

THE SOUND OF MUSIC AT 780

This presentation outlines my role in Information Services at The University of Melbourne and highlights the depth and breadth of music on campus.

The hills refer to our beautiful Dandenong Ranges. Look closely in the fern-gullies for a glimpse of the long, delicately curved feathers of the lyrebird. Listen to the masterly mimicry and melodious sound of Australia's unique bird. The tail-feathers of the superb lyrebird resemble an ancient Greek Musical instrument – the lyre.

Welcome to the sound of music at The University of Melbourne, established in 1853 and Australia's second oldest university. The University began as a cluster of buildings set in a large park on the fringe of the city of Melbourne. These buildings now form the core of a thriving intellectual and cultural city-within-a-city. Today 6500 staff support a student population of over 44,500. The motto taken from Horace, POSTERA CRESCAM LAUDE – 'to grow in the esteem of future generations', inspires hard work today to build for a better tomorrow.

I was destined to be more involved with music at on the Parkville Campus at 780 Elizabeth Street. 780 is the Dewey Decimal Classification for music and coincidentally the street address for technical services in Information Access.

The Monograph Team order, receipt, catalogue and process material for inclusion in the Library's collection. In addition to core tasks and rosters I am responsible for music ordering, copy cataloguing and processing.

My duties include ensuring timely and accurate access for the customer base to monograph resources by:

- undertaking complex ordering
- liaison with suppliers on difficult to supply items
- being the primary liaison with requestors and library staff in other sections
- adding accurate holdings data to the local system and the National Bibliographic Database – Libraries Australia
- ensuring bibliographic, item and order records properly describe the item in hand

The University of Melbourne Library has used the Innopac / Millennium Integrated Library Management System since 1995 to manage library activities such as circulation, acquisitions and serials, cataloguing, interlibrary loans, and our web OPAC. Currently the Innopac / Millennium database contains 1.6 million titles and 2.2 million items including over 90,000 scores and over 30,000 sound recordings.

INSPIRE

The theme for the last day of the conference is INSPIRE.

Early one morning in 2006, I heard the muffled sound of music from a colleague's desk – Rossini's Overture to William Tell, an unusual start to the working day. This music has long been associated with Melbourne horse racing. I felt like galloping around our large open plan area. The mystery was revealed later in the day at a presentation by the Conference Ambassador, Bradley O'Brien, who introduced a grand vision for the Melbourne Conference that was entertaining, informative and fun. At full volume the music transformed our section meeting into a world away from hard work, to colourful Melbourne with INSPIRATION winning the Melbourne Cup. I was inspired to attend the Melbourne conference and present a paper that would inform and inspire on the subject of music.

MUSIC AT THE UNIVERSITY OF MELBOURNE

There are two libraries and one museum specializing in music at The University of Melbourne: The Louise Hanson-Dyer Music Library, Grainger Museum and The Lenton Parr Library at the Faculty of the Victorian College of the Arts. I am responsible for acquiring and processing the material for the Parkville campus collections. The Lenton Parr Library at the Southbank campus has its own technical services staff.

1. THE LOUSIE HANSON-DYER MUSIC LIBRARY

The Music Library is located on the 3rd floor of the Baillieu Library building and named after Louise Hanson-Dyer, a generous benefactor and patron of the arts. In Melbourne, Louise Hanson-Dyer was a guiding light of the Alliance Française and the British Music Society. After moving to Paris in 1929 she was involved in promoting, collecting and publishing everything from "early music" to new works she commissioned herself. Louise Hanson-Dyer is best known to music libraries as the founder of Éditions de l'Oiseau-Lyre (The Lyrebird Press), now relocated to The University of Melbourne.

The Louise Hanson-Dyer Music Library supports the teaching and research programmes of the Faculty of Music at the University of Melbourne. Collections broadly cover the history and research of western art music with special strengths in the areas of Musicology, Ethnomusicology, Composition, Performance, Music Education and Music Therapy. Depending on the research topic, there is also much useful material in a number of other collections in the University Library.

The Rare Collections of the Louise Hanson-Dyer Music Library are diverse in both content and origin. Though the Conservatorium was founded in 1891, there was no library until 1908, and for many years members of the teaching staff provided sheet music for their students. Some of these items are still with the library, augmented by numerous manuscripts and printed editions donated and purchased over the past century. The collection received a massive boost in 2006 with the arrival from Paris of Louise Hanson-Dyer's own collection of some 250 items, including first edition prints and manuscripts, early imprints of French opera and a collection of music treatises. This rare gift collection has positioned the University of Melbourne music collection as the southern hemisphere's richest resource in early European music materials.

2. *GRAINGER MUSEUM*

Percy Aldridge Grainger (1882 -1961) was a prolific composer and a virtuoso pianist with an international reputation. Australian-born, he is remembered as his country's greatest composer; in England he is considered an important figure in the preservation and arrangement of English folk song, and in the United States, where he lived most of his life, he is highly regarded as a music educator, composer and arranger of band music. His genius also encompassed an extraordinary facility for languages, a strong talent for design and an innovative approach to musicology.

The evidence of his creative life - his thoughts, compositions, recordings, archive and eclectic collection of artefacts - forms the Grainger Museum collection at the University of Melbourne. The idea for a museum that emphasised the creative aspect of 'musical genius' began to evolve in Percy Grainger's mind while he was still a young man. In a letter to his friend Balfour Gardiner dated 3 May 1922, Grainger introduces the topic, remarking that "all very intimate letters or notes should be deposited in an Australian Grainger Museum, preferably in birth-town Melbourne."

Within ten years Grainger's concept had evolved sufficiently to approach the University of Melbourne with a proposal for a museum. After some negotiation, his offer was accepted and the building was constructed for Grainger between the years 1935-1938. Grainger took an active part in the design of the building, assisting University architects Gawler and Drummond with its development. The museum was officially opened in December 1938 and remains at its original location at the University of Melbourne, facing Royal Parade. The design is strongly influenced by the Art Deco style, which was fashionable in the early 1930s, but the structure also reflects Arts and Crafts style characteristics.

The Grainger Museum is a fascinating place in that it is one of only a very few autobiographical museums in the world, and the only purpose built autobiographical museum in Australia. The museum combines a research facility and a temporary exhibition space with permanent exhibition galleries and even has a 'house museum' aspect to it (in the form of the London Room).

As well, the Grainger Museum is an internationally significant Australian archive and object-based collection that features a rich and diverse variety of material such as:

- Over 50,000 items of correspondence (including letters from such prominent people as Hans Christian Anderson, Thomas Hardy, Edvard Grieg and Frederick Delius)
- 15,000 photographs
- Manuscripts and published scores of music by Percy Grainger
- Grainger's collection of music by other composers
- Music and other archives relating to Australian composers including Florence Ewart, Mona McBurney, Ian Bonington and George W. L. Marshall-Hall
- A musical instruments collection
- Over 1000 items of clothing and textiles
- A large array of furniture, decorative arts, personal and domestic items collected by Grainger

- A fine art collection that includes works by Rupert Bunny, Jacques-Emile Blanche, Tom Roberts, Norman Lindsay and Mortimer Menpes

The Grainger Museum is currently closed for extensive building repairs and renovations. During closure, research enquiries continue as usual. When requested, material is delivered to the Baillieu Library's third floor reading room on a 24 hour turnaround basis. Grainger Museum public programs continue - in an outreach capacity. Concerts are held and exhibitions mounted in other venues, both on and off campus.

3. *LENTON PARR LIBRARY*

The Victorian College of the Arts is located on a nine acre site in the heart of Melbourne's arts precinct, next to the National Gallery of Victoria and the Performing Arts Centre. The College is considered unique in Australia as it offers training across all artistic disciplines. In 1972 the VCA was proclaimed, and in 1973 the School of Art became the first school of the Victorian College of the Arts, to be joined one year later by the School of Music. The School of Drama was established in 1975 and the School of Dance in 1979. In 2001 the School of Production was created, emerging from its status as a department within the School of Drama.

In January 2007 the VCA became a Faculty of The University of Melbourne and the library a branch of the University Library. The Lenton Parr Library was refurbished and ready in time for the commencement of the 2007 academic year. It has been an exciting time for the library, attracting more students than ever before into a modern, updated and spacious area. The collection includes approximately 60,000 books, 60,000 scores, over 250 journal titles (110 current), 10,000 vinyl recordings, 4,500 CDs, 1,400 DVDs, 500 videos and other multimedia including laser discs. The strengths of the collection reflect the Schools – Art, Music, Dance, Drama, Film and Television (FTV) and Production. The Lenton Parr Library has an extensive music collection – western European art music, jazz and music theatre.

Significant music collections include:

Moeran Collection donated by Peers Coetmore, the widow of the English composer E.J. Moeran and given to the VCA in 1976. The collection includes manuscripts and scores, a valuable violoncello and a portrait of Peers Coetmore now hanging in the foyer of the School of Music. Moeran (1894-1950) was a composer of considerable merit. His music was dominated by the influences of Ireland and Delius and inspired by the folksongs of his native East Anglia but nevertheless his music shows considerable individuality. Moeran's works are often recorded and his chamber music is regularly performed

Robert Gard Collection of opera recordings on vinyl disc. There are over 2000 single and multi-record sets representing a specialist collection developed over a decade by a member of the then Australian Opera.

Orchestral Performing Sets Collection (VCA and National Music Camp). This collection is used by the VCA and Faculty of Music extensively, plus is available for hire to outside organizations such as amateur orchestras.

MUSIC ON CAMPUS

Founded in 1891, the Faculty of Music is the oldest and one of the largest music schools in Australia. Staff and students of the Faculty actively contribute to the rich musical tapestry of the city of Melbourne by performing in regular concerts. An extraordinary feature of the Faculty of Music is that many of the teaching staff are established composers and performers.

The following music excerpts are composed and performed by some of the best known staff in the Faculty of Music - Professor Brenton Broadstock, Dr Julian Yu, Dr Linda Kouvaras, Dr Stuart Greenbaum and Professor John Griffiths.

After the publication of their scores and the release of sound recordings, the music is catalogued by Dr Le Tuan Hung, co-contributor to this paper, musicologist, composer, performer, sound designer, engineer and Music Cataloguer at 780 Elizabeth Street.

MUSIC ACQUISITION AND CATALOGUING

Material is selected for the Music Library by the Music Librarian and includes scores, collected editions, copies of manuscripts, CDs, CD-ROMs, off-air recordings, DVDs, videos, books and serials. Requests for serial items go to the Subscriptions Team, all other requests to Jennifer at 780 Elizabeth Street to order from various sources.

Major vendor databases are checked for availability:

- Blackwell's Book Services – music monographs
- DA Information Services - music monographs
- Harrassowitz – scores, collected editions and music monographs

If found, vendor provides brief order record, full MARC record, invoice and item data ready for loading into Innopac / Millennium with two suppliers assisting with the physical processing for monograph items.

The majority of orders are sent by email to our valued specialist music suppliers:

- Australian Music Centre, Sydney – Australian scores and recordings
- Discurio, Melbourne – CDs and DVDs
- Print Musicworks, Blackburn Victoria – scores
- Cranbourne Music, Melbourne – all formats
- A-V Source, USA – CDs, DVDs and videos
- J.W. Pepper, USA – scores
- Gary Thal Music, USA- CDs, DVDs and videos

Complex searches include:

- Australian and international tertiary music faculties and music institutions
- Composers, musicians, conductors
- Inter Library Loans for music manuscripts
- Out of print and second hand suppliers
- ProQuest for copies of music related theses

The one constant in music ordering is that some items do not exist, are out of print, not available, never released, for hire only or not for sale in Australia. Nothing deters me and persistence pays off. My motto is NEVER GIVE UP. Exhaustive searches ensure 99% of orders are acquired for the collection (excluding out of print scores with no available archival copy). When mainstream music suppliers are unsuccessful I contact specialist music suppliers and music institutions who search the world until the item is found in a faraway place.

For out of print orders, I search Google and other sources, then contact composers, performers and conductors. Numerous rare recordings and scores have been acquired for the collection through the generosity of the musicians.

Here is an example of a challenging chase extending over many weeks involving a search for “THE COMPLETE SONGS FOR MALE VOICE CHOIR”, 4 volume CD set, Finlandia label, released 1990-1991.

- OOP and not available from five specialist music suppliers located in three different countries.
- Down load available but only in USA and Canada.
- Extensive internet searches
- I eventually contacted the Information Officer at the Finnish Music Information Centre. Her prompt response – “we don't have the exact cd set you refer to any more, but there is a newer double cd called Meet the Composer, Leevi Madetoja: Complete Songs for Male Voice Choir released by Finlandia Records that has the same 52 songs, as the recordings on the 4 cd set you requested. It is great there is an interest in Finnish music, it won't cost you anything”.

With the existence of high quality records via z39.50 (OCLC, RLIN, MELVYL and Libraries Australia) I independently catalogue most of the orders for the collection. Similar bibliographic records for sound recordings can be cloned or edited, especially those released on different labels with identical performances. The same databases

provide full bibliographic records for almost all of the valuable stored music collections including a compactus holding over 4000 LPs. The LPs are valued for the many historical performances and interesting interpretations that have not been re-released on CD. My goal is to catalogue most of the incoming items, freeing the music cataloguer for original music cataloguing. I usually succeed thanks to the variety of databases and years of experience with complex on-line music searches.

SUMMARY

To contribute to the sound of music at The University of Melbourne is a privilege. To work in harmony with our music cataloguer is a rare honour and one I never take for granted.

Many factors have contributed to my current role as a specialist library technician including:

- The opportunity to take on responsibility for music, thanks to supportive and enlightened supervisors. The Team Supervisor and the Music Librarian put their trust in a library technician.
- Good interpersonal skills including courtesy, flexibility and tact when dealing with a wide variety of colleagues, clients, suppliers and musicians.
- A strong belief that my work meets the needs of our client groups.
- Enjoying 'the thrill of the chase' – tracking down items for the collections can be hard work but the sense of achievement makes it all worthwhile

There has been constant change, challenges and exhilaration as I climbed mountains and found my dream at 780.

“Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and a life to everything” – attrib. Plato

Presenter: Jennifer Willis

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Session Date and time: Friday 12 October 2007, 12.30-1.00pm

ALIA National Library and Information Technicians Conference 2007

MUSIC excerpts:

The Sound of Music (The Hills are Alive With the Sound of Music) - **music** by Richard Rodgers, lyrics by Oscar Hammerstein II

Favourite Australian Birdsong, recorded by Andrew Skeoch & Sarah Koschak

William Tell Overture - Gioacchino Rossini, composer

Cruda Amarilli, che col nome ancora – Monteverdi, composer

Country Gardens – arranged by Percy Grainger

I Touched Your Glistening Tears - Brenton Broadstock, composer

Concerto for Marimba and Small Orchestra - Julian Yu, composer

Lament for Helen, Linda Kouvaras, composer and pianist

Por alli paso uncavallero - John Griffiths, performer

Infinite Heartbeat - Stuart Greenbaum, composer

Scent of Time - Le Tuan Hung, composer

Cello Concerto – E. J. Moeran, composer

She Is a Winsome Wee Thing – Leevi Madetoja, composer

The Sound of Music (Climb Every Mountain) - **music** by Richard Rodgers, lyrics by Oscar Hammerstein II