

MEMORANDUM

To: The Music Library Committee

(Dean Christ, Profs. Contino, Corra, Elrod, Galvin, Kliever, Matthen, Mueller, Pellerite & Rousseau; cc: Dean Bain, Dr. Byrd, Dr. Flener)

From: Dominique de Lerma

Date: February 1, 1967

The next meeting of the Music Library Committee is scheduled in the Faculty Lounge, February 8, 1967, at 10:30 a.m.

We have several items of unfinished business which need discussion and/or action. Following each item as applicable, a proposal is presented which intends to stimulate a conclusion.

1. Moldenhauer Archive (cf. committee memo of January 26 for most recent developments). We have yet to hear from departmental committees (note that school recess has initially been responsible).

2. Storage problems in Music Library Annex. One six-foot range of shelving is requested for next year's budget. This range will be filled sometime during the 1967-1968 year. Following that, the Annex has no room for any more storage. Proposal: When storage space is exhausted in the Annex, titles will be weeded for storage in Laurel Hall or another available site, available for circulation on a minimum of seven day's notice.

3. Rare book storage. We have no more room for any rare books, which have been stored in the case in Mul00. Some items in the Second-Floor Library deserve special shelving, and other unusual items are secured from time to time as the budget permits. Proposal: Offer all such volumes to the Lilly Library, subject to their interest, for storage on a permanent or temporary basis.

4. Second-Floor Library storage. Arriving at this time is a 15-foot range of stacks for the periodical reading room. Next fiscal year we are asking for three units to be placed in front of three windows. Fire regulations obligate us to leave every other window free. This, and other considerations, indicate the 1967-1968 stacks will terminate all stack expansion in this library division. Meanwhile, acquisition records indicate that its holdings can be expected to grow in excess of 2,000 titles per year. Before 1968-1969, we anticipate that no storage facilities will be available within our current space assignments. Proposal: When storage space is exhausted, all new arrivals will be cataloged and bound and placed in sealed storage until new facilities are opened. Such a drastic measure has been practiced by other libraries in the past, despite evident inconveniences. We always stand the risk of having our book budget reduced or removed until space is available for normal expansion.

5. Record Library storage. The flow of new tapes into the Record Library is a representation of the productivity of our applied music departments. Meanwhile, the Record Library is at an end of storage space. Proposal: When storage space is exhausted, all IU recital tapes excepting those of the last two years (current) will be placed in Laurel Hall storage, without concern for the deterioration which is destined to result.

6. Reading space. We have table space for fewer than 50 readers, rather than the 150 minimum established by the American Library Association. This is clearly a severe handicap to any degree of scholarship. Proposal: Request that MA 067 be sound conditioned and made available as a study room.

7. Applied music departmental budgets (cf. committee memo of November 16). In the past few years we have built up rather substantial collections of music which are of immediate interest as reference value to certain instrumental departments. The ambitious faculty members who stimulated these acquisitions would like the freedom of budgetary limits. Other departments, some of whom have essentially been neglected, may appreciate an allocation. Proposal: Grant \$300 each to string, woodwind, brass, percussion, piano and song literature departments for annual use between July 1 and September 1 for special requests.

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To: The Music Library Committee

(Dean Christ, Profs. Contino, Corra, Elrod, Gelvin, Kliwer, Matthen, Mueller, Pellerite & Rousseau, cc: Dean Bain, Dr. Byrd, Dr. Flener, Dean Webb)

From: Dominique de Lemaire

Date: January 9, 1967

The next meeting of the Music Library Committee will be in the faculty lounge, Wednesday, January 11, at 10:30 a.m.

I hope it will be possible for all members of the committee to attend this session. Last meeting hopes were expressed that our group could be enlarged in order to represent better the diverse activity areas of the school. You will note this has been accomplished. We also stated ambitions to serve more dynamically the cause of the library, its patrons and its staff. The time has come for a dramatic test.

In November the school had as its guest for two lectures Dr. Hans Moldenhauer. We all had most ardent hopes that this visit would result in Dr. Moldenhauer's selection of Indiana University for the deposit of his extraordinarily valuable archive of manuscripts.

He has written our University Librarian, Dr. Cecil K. Byrd, "my visit to your campus in early November has convinced me that Indiana University could indeed provide a suitable permanent home for the archive. The splendid facilities of the Lilly Library and the impressive potentials for research and performance at the School of Music would meet the needs for proper housing and dissemination."

There is attached to his letter the resumé of the antiquarian, Albi Rosenthal, proprietor of Otto Haas. From this statement, I extract the following:

"The Moldenhauer Archive is incomparably the most valuable and comprehensive collection of original music autograph manuscripts and source material in private hands in the western United States. Its largest section is, indeed, unrivalled, containing, as it does, practically the entire oeuvre, from the earliest beginnings to the last sketches and letters, of one of the most significant composers of modern times: Anton von Webern... There is a MS score of Chr.W. Gluck - always regarded as the very greatest rarity... it is the only surviving autograph portion of one of the composer's operas... [there is] an unpublished keyboard arrangement by Joseph Haydn... Mozart is represented by several conspicuous examples, and there is a splendid Beethoven MS of... portions from Mozart's Don Giovanni. The collection includes several autograph songs by Schubert, a prelude by Chopin, and fine MSS by Liszt, Brahms, Mendelssohn, Puccini, Rimsky-Korsakov, Anton Rubinstein, César Franck... Fauré, and many others. Every one of these pieces would rank among the highlights of any collection of music autographs... [there are] all the surviving manuscript material left by Webern, as well as books, personal belongings, portraits, and association items of the composer... the Moldenhauer Archive comprises every work... There are many hitherto unknown compositions and unknown versions of published works. The unpublished diaries, notebooks, and miscellaneous writings (including an entire, unpublished, stage-work) are another section of surpassing interest... as are the numerous letters... Webern's surviving library, art objects and reference materials make up the prodigious rest of the Webern Archive which contains research material for generations to come... [it also includes manuscripts by] Debussy, Mahler, Richard Strauss, Hugo Wolf... Alban Berg, Bartók, Bloch, Castelnuovo-Tedesco, Hába, K.A. Hartmann, Hauer, Hindemith, Honegger, Krenek, Martinu, Orff, Petrassi, Reger, Stravinsky, Varèse, Weinberger, Wellesz, and many others... Schönberg... Blacher, Boulez, Cage, Carter, Dallapiccola, Dello Joio, Foss, Henze, Nono, Penderecki, Pisk, Sato, Stockhausen, Xenakis, and others... Although the items have not been individually counted, their number must be at least between seven and ten thousand. A detailed valuation has been made in May, 1966, at Spokane, Washington, where the Archive is at present housed in two Bank vaults and in the owner's house. The valuations represent current market values. We are satisfied that each piece could be sold in the open market, i.e. by public auction or through specialist catalogues, for the figures attached to each item, or group of items. The grand total of the Moldenhauer Archive

has been established by us as \$875,000.00."

Dr. Byrd has communicated with me that he fears the price is inflated. This may be true. I feel that any bargaining efforts would offend Dr. Moldenhauer. But I also believe we cannot possibly turn this down without assuring ourselves we have done everything in our power to give support to our acquisition. I have no idea where this sum could be secured. We need to discuss this in the event that the committee can get financial backing.

Let us remember this: the university library which acquires this collection (and other conditions which we can probably meet are of the style that clearly indicate placement in a university library) will suddenly become the major center for graduate study in the music of the 20th century, and have no shame about earlier holdings. Yale, for example, is fantastically rich with Ives manuscripts, and California has many very valuable items from the 18th century. In what area is Indiana University's music resources rich? Is it research facilities which have built our graduate program in music, attracted our faculty and students? Other major libraries have a culture of holdings far beyond last year's publications of textbooks, piano sonatas and octavo choral music. Our best is probably represented by Latin-American music, piano-vocal opera scores, the Apel collection and 20th music scores (published, not manuscript). Our book budget for this year was \$12,000. What great substance can we build on that? What bibliographical justification does Indiana University have for its rank with the world's schools of music? How would it fare if the Moldenhauer collection went to Iowa, or Eastman, or Illinois? If we got it, how many scholars and performers would be drawn to Bloomington for consultation? What would it mean in the next Köchel catalog if credit were given to Indiana University for its holdings? How beneficial would it be for our school if Schirmer's next publications of Webern manuscripts bore the note: "From the Webern Archive, Indiana University"? How willing would these composers be to send their manuscripts for deposit here: Haubenstock-Ramati, Pousseur, Goehr, Amy, Barraqué, Schaeffer, Henze, Clementi, Maderna, Evangelisti, Vlad, Lutoslawski, Shapey, Foss, Powell, and Carter? Would this not become self-perpetuating? With the engagement of a curator (one of the requirements), could Indiana University not secure manuscript collections as they were being created directly from a young composer? In ten years, or thirty, where then would IU rank as a center for learning? I suggest these points, not from a viewpoint of abstracted acquisitional ambition; the instructional future of our school cannot be justified on the continued basis of a selection of current imprints. We may be powerless to raise the almost million dollars needed to erase our nouveau-riche bibliographical naïveté, but it will be a satisfied frustration and not, surely, mere apathy.

Other news: Dean Bain has opened the Music Library Annex holdings to non-music faculty for instructional use. The Record Library remains for circulation to music students and faculty only. Dean Webb is now considering some method whereby cataloging of new phonorecord acquisitions may continue.

More ideas needed: What measures can be taken to provide shelving and reading space for the library? If facilities are not available next fiscal year, what changes should be undertaken (stacks in front of the windows? sealed storage of all new acquisitions? open circulation of all titles??)

----Our next acquisition list will have the following entry:

ML 138 MOLDENHAUER, HANS, 1906-

.M72 Selected cards from the Moldenhauer Archive. Music history from primary sources. [n.p., 196-?] 87 l. Photocopy.

This item is processed and shelved. If you do not have a chance to glance through it before the meeting, I will bring it along.