



THE UNIVERSITY OF WESTERN ONTARIO
LONDON, CANADA

THE MUSIC LIBRARY

-William G. Guthrie

Location

The Music Library is one of six Divisional/Professional libraries which, with the D.B. Weldon Library, comprise the University of Western Ontario System. The nine-thousand square-foot library is located on the second floor of Talbot College adjacent to the Administrative Offices of the Faculty of Music. Within this space are found the general collections of books, scores, microforms and sound recordings, with the circulation and reference areas, the listening room, the rare book room, a seminar room, and the staff offices. The sixteen-hundred square-foot Choral/Band/Orchestral Library, a division of The Music Library, is located on the first floor of Talbot College.

History¹

The Department of Music was established in the Faculty of Arts and Science in 1947, and a collection of five hundred titles was purchased, to be kept in the Lawson Memorial Library.

In 1956 the London Music Teachers' College became a constituent college of the University, and the Department of Music was abolished. One year later, the College moved to the A.E. Silverwood Building near the campus, and in 1961 became the College of Music. There was no attempt during these years to establish a music library in the Silverwood Building, as the College courses were concerned primarily with performance and teaching techniques. The College of Music was to become the Faculty of Music in 1968.

A reading room was opened in the College during the 1962-63 academic year, and four hundred of the five hundred Lawson Library titles were

transferred to the new room. The following year a formal library was established. From 1965, The Music Library experienced a rapid growth of its collection, precipitating the need for a music librarian. In 1966 Margaret Turner, a fully-qualified professional with a degree in music, was appointed. After visiting several music libraries in Canada and the United States, she chose to adopt the Cornell University Music Library score classification, which was basically an adaptation of the Library of Congress', with additional analytics and cross references.

In 1967 Turner was succeeded by Larry Lewis who held an A.Mus. from the Western Conservatory of Music, as well as a B.A. from The University of Western Ontario and a degree in library science from the University of Toronto. With the rapidly growing collection, space soon became a problem, and in 1970 a temporary building to house The Music Library was constructed beside the Silverwood Building. This was to serve until the Faculty of Music moved to a new building adjacent to Talbot College on the main campus. The move took place in 1972, and The Music Library was relocated to its current home in the former Talbot College reading room.

With the move came an increase in space which allowed for additional staff work area. The cataloguing of recordings had always taken place in The Music Library, but in 1975 the cataloguing of scores, which had previously been done centrally, was also assigned to Music in order to streamline the process and to eliminate a backlog which had developed due to the rapidity of acquisitions. With this additional responsibility came additional staff. By October

1976, it consisted of seven professional librarians, including four cataloguers, and ten non-professional support staff. We were not to remain this numerous for very long however, and by 1980 had settled at our current strength of eleven full-time positions, including four professionals.

In 1977 Larry Lewis left to become the Health Sciences Librarian. His successor was Merwin Lewis (no relation) who had come to Western in 1971 as Music Reference Librarian. Mr. Lewis was also well qualified for the position, possessing graduate degrees in music and library science. By 1978 The Music Library was again having space problems, and plans were underway to improve the situation. Merwin had a gift for drawing and design, and I still have a sidefile drawer plus one or two boxes full of his various plans for expansion. In 1981 the Choral/Band/Orchestral Library, which had occupied part of The Music Library, was moved to the first floor of Talbot College. During the winter of 1982, the Gustav Mahler/Alfred Rosé Rare Book Room was moved to Room 200 in Talbot College, and the resulting vacant space became the music cataloguers' office.

Merwin Lewis left his position as Librarian-in-charge in June, 1983, to become Assistant Director for Planning and Systems for the Library System. After one year in an acting capacity, I was appointed Librarian-in-charge on May 1, 1984. My first responsibility was to oversee major renovations. These were completed in the summer of 1984, greatly increasing the size of The Music Library stack and circulation space: our present configuration is the result of this renovation. Once again however, we are experiencing space problems and are now in the planning stages of another internal realignment. Physical expansion appears to be several years away, as the University places a very low priority on our needs.

The users

The library serves a primary population of approximately six hundred full- and part-time music graduate and undergraduate students, and one hundred full- and part-time music faculty. It also serves the population of the constituent University, consisting of about twenty thousand students, faculty and staff. In addition, the

library offers borrowers' privileges on a limited basis to those in the community at large who have a legitimate reason for requiring access to our collections. In recent years the borrowing policy has expanded to permit the lending of performance materials such as choral works and instrumental scores and parts to selected musical groups and organizations across Canada.

The general collection

In order to support such a large and diverse user population, it has been necessary to maintain a constant collection growth, including the music itself, both scores and recordings, and the supporting monographic and periodical literature. To this end, a written Collections Policy for Music was prepared in 1974, and is constantly being revised in order to reflect changing needs.

1. Collecting methods:

i. Approval plans -- Most scores are collected via approval plans set up with our agents in Canada, the United States, Great Britain, and Europe. Using a profile of the kinds of items we wish to collect, they regularly send us shipments of recently published music. The success of such a method has depended very much on maintaining the accuracy of the profile, and ongoing communication between the Collections Librarian and the agents, and has proven to be very time-saving.

ii. Single transaction purchases (firm orders) -- We use this method primarily for the purchase of monographs and sound recordings, although we can and do buy scores this way under certain circumstances, for example, performance materials for the Choral/Band/Orchestral Library. In the case of sound recordings the library often receives discounts due to the large number of orders placed.

iii. Standing orders -- We use standing orders to collect monographs in series, collected works of composers, scholarly music series, periodicals, and some sound recordings, including CBC and Centredisc.

2. Holdings as of April 30, 1987:

Books (General and reference)	29,615
Periodicals	4,612
Scores (Scores, parts, miniature scores)	41,813
(Solo music reference collection)	13,931
Recordings (Black discs and compact discs)	25,166
(Reel-to-reel tapes)	150

Rare Books (The Opera Collection -- first editions and manuscripts)	2,037
(The Mahler-Rosé Collection -- letters, documents, scores)	700
Microforms (incl. the Metastasio Collection)	8,640
Pamphlets	1,458
TOTAL (in volumes or pieces)	128,025

Special collections

i. The Opera Collection, housed in the Gustav Mahler/Alfred Rosé Room, contains over two thousand volumes, principally manuscripts and first editions of operas and librettos, composed or written between 1597 and 1800. The presence of the Collection has made The Music Library one of the six major centres in North America for the study of pre-1800 opera.

ii. The Mahler-Rosé Collection, also located in the GM/AR Room, consists of over six hundred and seventy-five letters and documents relating to the life and times of Gustav Mahler, his brother-in-law, Arnold Rosé, and his nephew, Alfred Rosé. More than three hundred of the letters were written by Mahler, or to him by his sister Justine, or other members of his family. There are also letters from celebrities of the time, such as Richard Strauss, Antonín Dvorak, Franz Liszt, Arnold Schoenberg, Anton Bruckner, and Emile Jaques-Dalcroze.

The Mahler-Rosé Collection also contains several musical scores. One of the more important items is a bound volume of some of Mahler's early songs in his own hand, including the Lieder eines fahrenden Gesellen, nine songs from Des Knaben Wunderhorn, and Lieder und Gesänge aus der Jugendzeit, vol.1. Another is the autograph score of Mahler's early song cycle, the Josephinen Lieder, still unpublished. Originally intended for tenor and orchestra, only the version with piano accompaniment exists today. To the best of our knowledge only two twentieth-century performances of this work have taken place, the first in 1934 with Alfred Rosé at the piano, and the second on February 7, 1986, during the Mahler Symposium held at The University of Western Ontario, with Janice Taylor, contralto, and Jack Behrens, piano.

The Collection contains as well an autograph fragment of several measures of the second movement of Mahler's Fourth Symphony, with the corresponding violin part. Other musical items

of interest are the full score and a piano reduction, both in the hand of Alfred Rosé, of Waldmärchen, the original first movement of Das klagende Lied². Rosé's own works include two string quartets, a piano sonata, and several songs.

iii. The Metastasio Collection (chiefly on microfilm) consists of opera scores and librettos written between 1724 and 1830, using the texts of Pietro Metastasio. Prof. Don Neville of the Faculty of Music is developing this research collection.

iv. Other library collections of interest include the Schatz collection of opera libretti on microfilm, the Harvester Press microfilm series of music manuscripts from the great libraries of Britain and the continent, and the Garland Publishing Company reprint series of facsimile editions.

v. The Choral/Band/Orchestral Library collection was initially developed in the mid 1960's when the Music Library was in the Silverwood Building. It was, and still is, unique in that it houses multiple copy choral titles, as well as instrumental performance sets and music education method books, owned for the most part by the Library System, and circulated chiefly for the use of the Faculty of Music performing ensembles and music education classes. To my knowledge, collections of this type in all other institutions are owned by the Department or Faculty of Music. Holdings by title are listed below:

Choral	1,760
Band/Orchestral/Chamber	3,400
Method Books	215
TOTAL	5,375

Access to the collection

The library has two catalogue formats available to assist the user. Since 1980 the Library System has produced a microfiche catalogue of its holdings. In September, 1985, the new Geac Online Public Catalogue was introduced. Both catalogues are union lists, giving access to virtually all the catalogued holdings of the Library System. The original intention was to phase out the microcatalogue over a relatively short period in favour of the online catalogue; however, because there are certain limitations within the current generation online system,

the present plan is to produce one microcatalogue full edition per year with bi-monthly cumulative supplements, until the next generation online system is in place. At this time, 99.5% of the holdings of The Music Library are available on microfiche, either on the microcatalogues, the Union List of Serials, or the Pamphlet fiche.

Staffing

The Music Library has a full-time staff of eleven, including four professional librarians, six library assistants, and a secretary. During the academic year, several part-time assistants are employed, mainly at circulation. The complement of four professionals includes a Reference Librarian, who also takes responsibility for the collections development of sound recordings, a Collections Librarian for books and scores, a Cataloguer who heads a three-person unit, and the Librarian-in-charge, whose major functions seem to be the writing of memos and reports such as this one, and the constant pleading for adequate funds to allow The Music Library to operate effectively.

Services

The library is open for 80 hours per week during the academic year, including fourteen and one half hours on weekends: full reference service is offered for fifty-nine hours. The Reference Librarian also handles outgoing Interlibrary Loan requests. To aid the students in their listening requirements, the library contains eighteen turntables, ten compact disc stations and thirty-six cassette stations, used with the collection of cassettes prepared by the Faculty. The audio equipment is owned and maintained by the Faculty, while the library provides the space and furnishings to house it. Microform readers are available in the seminar room adjacent to the microform collection.

¹Margaret Banks. "The Libraries at Western, 1970 to 1987, with summaries of their earlier histories", 1988, TMs. The University Library System. The University of Western Ontario, London.

²Rosé owned the only extant manuscript copy, including many annotations in Mahler's hand, of the original three movement version of Das klagende Lied, but sold it to Dr. James Osborne, whose sons eventually donated it to Yale University.

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REVIEWS

Heard it on the radio : index to all the hits of the 80's in Canada. By William C. Smith. West Hill, Ont. : Vinylvisions, 1986. (ii, 180 p., \$10.00)

Here is a publication that will be of interest to the "pop" music fan: it lists by title the most popular 45rpm singles in Canada from 1980 to 1985, then in alphabetical order the most popular performers for the same period, with a list of their albums (not their singles). One appendix underlines the Canadian content, while a second lists "defunct groups and label changes in 1986".

While it is easy to use and might be consulted in a library environment to answer simple reference inquiries, this list is unfortunately too limited in its treatment of its subject to assist in any involved discographical work. No indication is given as to how popular these singles or performers were (by numbers of copies sold, for example); the author does not provide

a bibliography and is rather vague on the sources consulted ("magazines, books and articles"--pref.); the label names are given but not the issue numbers; other discographic information tends to be uncertain--years of "success" are provided, but one would also like to see copyright or phonogram dates. In general the access (by title for singles, by name for performers) is rather limited, and except for a few mentions, the composers and lyricists involved in the works listed are completely ignored; and as the author admits, French-Canadian production has not been included. In other words, this publication will fill the needs of the general public, but not those of a discographer or a music librarian.

-Pierre Gamache
National Library of Canada