is in the process of being catalogued. The orchestra does lend music occasionally.

Invercargill Symphonia has a library that is not catalogued and is not shared with other groups.

The remaining three amateur groups do not have their own library and rely on the National Library and other orchestra library collections for all of their music.

- **Sourcing digital music**

*“An arranger in the UK will PDF it over to me, it’s almost always new stuff or occasionally a new commission. I don’t think I’ve ever found any searching for digital music. You’ve got more control when you’ve got physical material to send out.”*

Peter Dykes, Librarian, Christchurch Symphony Orchestra

Over half of the participants affirm this saying that most of the digital music is sent to them as a PDF from an arranger or composer. The librarian then has to print and collate the music for use by the players. One professional orchestra librarian warns of the pitfalls of working with digital music. Parts missing from a digital file can easily go undetected until the librarian prints out the parts. The librarian recommends that people check well in advance to make certain that everything has been included. Only one participant has searched and found a full orchestral set online. Some participants do search and find digital copies of piano and chamber music quite easily, but have not been successful with orchestral sets.

- **Sources of New Zealand Music**

The participants discuss whether their orchestra plays New Zealand music and where they source this music. Nearly every orchestra plays New Zealand music at some time. SOUNZ, Promethean Editions<sup>30</sup> and the composers themselves are the most commonly used sources for New Zealand music. SOUNZ provides many scores in PDF format from their website and some of the participants are aware of this source, particularly the professional librarians and conductors who mention personal contact with composers as important. Composer’s workshops aid in promoting new composers and works for orchestral programming. Several orchestras commission New Zealand composers to write for their groups. One conductor of an amateur group is a prolific composer and arranger who has several recordings of his music played by the New Zealand Symphony Orchestra and overseas’ orchestras.

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<sup>30</sup> [www.promethean-editions.co.nz](http://www.promethean-editions.co.nz)

## Performance Issues and printed music use

Orchestral musicians work from printed music on a stand rather than from a screen. One librarian spoke of a rehearsal in Wellington where a soloist read from a digital music stand with a foot pedal set up to turn the 'pages' on the screen. Unfortunately the screen froze and the on-screen pages started turning backwards. This leads to speculation about the reliability of the technology and may explain its absence so far from the concert stage.

It is the orchestra librarian's responsibility to prepare and provide the printed parts to the orchestra members and to present music that is both readable and robust enough to withstand annotation. The condition of the parts and the accuracy of the musical information are vital components to ensuring successful rehearsals and performances.

- **Annotations and bowing**

Classically trained musicians write technical and physical descriptions on their music such as bowings, fingerings, breathing and articulations mostly represented by symbols written in pencil. The conductor will often direct what and how to annotate a passage or note. The markings may be valuable records of performance practice and from an historical perspective, they may provide insight into how a particular conductor interpreted a particular piece at one time.

The importance of these annotations for musicians is evident in the interviews.

*"We've just received Romeo and Juliet back and someone had rubbed out all the markings, the cuts...I can almost see the pencil markings so I've been sitting there writing them all back in."*

Colin Forbes-Abrams, Vector Wellington orchestra

*"We're getting a brand new set of parts which will be easier to play from in some respects but then there are players who will say 'oh but I love my old part because it's got all my annotations in it and tells me when there's another instrument coming in.'"*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

*"There are all sorts of things that some publishers insist on that are simply ridiculous for example...they have a notice on their material saying that any markings should be made in light pencil and rubbed out afterwards but you ask any orchestral player and they don't want that..they want the markings in there as they are of use to them."*

Robert Johnson, librarian, Auckland Philharmonia Orchestra



*“Some of the scores are quite heavily marked and that can be a bonus if you’re trying to work out how to deal with a passage if bowing is already marked in...sometimes it can be a distraction.”*

Mark Hodgkinson, conductor, Canterbury Philharmonia Orchestra

The most common form of annotation referred to is the bowing for the string players. In the professional and larger amateur orchestras, the leaders of each string section take responsibility for this. With hired music, there can be discrepancies in the bowing within a section and a lot of time is spent ‘cleaning up’ the parts to ensure the annotations match.

*“The poor inside desks didn’t get a chance to rehearse at all as they were just sitting there changing their bowings, it was awful.”*

Colin Forbes-Abrams, Vector Wellington Orchestra

The professional groups are wary of lending their music for this reason. One librarian is particularly cautious about lending to youth orchestras who may still be learning about the correct symbols and etiquette when marking music.

*“It can get sabotaged if youth orchestras play it.”*

Orchestra librarian

From the National Library’s point of view, the markings on their hire collection can be excessive at times but they are also aware of the value in leaving some of these annotations alone.

*“It’s quite nice to leave some comments on, and occasionally we do. However, sometimes I get dismayed at what I see – big, black heavy markings, things that are not necessary. The basic rule is that if we think the markings are relevant to another player, for example if they find a misprint, it’s better to leave it there so that it can be queried with the orchestral librarian, section leader or conductor.”*

Roger Flury, Music Services, National Library of New Zealand

Whilst the music librarians do not like throwing anything out, they do not see preservation as their role. They do try to extend the life of the collection as long as possible but speaking about orchestral sets Roger Flury says:

*“They’re meant to be used intensively and then withdrawn when they are worn out, but in some cases we’d probably still keep the old set. We try to ensure reasonable care and handling...but our material goes out in the mail and by courier.”*

*“We’re very reluctant to throw out some of the older sets of standard repertoire as we tend to keep them as a backstop. There’s a chance someone may desperately want a particular work and is prepared to accept the worn set at a reduced rate.”*

- **The condition of music**

Many of the participants in this study express strong views about the condition of hired music in New Zealand and overseas. They appreciate a warning about a set's poor condition so they can try another source.

*“One of the quickest ways to improve the artistic standard of the orchestra is to give them really good music to play off and the more old pencil markings particularly with handwritten parts, you hear it immediately and it takes a lot longer to rehearse. The end result is rarely as good as [if they had been using] a good set of modern parts.”*

Greg Squire, conductor, Hawke's Bay Orchestra

*“There have been times when it is absolutely shocking and we’ve reverted to photocopies because people could not rub out markings on the string parts without making a hole.”*

Lyndsey Garden, librarian, Southern Sinfonia

Despite the complaints, several librarians are happy with the warning National Library gives about its sets.

*“Usually it’s good. We did have one set last year that was in awful condition but they sent it free of charge because the good set was out and said...we’ll send you the other when it’s returned and they did.”*

Morag Gray, librarian, Invercargill Symphonia

*“There are some very tired parts there [National Library] but the individuals there have always been very helpful and warned me if the parts are not up to scratch. “*

Greg Squire, conductor, Hawke's Bay Orchestra

The poor condition of hired sets is not confined to New Zealand but the participants are happier with the condition of music coming from Australia and elsewhere. In one case, the excellent condition worries the borrower.

*"Hal Leonard scares the hell out of me. The fixation on documentation in hiring the music is way over the top. The music is so print perfect every time that I'm at a loss to understand how anybody has ever played off it."*

Paul Kane, General Manager, Trust Waikato Symphony Orchestra

The participants deal with the poor condition of parts in three ways. They use music notation software to rewrite the parts, they try another source or they photocopy the originals and use the copies for rehearsal.

- ***Photocopying music***

Photocopying is common practice amongst all of the orchestras surveyed. For practical reasons some of the professional orchestras will photocopy the bowings on their own music to keep as a record but they play from original parts in performance.

*"If the bowing is not what the leader of the orchestra wants you're faced with the situation of rubbing every part for ever and ever or you have to do something about it. Bow first the good one, then copy."*

Terry Spragg, chairperson, Manukau City Symphony Orchestra

Many participants photocopy an original set because it is in a fragile condition and copied parts are more robust and useable for the players.

Several of the participants discuss the impracticality of publishers' rules. One of the main reasons participants photocopy music ties in with the inability to order extra parts for just one section of the orchestra. Often another whole set of parts must be ordered. The extra cost and time involved in this irks many of the interviewees.

*"You can't just ring up and get it [the extra part] the next day...it takes several days or weeks to get here. We buy stuff from the States and then you can buy an extra string set so you end up with 10 double bass parts and still may be short of a viola or cello part."*

John Schwabe, conductor, Manawatu Sinfonia

Very often with hired music, there is no other option.

*"We have a big orchestra; we can have up to 15 and 16 in the first and second violins, so we at least copy extras but then if the condition of the music is such that it needs it we do the whole lot."*

Alison Miller, librarian, Manukau City Symphony Orchestra

Smaller orchestras with modest string sections do not need to photocopy for extra parts however, they may photocopy for other reasons such as to protect the original set from loss particularly when the membership of the group is not static.

*“It’s the type of group where people come and go a bit. It’s quite a job getting the music back. I find it much easier with photocopies. It’s a delicate balancing act really, I don’t want to lose valuable, original copies of music and I can’t totally trust that people are going to be responsible so I prefer to photocopy the music.”*

Joel Bolton, conductor, Greenhill Ensemble

New Zealand composers may provide only single copies of each part therefore the librarian is required to photocopy or print out extra copies for all of the players.

A summary of the reasons the orchestras need to photocopy music is displayed in Table 5.0.

**Reasons to photocopy music**

<b>Reasons to photocopy</b>	<b>Professional orchestras (4)</b>	<b>Amateur orchestras(10)</b>
To keep a record of bowings for own set	3	1
To ensure parts aren't lost from own set	1	4
For extra string parts	3	5
To cover extra parts for any section	-	4
Extra conductor scores	1	-
Hire parts are too fragile to use	-	6
Hired parts are too new to write on	-	1
For posting to out of town players	4	-

**Table 5.0**

Sometimes a librarian must make several copies for practical reasons.

*“Conductor scores is a good one...you’re going to perform let’s say for an outdoor concert and your sound engineer needs a copy and say it’s going to be up on screens so the producer looking after the guys filming needs a copy and if doing a recording session you often have to have five or so copies for anyone involved...it’s almost impossible but you know you have paid the hire fee.”*

Peter Dykes, librarian, Christchurch Symphony Orchestra

- **Copyright**

Overall most of the orchestras do photocopy parts, including the professional groups, but the latter are careful with performing rights. Professional orchestra librarians remark that they have to abide by copyright rules as they cannot afford not to and will not risk performing material without going through the correct procedure. The amateur groups dislike buying extra sets just for a few string parts and believe that publishers need to loosen up on these rules. Most of the orchestras state that they have limited budgets and will cut corners where they can.

In New Zealand, copyright protection is granted to compositions for fifty years after a composer's death. After this period, a musical work is said to be in the public domain and no longer subject to copyright rules. To perform a work that is subject to copyright a license is required. APRA<sup>31</sup> in New Zealand grants the licenses and acts as representatives for the composers and publishers to negotiate and collect performance fees. Strictly speaking, duplicates are not permitted of either hired or owned music that is still in copyright, without permission from the publisher.

All of the participants in this report are aware of the copyright rules for printed music use, but few believe that orchestras in New Zealand abide by them. The majority of respondents complain about the impracticality of gaining permission to photocopy pages for extra parts or to protect fragile pages. The sluggish response from overseas publishers is the main inhibiting factor for this. There is no problem getting in touch with New Zealand composers, however, and they usually grant permission for librarians to make extra copies.

Some participants believe that if they have been through the correct procedure for hire or purchase and are paying the performance fees then they should be some leeway to copy music within reason.

National Library would like to buy more 20<sup>th</sup> and 21<sup>st</sup> century works for orchestras to borrow but few are available for purchase due to copyright restrictions.

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<sup>31</sup> [www.apra.co.nz](http://www.apra.co.nz)

- **The use of music notation software**

Several orchestras make use of the Sibelius software program<sup>32</sup> to make up parts that are missing or damaged. The Sibelius system, which became available in the 1990s, allows composers to write works directly to computer files and print the results. Parts can then be stored in digital format until required. The music notation software is used by the librarians and conductors to arrange or create parts for works that are not available for hire and are in the public domain. Some professional orchestras in this report employ people to make up parts for them.

*"We've used handwritten arrangements by Ossie Cheesman. Some of the orchestra flatly refused to read them so someone in the orchestra rewrote them into readable copies using Encore or Sibelius"*

Gary Daverne, conductor, Auckland Symphony Orchestra

*"If someone has prepared a transposition by hand or by using a music software program, we like to keep that"*

Roger Flury, Music Services, National Library of New Zealand

- **Programming**

Whether copyright rules restrict the access and availability of music may be reflected in the concert programmes these orchestras present.

Conductors, artistic administrators and just a handful of the librarians in this study are involved in selecting the programmes. Generally, the musical director or conductor has the biggest influence on the choice of programme.

*"It depends on the state of the orchestra's finances, sometimes I have to convince the committee...it's important for the health of music and their [the members'] musical lives and of our audience too that we do keep presenting those sorts of works [works in copyright]"*

Mark Hodgkinson, conductor, Canterbury Philharmonia Orchestra

*"Our Music Director is the one who ultimately makes the decision and sometimes we have guest conductors so we take a guest conductor's programme to our Music Director as well. He knows the orchestra well as he's been our music director since the orchestra began and he'll say yes or no if it's too difficult"*

Terry Spragg, chairperson, Manukau City Symphony Orchestra

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<sup>32</sup> Thomson, J., & Wagstaff, J. (2002). Printing and publishing music. In A. Latham. (Ed), *The Oxford Companion to Music*. Oxford University Press. *Oxford Reference Online*. Retrieved August 22, 2008.

The participants mention several factors that influence the choice of programme for these orchestras.

- the piece fits a concept or theme
- the piece is suitable for the size or standard of the orchestra (in two amateur groups mainly Romantic and 20<sup>th</sup> century music are played in order to use all of the players). Another small orchestra restricts its repertoire to mainly Mozart and Haydn, as the instrumentation requirements are appropriate for them.
- the piece is what they believe the audience wants to hear
- the conductor wants to learn the work and add to their repertoire
- the pieces challenge and stimulate the players
- the programme doesn't clash with another orchestra's programme in the same city
- the required music is available at the National Library (this is not an issue for the professional orchestras but four out of ten amateur groups prefer to use this source if possible)

A summary of the styles of programmes presented to New Zealand audiences is given below.

#### Large orchestras and all professional groups (up to 90 players)

Film and show music, Proms, popular classics, full symphonies, themed concerts, concertos, 'in copyright' works, outdoor concerts with opera singers, New Zealand works, Romantic and 20<sup>th</sup> century works, family concerts, choral concerts, arrangements of 20<sup>th</sup> century works, premieres, commissions, ballet and opera.

In addition to their own concert series, the professional orchestras accompany other organisations such as the Royal New Zealand Ballet, the National Opera, Southern Opera, the Gilbert and Sullivan Society and Choral Societies.

#### Small orchestras (under 30 players)

Movements from symphonies, choral works, overtures, arrangements, short works less than 10 minutes, Classical period symphonies, New Zealand music.

None of the orchestras relies solely on their own library for planning a programme and they play a wide range of music from all musical periods and styles.

*"The planning for repertoire isn't really done with any reference to what we've got in our library."*

Robert Johnson, librarian, Auckland Philharmonia Orchestra

*"I think that orchestras these days are getting more adventurous with the choice of material they want to perform, and I'm quite surprised at the size of some of the works they select."*

Roger Flury, Music Services, National Library of New Zealand

*"Sometimes you are looking for something adventurous, outside of the mainstream."*

John Schwabe, conductor, Manawatu Sinfonia

- ***Suitability for the orchestra***

For some amateur groups certain sections of the orchestra have weaknesses in numbers or ability. Ascertaining the suitability or difficulty of a piece is important for the conductors before ordering the music.

The main difference in programming occurs between the large and small amateur groups as the latter mention limited budgets for music hire and purchase, but the larger groups have other factors that influence programming.

*"The only restrictions for me are that we have a big orchestra and I don't want them doing nothing."*

Gary Daverne, conductor, Auckland Symphony Orchestra

*"Usually I try to use the whole orchestra. If we know the brass are going to be away at a festival or towards the end of the year [when] we lose our university students we tend to play smaller stuff."*

John Schwabe, conductor, Manawatu Sinfonia

One conductor says he uses scores and recordings available at the public library to assess whether a work is suitable; another conductor makes a plea for access to arrangements of core classical works that the string players could tackle. Several participants mention consideration for the audience. For the Vector Wellington Orchestra, the presence of the New Zealand Symphony Orchestra in the same city is an important factor to take into account when programming a concert.

*"We happen to be in the same city as the NZSO so most things relating to programming are discussed with them. We wouldn't programme the Rite of Spring as the NZSO plays it every*



*two years...that's always in the back of our minds that the Wellington audience has two [professional] orchestras."*

Colin Forbes-Abrams, Vector Wellington orchestra

- ***Flexibility in programming***

Few of the amateur groups have a printed brochure for the year's programmes. This ensures flexibility with the programming and less upheaval if music is unavailable. Some groups prefer to advertise the dates of the concerts rather than the specific programme, which they print only a week before the concert.

*"I only buy music I can't hire. If I can't beg, borrow or steal it or it's too difficult then I play something else. There's plenty else to play."*

Gary Daverne, conductor, Auckland Symphony Orchestra

*"There are times when it's not available or when it's too expensive then the pragmatic decision is to change the programme. Cost is important."*

Greg Squire, conductor, Hawke's Bay Orchestra

- ***New Zealand music***

*"Generally we try in each programme to have a New Zealand work and we often commission this."*

Terry Spragg, chairperson, Manukau City Symphony Orchestra

*"The orchestra tries to always have a New Zealand music element. It is important – we have pre-concert talks so it's always good to have the composer there."*

Colin Forbes-Abrams, Vector Wellington Orchestra

All of the professional orchestras regularly include New Zealand music in their programmes and are mostly enthusiastic about the works they perform. One amateur orchestra does not play New Zealand music in its programmes citing cost for the performing rights as a barrier.

- ***Youth support***

The mission of several of the amateur orchestras is to support youth. Six of the ten amateur groups try to feature a young player each year as a concerto soloist with the orchestra and provide opportunities for talented young people to gain orchestral experience by playing alongside the adults in the orchestra. One participant sees

this collaboration with the youth community as important for encouraging future audiences.

*"We promote classical music in schools because we've got to build our future audience."*

Paul Kane, General Manager, Trust Waikato Symphony Orchestra

## **Programming and the National Library collection**

The National Library Music Room librarians believe that symphonies and concertos are the most commonly asked for works from the National Library collection, followed by operatic arias, but this may be because that is where their collection is the strongest. They are aware that people want movie scores and show music, but these genres and other contemporary works are difficult for the National Library to purchase as they are mostly still in copyright.

Professional orchestra librarians comment that they use the National Library mainly as a source for opera and Proms-style works. An amateur orchestra conductor notes that the National Library is excellent for music that is hard to get hold of elsewhere such as works by Leroy Anderson, Eric Coates, and music from the 1950s and 1960s that is light in style and very approachable for smaller groups.

## ***New Zealand Music in the National Library collection***

*"We don't have a lot of parts but any collections of score and parts that have been donated to Alexander Turnbull Library we would contact the composer and ask whether copies can be made. So we do have a few orchestral sets which are authorised copies from the Turnbull."*

Keith McEwing, Music Services, National Library of New Zealand

There are many arrangements of orchestral works by New Zealanders in the National Library's collection, some of them handwritten and arranged by people such as Ossie Cheesman who was a conductor and arranger for the New Zealand Broadcasting Corporation in the 1940s until the 1960s.<sup>33</sup> If the public requests a set of these arrangements, the Alexander Turnbull library will copy it, keep the originals and return the photocopies to the Music Services' team to lend out. Until the National Library has created a hire set for these requests, these works are not on Cadence.

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<sup>33</sup> See [www.dnzb.govt.nz](http://www.dnzb.govt.nz)

## The Serious Leisure Perspective

The term 'serious leisure' as coined by Robert Stebbins in his work about the amateur and the serious leisure perspective, SLP (Stebbins, 1977, 1982) is a useful concept for describing the involvement of the participants in non-professional orchestras. Practitioners of serious leisure are not dependant on remuneration and if they are paid, it is not their main source of income. The activity contributes to their well-being and the life of the community (Stebbins, 1982, p.255). The collective activity of performing together and to an audience and the sometimes lifelong association with orchestral playing, orchestral librarianship and conducting is observed in many of the groups represented here.

Amateurs choose their activities freely but in the amateur orchestra world at least, the regular preparation for rehearsals, conducting and orchestra library duties require effort and commitment just as they do in the professional world.

Some of the distinct qualities of serious leisure pursuits are explored with the participants such as perseverance, finding a 'career' in the endeavour, and one that is most relevant to this study, the professional - amateur- public system of relationships (PAP) where the amateurs serve the public as the professionals do and at times the same ones (Stebbins, 1982, pp.256-257).

- ***Perseverance and commitment***

Table 1.0 demonstrates the length of time the participants have been in their respective roles. It is evident that in both amateur and professional orchestras, some musicians have a long association with one orchestra. Several participants comment about the longevity of orchestra membership. Table 6.0 demonstrates the longest period of time some orchestra members have been playing with the groups.

*"There would be half a dozen who have been with the orchestra since it first began which is 27 years ago now and were in the predecessor as well, the Sinfonia of Auckland."*

Robert Johnson, librarian, Auckland Philharmonia

*"We have one lady who's been in the orchestra for 50 years, it might even be 60."*

Morag Gray, librarian, Invercargill Symphonia

*"We had our 40<sup>th</sup> anniversary two years ago and at that time there were people who had played in the orchestra for all of those 40 years."*

Lyndsey Garden, librarian, Southern Sinfonia

*"I could point to a couple who you're looking at a one in ten year event if they miss a rehearsal."*

John Schwabe, conductor, Manawatu Sinfonia

Several of the participants combine the role of orchestra librarian with playing in the orchestra. Stebbins describes this dual role as "mixed serious leisure" which involves "two or more types of serious leisure that together constitute for the participant an integrated pursuit of a more encompassing free-time activity than either of the two pursued alone" (Stebbins, 2007, p.34).

The librarians in this study include players of viola, flute, oboe, bassoon and French horn in their respective orchestras. This dual role can be a balancing act at times particularly when orchestra members arrive late to rehearsals and need music from the librarian who may be tuning up or rehearsing.

<b>The longest serving members of the orchestras (in years approx)</b>	
APO	27
ASO	34
CORO	not known
CPO	20-30
CSO	10+
GE	16
HBO	not known
IS	50
MCSO*	15
MS	40
SS	40
TWSO	33
VWO	20+
WCO	30+

**Table 6.0** \*orchestra formed 15 years ago

- **Performing for an audience**

According to Stebbins, a variety of rewards and thrills attract amateurs and professionals in their pursuit. For both serious leisure and professional work, the enjoyment and pleasure derived from the performance can be a powerful motivator for the participants to repeat the activity in the hope of finding similar experiences again (Stebbins, 1992). Although the participants were not asked about performance, many spoke about it with enthusiasm.

*"Well I love the concerts we do, they're such fun. The emphasis is on fun...I very quietly work people up. It takes a fair while and patience but I enjoy it. I like to see even small amounts of progress and I get a lot of pleasure out of it."*

Joel Bolton, conductor, Greenhill Ensemble

*'We do like to present our concerts to an audience and we don't want them to be in agony...so the first thing would be definitely can we get around the dots and do a reasonable job.'*

John Schwabe, conductor, Manawatu Sinfonia

*"We play to capacity audiences, we turn away audiences."*

Gary Daverne, conductor, Auckland Symphony Orchestra

Sometimes, players perform for audiences outside New Zealand.

*"Last year I took 76 of my players in a party of 99, to China. They did three concerts and were televised and broadcast to an estimated 143 million viewers."*

Gary Daverne, conductor, Auckland Symphony Orchestra

## **Collaboration**

Collaboration between the professional and amateur worlds and their public is one of the defining qualities of 'serious leisure' described by Stebbins (2007, pp.6-8). The amateurs are 'people who engage in activities that, for other people, constitute work roles.' (Stebbins, 1977, p.586). The professional counterparts are defined in economic terms as workers who are dependant on the income from an activity that other people pursue with little or no remuneration (Stebbins, 2007, pp.6-8). The public Stebbins refers to are, in our study, the audience who relate to the amateurs and professionals in several ways. The first is the financial support they provide the

groups, the feedback they provide on their performance and the influence they have on the programmes the orchestras present (Stebbins, 1977, p.586).

The four professional orchestra librarians speak of camaraderie, a healthy collaboration and a friendly rivalry between them. Information about sourcing music, programming and providing replacements for missing parts in emergencies are some of the ways they help each other. Two of the librarians from the professional orchestras also play with other professional orchestras when required, providing an opportunity for them to meet and share ideas. Some of these librarians speak of a cordial relationship with the New Zealand Symphony Orchestra's librarians and they appreciate their advice about sourcing music.

Collaboration between the amateur and professional groups is for music and players. Many of these relationships are with orchestras in the same or nearby cities only and are mostly one-way relationships where the professional groups offer players, ideas about music making and sometimes parts.

*"We've got a relationship with Southern Sinfonia so if we need a specialist player...they're really good down there although it costs us, people like coming up to Central for the weekend."*

John Buchanan, conductor, Central Otago Regional Orchestra

*"Our conductor is in the Southern Sinfonia. We don't get music from them that I know of, but we have had a 'play with the orchestra day' with them which was fun."*

Morag Gray, librarian, Invercargill Symphonia

*"We have an informal arrangement with the Auckland Philharmonia. They are a sort of mentor I guess and if we require music they have then they are happy to print off a copy of something they can't let us have and we'll have it free of charge."*

Alison Miller, librarian, Manukau City Symphony Orchestra

*"We have a very close association with the Golden Bay Orchestra so between us we tend to find enough stuff."*

Joel Bolton, conductor, Greenhill Ensemble

An exception to this localised collaboration is the Canterbury Philharmonia who helps any group that requires music. The recipients of their music consist of university music departments, doctors, youth orchestras, schools and professional and community orchestras from all over New Zealand.

*“Oddly enough we probably hire our music out more to other orchestras than we hire ourselves. We certainly seem to be constantly having requests, recently from Tasmania. Yes our library is on Cadence and that’s where most of the requests are generated from.”*

Mark Hodgkinson, conductor, Canterbury Philharmonia Orchestra

Some participants consider that the formation of an association for orchestras would improve collaboration and the sharing of resources in New Zealand, much as the Choral Federation<sup>34</sup> has done.

*“Some years ago we tried to set up an organisation that links all the orchestras much like the choirs, the idea being to exchange ideas. Many people had music in their libraries that others did not know about. We were spending quite a lot on buying in a set of music and then you would find someone down the road has the same set of music and you need not have done it. It relied on the cooperation of Societies and when it came to making a list of their music it became too difficult.”*

John Schwabe, conductor, Manawatu Sinfonia

*“You’ve got to have people who can have the vision to see that in the short term it may not pay off but in the long term it would. We had a meeting with these guys and one was very keen and said yes we’ve got to do it but then when we asked him for his catalogue he said ‘oh no we don’t lend music out as orchestral musicians are so bad at looking after music.’ People were all ready to take in the idea but weren’t prepared to do the initial giving to make the whole thing work.”*

John Schwabe, conductor, Manawatu Sinfonia

*“Having been involved in the Brass Band scene they get together for National Championship and all the conductors talk to one another, it’s a fantastic scene. It would be wonderful if there was something similar in the orchestra scene.”*

Joel Bolton, conductor, Greenhill Ensemble

*“I don’t have any collaboration with other orchestras except Southern Sinfonia. I would love to know what’s going on, there’s a place for something there, to know what’s going on around the place.”*

John Buchanan, conductor, Central Otago Regional Orchestra

The findings show that Australian orchestras already take advantage of the Cadence database to acquire music from New Zealand. Roger Flury suggests that Australia’s

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<sup>34</sup> <http://www.nzcf.org.nz/>

orchestra library holdings could be added to Cadence. Although beyond the scope of this study, it is pertinent to the report, as it would provide an opportunity for New Zealand orchestras to access a wider range of materials, particularly Australian compositions, held in Australian orchestra libraries.

## **Discussion**

The findings reveal how orchestras in New Zealand access music for performance, the National Library's role in providing and locating music for this community and the importance of amateur and professional collaboration in New Zealand. Many Library and Information studies focus on work and educational settings but this report explores an activity that many of the participants pursue in leisure time outside of these commitments.

### ***The orchestra librarians***

Performance librarians manage what are essentially the 'necessary channels for transmission and performance' for orchestral musicians (Finnegan, 1989, p.43), but in the amateur orchestras, the librarians do this through free choice rather than obligation or pecuniary interest. The findings show that most of the librarians locate, select, prepare, make music available for the rehearsals and performances and retrieve the parts afterwards. In addition, several of the librarians are orchestral players.

Despite all of the orchestra librarians having musical knowledge, some express an uncertainty with searching for repertoire effectively online. Few orchestra librarians use subscription-only bibliographic tools to find music but frequently use free online sources such as publishers' catalogues (see p.28). The suggestion by one librarian for workshops on how to search for orchestral music or courses in performance librarianship (see p.34) may be an area for further investigation into the professional development of librarians who work with specialist collections. The findings show that many of the participants prefer to telephone the National Library staff rather than use bibliographic sources for the initial searching for music because the immediacy of a telephone response means that planning is faster and easier (see p.27).

The research finds that it is more common in the amateur groups for the conductor to have a hands-on role in searching and finding the music and to maintain the orchestra's performance library (see p.26). In some amateur groups the conductor



has lead the orchestra for some decades and has a large influence on programming and sourcing music.

Some of the orchestra librarians in the professional groups have daily communication with each other about sourcing music and programming ideas, and most are confident when searching for and locating music. Collaboration between amateur librarians is evident in just a handful of groups (see p.57) and several are unaware of other amateur orchestras, only communicating with librarians at the National Library music room. The National Library's collection and locating services are important for satisfying the programme needs of all groups in this study (see pp.27, 31, 38 and Table 4.0).

### ***Performance libraries***

Surprisingly, eleven of the fourteen orchestras in this report have their own performance libraries. The researcher wrongly assumed that few amateur orchestras maintain their own performance libraries. The reason for this assumption may be that the catalogues are not accessible online or in some cases, the collections have no catalogue. None of the New Zealand orchestras lists their libraries' catalogues on their websites. An online presence would help to make New Zealand orchestras more visible and could provide a contact point for resources if the organisations are willing to share them. Canterbury Philharmonia Orchestra does have its holdings listed on Cadence and the number of requests received from orchestras for its music reflects this online presence. Cadence also lists some of the holdings of the Manawatu Sinfonia library and the Manukau City Symphony Orchestra.

The findings discuss how the National Library encourages orchestras to send lists of their holdings for the Cadence database. The staff provide practical solutions to the societies wanting to be listed on Cadence (see p.37), but there may be some reluctance on the part of the orchestras to do this as increased visibility may generate demands on time and resources they cannot meet. Most of the librarians in this study are part-time and several work voluntarily therefore it may be difficult to find time to catalogue their library's collection. In addition to this, some participants do not want to share their music library with other groups.

Despite some groups having their own library, all of the participants speak of the important role the National Library's music services team plays both in providing

orchestra parts at a moderate cost and in providing a document locating service to help orchestras find music elsewhere (see pp.27, 28, 38, 50 and 53). It is evident that most of the amateur and some professional libraries are not large or varied enough to provide enough music for their own concerts. Access to hire libraries is vital for all groups especially as contemporary, film and show music are mostly only available for hire. The findings reveal three extensive amateur orchestra collections owned by the Canterbury Philharmonia, Manawatu Sinfonia and Auckland Symphony Orchestra (see p.41) but these groups all obtain music from other sources such as the National Library's collection when planning programmes.

### ***Printed music use – photocopying, copyright and preservation***

The findings demonstrate that there is a unique subculture in orchestras with particular practices common to all groups when dealing with printed music. Central to a classical musician's world is the printed music material that the librarian must supply to each member of an orchestra. It is often necessary for orchestra librarians to photocopy music due to a shortage of parts (see pp.46-47). The time and effort involved in this is an activity that several participants identify as tiresome. All of the participants are aware of copyright rules and are understandably reticent about having remarks on this subject attributed to them in this report. It is clear from the interview responses that it is difficult to provide all of the players in an orchestra with rehearsal copies from the numbers provided in a set and that copyright rules are not practically possible for most.

The condition of parts is a barrier to use for many groups especially when the only set available is worn and fragile. Several authors (Flury, 1999; Gottlieb, 1994; Paul, 1999; Shepard, 2000; Smith, 2000) write about the special treatment the printed music format requires. Whilst bowing and annotation marks in borrowed music can be helpful, they can also cause problems by obscuring the notation. Participants from professional orchestras do not like to lend their music to amateur or youth orchestras for this reason, as they need to protect the bowings on their own music. One conductor points out that a set in poor condition will take longer to rehearse as players struggle to read the parts. All of the participants show a concern for the condition of hired music and they try as much as they can to protect it from further damage; this is another reason why librarians photocopy music (see Table 5.0).

The ability to access additional hire sets of standard works held in orchestra libraries around New Zealand could lessen the wear and tear on the few sets of core repertoire material that are currently used by orchestras on a regular basis.

### ***Programming***

Orchestras require access to many sources of music in order to provide varied programmes that will attract audiences. The findings reveal that New Zealand orchestras present a wide range of music to the public and there are various reasons for choosing particular programmes (see pp.49-51). Whilst a few of the smaller groups will play music only available in New Zealand, the professional and larger amateur groups perform film and show music that they buy and hire from overseas sources and do not consider cost a reason to restrict the repertoire. Two of the smallest orchestras never play full symphonies, but they do play single movements or arrangements from standard works, citing the players' limitations, the size of the orchestra and the target audience as important factors in the choice of repertoire.

For many orchestras one of the main access constraints is the cost to hire music from overseas. Having a New Zealand base for some of the publishers currently in Australia could shorten delivery times and lower the cost for orchestras who need to hire 'in copyright' works from these publishers.

Conductors mention the difficulty in ascertaining the suitability of music, especially for amateur groups. This could signal a need to establish mentoring relationships for New Zealand conductors where experienced practitioners could offer advice about programming. The ability of some of the conductors to arrange standard works is an advantage for the amateur groups they direct, as they can arrange the work to suit the available instruments and skill level of the orchestra.

Most of the orchestras play New Zealand music. The SOUNZ website offers a useful facility for orchestras wanting to play New Zealand works, which they grade from beginners to advanced. All of the professional orchestras use the SOUNZ website as a source of New Zealand music but only three of the ten amateur orchestras. There may be a need to promote this resource to the wider orchestral community.

Many librarians access New Zealand compositions in digital format. The format is not widely used to access standard repertoire however, as public domain works are

mostly only available in print form at present, possibly due to the publishers' unwillingness to provide digital versions. With the International Music Scores' wiki<sup>35</sup> back in action and the ongoing development of online music sites, it would be worthwhile to ask conductors and librarians about accessing digital orchestral music in five years' time.

### ***The Serious Leisure perspective***

The challenges encountered by the participants of the study provide an insight into the world of orchestras and music libraries. Using Stebbins' Serious Leisure Perspective (SLP) as a lens through which to view the amateur orchestra world in relation to the professional world, the research reveals inhabitants who display the serious leisure qualities of finding a career in the endeavour, effort, commitment and perseverance (Stebbins, 1982, pp.256-257).

Conductors reveal an enthusiasm and commitment for the orchestras and the concert experience (see p.56) and one librarian remarks that there is a sense of satisfaction from helping others to find the music they need (see p.41). The participants are loyal and committed to the organisations they serve. Perseverance amongst the participants is displayed in several ways; by the length of time conductors have lead the orchestras, the length of time librarians have been in the role (see Table 1.0) and the length of time orchestra members have played with the orchestras (see Table 6.0).

An important aspect of the serious leisure perspective is the professional-amateur-public relationship (Stebbins, 1982, p.259). Examples of professional conductors leading amateur orchestras, professional players working with amateur groups as soloists or in workshops, music and player sharing, and a strong duty towards their audience (see p.56) all point to an open relationship between several groups. The findings demonstrate the importance of the professional and amateur librarian relationship when presenting the perspective of the National Library staff who express a strong service ethic, pride in their work and a sense of how important their role is for the continuance of New Zealand's orchestral activities (see pp.35-37). All

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<sup>35</sup> <http://imslp.org>

of the participants verify the importance of this relationship in many of the comments in the findings (see pp.27-28, 31, 38-39).

### ***A national organisation for New Zealand orchestras***

One participant discusses an attempt to set up a national organisation for orchestras that did not succeed due to a lack of leadership (see p.58). The organisation is referred to by Dorothy Freed (1988, pp.15-16) as the Community and Youth Orchestras Federation which was formed to provide regular information for orchestral groups about soloists, funding, purchasing instruments, tutoring, and to set up a database of orchestral music. Cadence fulfills just one of the aims, but is still not representative of all music organisations' holdings. No other reference to this organisation has been found, however and it does not exist today.

Earlier observations state that there are many national organisations for groups such as brass bands, choral societies, dance and opera in New Zealand (see p.5) but orchestras still lack a national voice. A national body could facilitate programming, mentoring, training and collaborative cataloguing projects for the New Zealand orchestra community.

### ***The National Library of New Zealand's role***

It is evident from the enthusiasm of the participants' comments that the National Library of New Zealand's orchestral hire service is in professional and reliable hands. It is surprising that such an important and valued service is run by just two fulltime and one part-time librarian and that they not only supply many organisations, including choral societies, with music and advice about sourcing parts around New Zealand, but that they also provide music for overseas orchestras. In addition to the excellent personal service, which several participants verify in the findings, National Library's Cadence database provides an important starting point for many librarians and conductors when searching for repertoire. There is potential to expand this database to include Australian orchestral library holdings and the holdings of more orchestra libraries in New Zealand.

## **Conclusion**

The research has presented an opportunity to discover how librarians and conductors access and distribute music to orchestral players. The interviews allowed

participants to speak for themselves about the practical nature of managing printed parts and scores. Themes such as perseverance, commitment and a unique ethos have become apparent from the findings.

The research suggests that orchestras in New Zealand do not have problems with accessing standard repertoire music to play, but some genres of music are more difficult to obtain, particularly contemporary works written in the last fifty years, as they are expensive to hire and not always available to purchase. The suggestion that a representative of the major publishers sets up in New Zealand would offer a way to lessen the costs and time constraints for these groups.

The study demonstrates that orchestral societies are not aware of each other's music resources due to a lack of accessible catalogues. An improvement in communication between all of these groups would be beneficial. A full representative listing of orchestra library holdings on the Cadence database would improve access and collaboration for all orchestra groups, but it will rely on the cooperation and the goodwill of the groups themselves. The National Library plays a pivotal role in connecting these organisations when seeking music as well as providing an important source for music.

The establishment of an organisation to represent orchestras similar to the Choral Federation<sup>36</sup>, which promotes the creation and enjoyment of choral music in New Zealand, would provide a national voice and increase the visibility of both amateur and professional orchestras in New Zealand. It is now twenty years since a committee was established to run a national orchestra association, perhaps it is time for further investigation.

As noted in the literature review, cultural participation surveys do not mention the existence and activity of amateur orchestras in New Zealand (see pp.14-15). It is evident from the current study that amateur and professional groups are actively engaged in presenting regular concerts and that they are hugely important to the participants who are involved with them and they are appreciated by their audiences and communities. The study reveals a healthy orchestra community in New Zealand today that has unique information needs and requirements in order to function.

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<sup>36</sup> <http://www.nzcf.org.nz>

Further study of this under-researched group in the community would be useful to Library and Information Studies. The development of music information retrieval systems, digital music publishing, copyright and preservation are all areas that will be important to librarians working with music resources in the future.

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## **Appendix A.**

### **Interview questions for orchestra librarians**

1. How would you describe your orchestra? (For example, are the members mostly paid as professional musicians, or working in careers outside of music, retired, students)?

2. What is the average length of time the members have played for the orchestra?
3. How many concerts a year does the orchestra perform?
4. How long have you had the role of librarian with the orchestra?
5. Are you or have you been a player with the orchestra?
6. Do you communicate with other librarians of orchestras in New Zealand?
7. What is the main purpose of this communication?
8. What role, if any, do amateur or professional orchestras play in providing your orchestra with music?
9. Does your orchestra have its own orchestral parts' library?
10. If so, what are some of the preservation issues for this collection?
11. Is this collection shared with other groups?
12. What problems, if any arise from this? How do you manage this?
13. When you borrow music from other collections, do you have a dedicated space for storing the music during the rehearsal period?
14. What finding aids are used to source orchestral parts and scores?
15. What are the most common questions you need answered when searching for unfamiliar works?
16. Do the online catalogues or finding aids you use provide this information?
17. What are some of the problems, if any, faced in acquiring music?
18. If music is unavailable in New Zealand, what other avenues are explored?
19. Does delivery time of music affect the rehearsal planning?
20. Generally, what is the condition of hired orchestral sets? How does this affect use?
21. What is photocopied? How often would this be necessary?
22. Are you aware of printed music copyright rules?
23. In your opinion, do orchestras abide by them?
24. Describe how you disseminate parts to the players in the orchestra.
25. Are there any problems associated with this?
26. What problems do you encounter with returning parts to hire libraries?
27. How does the orchestra manage this?
28. Briefly talk about the orchestra's programmes over the past two years.
29. Where was music sourced from in the 2007/2008 seasons?
30. Is one source preferred to another for orchestral sets if given a choice?

31. Have you ever accessed digital versions of orchestral music for performance?

**Additional questions when the orchestra's conductor is  
unavailable for an interview**

32. When selecting music for a concert, what influences the choice of repertoire?
33. Does the orchestra include New Zealand music in its programmes?
34. How do you search for New Zealand music?
35. Does the orchestra include contemporary music, written in the past 50 years in its programmes?
36. Has the orchestra programme ever had to change due to non-availability of music? Explain.
37. Do you have any other comments about access to orchestral music in New Zealand?
38. Do you have any other comments about collaboration in the New Zealand orchestral scene between amateur and professional groups.

**Questions for conductors**

1. How would you describe your orchestra? (eg are the members mostly paid as professional musicians, or working in careers outside of music, retired, students)?
2. How many concerts a year does the orchestra perform?
3. How long have you been a conductor of this orchestra?
4. Does your orchestra have its own parts' library?
5. Are there any preservation issues with this?
6. Is this collection shared with other groups?
7. If you borrow music, do you have a dedicated space to store it during the rehearsal period?
8. When selecting music for a concert, what influences the choice of repertoire?
9. How do you go about finding what is available in New Zealand?
10. What are the most common questions you need answered when searching for unfamiliar works?

11. Do the online catalogues or finding aids you use provide this information?
12. What role, if any, do other professional and amateur orchestras play in providing the orchestra with music?
13. What are some of the problems, if any, faced in acquiring music?
14. If music is unavailable in New Zealand, what other avenues are explored?
15. Do you communicate with other conductors and librarians about sourcing scores and parts?
16. Does delivery time of music affect the rehearsal planning?
17. What is the physical condition of the hired orchestral music and how does it affect use?
18. What is photocopied?
19. In your opinion, do orchestras abide by copyright rules?
20. Explain how music is disseminated to the players.
21. What problems are encountered with returning hired parts to hire libraries?
22. Briefly talk about the programmes you have conducted with this orchestra over the past two years.
23. Where was the music sourced from in the past 2 years?
24. Have you ever accessed digital versions of orchestral music for performance?
25. Does the orchestra include New Zealand music in its programmes?
26. How do you search for New Zealand music?
27. Does the orchestra include contemporary music, written in the past 50 years in its programmes?
28. Has the orchestra programme ever had to change due to non availability of music?
29. Do you have any other comments about access to orchestral music in New Zealand?
30. Do you have any other comments about collaboration between amateur and professional orchestras in New Zealand?

**Interview questions for the Music Services' librarians at the  
National Library of New Zealand.**

1. How would you describe the role of the National Library's music room in relation to New Zealand orchestras?

2. What are some of the most commonly asked queries made by orchestra librarians and conductors to the National Library music Room in relation to orchestral parts and scores?
3. Approximately how many orchestral sets are borrowed per annum from the National Library's music collection?
4. Are there any problems associated with hiring out orchestral sets?
5. Approximately how many orchestras currently use the National Library's orchestral parts hire service?
6. Do professional orchestras hire sets of music from the National Library?
7. If known, what search features are most commonly used on the Cadence database interface?
8. What features are hardly ever used?
9. When ordering music for hire, do orchestras use the Cadence database most of the time?
10. If known, what are the most commonly searched for composers/styles of music sourced from the National Library collection?
11. Does the National Library music room actively buy new orchestral sets?
12. Are there any constraints to what may be purchased?
13. Is the list of musical societies listed on Cadence representative of orchestral holding libraries in New Zealand?
14. Do you receive any feedback from orchestral organizations concerning the Cadence database, which you are willing to share?
15. If not, do you have any anecdotal information about the database's use generally.

## **Appendix B. Information sheet**



**SCHOOL OF INFORMATION MANAGEMENT**

**Research project: From printed score to performance - access and collaboration in the New Zealand orchestral community.**

Dear [orchestra librarian, conductor of the XYZ Orchestra]

I am a Master of Library and Information Studies' student at Victoria University of Wellington, an Information Services librarian at Nelson Public Libraries and the orchestra librarian for the Nelson Symphony Orchestra.

I am undertaking a research project as part of the Master's degree that focuses on how orchestras access orchestral sets of music in New Zealand and the collaborative relationship between amateur and professional organisations in relation to music resources.

I would be very grateful if you could spare me some time for an interview, for up to one hour, by phone or face-to-face, to enable me to complete this research. I am hoping to share my findings with the library and musical community and hope it will help us all resolve some of the problems we encounter in accessing the music we need for performance. I hope to carry out the interviews in June and July 2008. These interviews will be recorded, with your permission, and the transcription sent to each interviewee to verify the accuracy of the information. A written summary of the overall findings will also be sent to each participant at the end of the project. You will have the right to withdraw from the project for up to a week after the interview.

Much of the information you provide will be reported without identifying you or your organisation. If I wish to quote any comment you made and attribute it to you, I will check with you first. All materials will be sighted and heard only by me, and my supervisor, at Victoria University of Wellington. All data will be kept secure in a password - protected computer and all data stored on recording equipment will be stored in a locked drawer until disposed of.

The final research report will be submitted to the School of Information Management and lodged in the University Library and Victoria University's institutional repository; all other material will be destroyed after two years, as required by the University. This research may also be published in professional literature or presented at conferences.

If you would like to participate in this research, I would be very grateful. Please read and sign the enclosed consent form and return to me. Thank you.

If you would like more information, or have any questions, please contact me on:

03 545 1733 (evenings) or by email at:

[bryantmich1@myvuw.ac.nz](mailto:bryantmich1@myvuw.ac.nz)

Kind regards,  
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