



# DALHOUSIE UNIVERSITY LIBRARY

*Halifax, Nova Scotia. Canada*

The Music Department at Dalhousie University, Halifax, Nova Scotia, was established only twenty years ago, although some music classes had been offered by the University since 1898. Expansion took place in the 1960s, and a permanent home for the Department, in the new Arts Centre, was found in 1972. By the mid-1970s, the Music faculty had reached its peak of 15 full-time and 15 part-time members. Student enrolment climbed to over 100 majors.

Dalhousie's Music Department enjoys a high profile both within the University and in the surrounding community. This results, in part, from the many choral and instrumental ensembles and student and faculty recitals, as well as guest performances, sponsored by the Department. Participation in all music ensembles is, in fact, open to any qualified person in the University or community. Close ties also exist between the Department and many community organizations, including the Early Music Society of Nova Scotia, the Nova Scotia Youth Orchestra, the Nova Scotia Music Educators' Association, Scotia Festival of Music, Symphony Nova Scotia, and the school music departments of Halifax, Dartmouth, and Halifax County.

The Department's Bachelor of Music program currently offers training to the prospective professional performer, composer, theorist, historian, or critic. Its Bachelor of Music Education program provides future elementary or secondary school teachers with the necessary methods, skills, and field experience.

Good library resources are a necessity for such a program of instruction. The strength of the Dalhousie University Lib-

rary's music collection currently lies in historical sets, collected works of composers, and recordings of "authentic" performances. Original and facsimile manuscripts, first editions, historical treatises, original letters, etc., form a significant part of the Library's collection. In total, the Library's music holdings now number approximately 6,300 volumes of monographs and bound serials, 10,000 scores, 7,500 recordings, and 63 current serial subscriptions.

The University Library has been collecting performance practice material for several decades. But with only a small annual budget that must be divided among books, serials, scores, and recordings, there was little room for acquiring a large number of specialized items.

The need for more materials in this field became increasingly apparent with the growing emphasis on performance practice in all aspects of instruction in Dalhousie's music department. A large percentage of faculty members in theory, history and performance, have teaching, research, and performance interests that require an augmented collection of performance practice materials. Classes in music history, theory, and repertoire, instrument and voice instruction, as well as ensemble work, all draw heavily on performance practice materials. Other academic programs, such as those in theatre and dance, media programming and production, librarianship, arts management, recreational and therapeutic work, also make use of this collection. Community members as well, rely on the Dalhousie University Library for their musical needs.

Some years ago, the time seemed right to pursue external funding. An application for a grant from the Social Sciences and Humanities Research Council of Canada for the purchase of performance practice materials was made in March 1986. Official approval of the grant of \$49,800 (the amount requested, and nearly six times the annual appropriation for music materials), was received in August 1986. This is a three-year award, which must be spent out or firmly committed by August 1989.

To date, nearly one-half of the grant money has been spent. Orders have been placed for most of the remaining funds. No funds were requested for the acquisition and processing of these materials: the increased workload has been, and continues to be, absorbed by the staff in the Collections, Order and Cataloguing Departments. Bibliographic checking and verification, as well as the preparation of order recommendation forms - all done by the Music Subject Specialist (Collections) - have taken up the greatest amount of time.

The types of materials being acquired include facsimiles of manuscripts, historical sets and treatises, collected editions, performing and ur-text editions, performance-related monographs and doctoral dissertations, and recordings of "authentic" performances. Music items selected for purchase include such sets as Corpus of early music, Nagel's Musik-Archiv, and Hortus musicus; the collected works of Berlioz, Deprès, Händel, Schubert, Wolf and others; single titles ranging from Johannes Brahms' Autographs: facsimiles of 8 manuscripts in the Library of Congress to Dezais' Recueil de nouvelles contredanses to Zumsteeg's Kleine Balladen und Lieder. Recordings include works by Arne, C.P.E. Bach, Dowland, Gesualdo, Ockeghem, and others on the Florilegium label.

Monographs have been selected on such

wide-ranging topics as lutes, viols, and voices in early England, the trumpet in ancient Egypt, Greek and Latin music theory, the Spanish baroque guitar, French chansons of the 16th century, rhythm in 17th-century Italy, the soloistic use of the trombone in 18th-century Vienna, the art of the kettledrummer, early American brass makers, thorough-bass accompaniment, clarino playing, embellishment, tempo, technique and interpretation. Dissertations (in hard copy) include works on musical practice in medieval English nunneries, liturgical music dramas, Flemish wind bands, the conducting practice of Wagner, concepts of horn technique, French vocal ornamentation, the English chant tradition, rhythmic inequality and tempo, violin bowing and phrasing, improvisation, musical thought and consonance. The major portion of monographs and dissertations being acquired is in English.

All materials purchased will be available to any user, whether from the University or the community. All monographs, dissertations, and performance scores will circulate. Critical editions and recordings are non-circulating, but available to any user during the open hours of the Special Services Department where they are housed. Listening facilities (LP, CD and cassette players) and an electronic piano are also located here.

These new additions will not duplicate existing holdings of other libraries in the Atlantic area. Music collections in the Atlantic universities service the needs of relatively small undergraduate programs; thus their holdings tend to be general rather than specialized. With this grant, the Dalhousie University Library will have the only significant collection of performance practice materials in Eastern Canada.

-Neil Buller  
Music Subject Specialist  
Dalhousie University Library