

**Music, Libraries, and the Academy: Essays in Honor of Lenore Coral.** Edited by James P. Cassaro. Middleton, WI: A-R Editions, 2007. xi, 265 p. ISBN 978-0-89579-612-7 \$50.00\*

This important collection aptly reflects the wide-ranging interests and influence of the librarian-scholar Lenore Coral (1939-2005). Fourteen essays are contained within three disparate, yet roughly equal, sections entitled “Eighteenth Century Music,” “Music Libraries and Collections,” and “New Approaches to the Musical Canon.” Also included are the text of the International Association of Music Libraries’ citation awarded to Coral and Anders Lönn in 2001, and “La Lenore,” a musical work for harpsichord by David Yearsley. Intended as a festschrift to honour Coral’s retirement from Cornell University, the book instead became a memorial upon her untimely passing.

There are already two published reviews of the book. J. Bradford Young, in his review in *Fontes Artis Musicae*, discusses the essays found in the “Music Libraries” section. I would recommend in particular his comments on the essays about collectors and collecting. Don Krummel, music bibliographer par excellence, discusses Coral’s scholarly and professional biography in his review in *Notes*. He offers insights into her perfectionist character and the passion for bibliographic access that she shared with her dear friend and colleague, Anders Lönn, who also died recently of cancer.

Linda Solow Blotner’s essay, “Music Libraries of Tomorrow: Virtual or Concrete, Harmony or Discord?,” summarizes the literature of academic libraries’ paradigm shift from print repository to technology partner/teaching and learning centre, and provides a valuable list of ten desirable features of new libraries. There also is a list of new facilities from 1995-2006, along with a sizeable bibliography.

Mary Wallace Davidson surveys the history of cooperative cataloguing projects in her essay, “Academic Music Librarianship: ‘Back to the Future’.” Successful projects are due to a confluence of critical factors including leadership, committed partners, funding, cooperative agreements between institutions and host associations (OCLC and RLIN), and the development of standards. The latter is an area where music librarians have been consistently proactive – and no one more so than Coral. Wallace-Davidson reprints a questionnaire designed by the National Initiative for a Networked Cultural Heritage (2001) to ascertain scholars’ access needs for primary sources. The summary of the responses is a valuable reminder for us to continue the work of acquiring these materials.

Barbara Dobbs Mackenzie’s essay on the international “R-projects,” specifically *Répertoire International de Littérature Musicale* (RILM), details its history, scope and progress towards currency and comprehensiveness. The introduction of an online form by which authors can submit their own abstracts directly to RILM has dramatically enhanced the currency of the resource. A forthcoming retrospective index of pre-1966 festschriften will provide access to some 6,000 articles in 800 books. Entitled *Liber amicorum: Music Festschriften, 1840-1966, Music Scholars and Others*, the index will provide unprecedented access to this literature. One wonders, however, why it will be only a print rather than an online publication. Still, this is an excellent summary that should be required reading for budding music librarians.

Geraldine Ostrove’s “Headings and Subdivisions for Musical Works: Patterns to Express Medium of Performance” is based on a pre-conference workshop she gave at MLA in 2003. (Due to the overwhelming response, the workshop was offered a second time and I was able to attend the post-

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conference session.) Ostrove's essay and well-chosen examples do much to illuminate the intricacies of this topic. I was especially pleased to see the inclusion of percussion music, a topic about which I had inquired at the time. In his review, J. Bradford Young suggested that someone should sell offprints of this essay to cataloguers. I would add that reference librarians would also benefit from studying it. The Library of Congress Subject Headings are murky territory at the best of times. Knowledge of the principles of their formulation can only enhance a reference librarian's ability to quickly retrieve specific ensemble instrumentations.

Lenore's eighteenth-century interests are well represented. Cornell faculty member Neal Zaslaw's research into Mozart's reworking of his incidental music for Tobias Philipp von Bebler's obscure play, *Thamos*, is fascinating. Zaslaw offers his informed best guess to solve the mystery surrounding the texts for the play. Sarah J. Adams, Keeper of the Isham Memorial Library at Harvard and also a Cornell graduate, offers a convincing case for reconsidering the value of mixed chamber music. The "purity" and classicism of the string quartet genre seems to be an anomaly that is tied to reception history of the nineteenth century; Adams suggests that the fluidity of the earlier century's instrumentation was due to performance practice that later became "set" as compositional practice. Daniel Hertz's "A Pilgrim's Progress Report Concerning 'Music in the Classic Era'" is a remarkable account of the tenacity required to write that definitive musical history. Hertz's proposed third book, which will cover the period 1781-1803, will complete the long-planned project that was to be called "Music in the Classic Era." Hertz inherited the project in 1971. Envisioned thirty years previously, it had passed from Paul Henry Lang to Friedrich Blume.

Sandra Mangsen, another Cornell graduate, documents in "Moonlight Excursions: Beethoven's Op. 27, No. 2 on Recordings" the remarkable dissemination of the *Moonlight Sonata*. Not only does this canonical work appear in its pure form as a piano sonata, but also in a host of arrangements and in numerous anthologies of "popular classics."

This volume is well laid-out with an attractive and readable font. My paperback copy is not sewn. Rather it possesses "perfect binding," a misnomer since it already exhibits the need for a rebind; fortunately, the gutter is sufficiently wide to accommodate this. Otherwise, the book is exceedingly well edited.

This festschrift stands as a fitting tribute to one of our own who was diminutive in stature, yet a giant of our profession. We are indebted to H. Colin Slim for his advice to his student, Lenore Coral, regarding her future career: "I suggested she become a music librarian. Indeed, she did, and the rest is history" (p. 223). Should anyone have doubts about a music librarian's influence on scholarship, they need look no further than this handsome volume, which is recommended for all music collections.

*Lisa Rae Philpott*  
*The University of Western Ontario*