Gifts to the Music Library
The generosity of the alumni and friends of Yale’s libraries can create a banner year with an abundance of gifts. The Music Library had just such a year in 1987. The following collections stand out among the major gifts received.

Benny Goodman bequeathed all of his master tapes, arrangements, iconography, personal papers, and selected memorabilia—five panel-truck loads of material. To lessen the financial burden of caring for the Benny Goodman Archives, he gave to the Music Library the right to license previously unreleased recordings. Yale’s first release, on the Music Master label, was in January; two more will follow soon, and future releases are being prepared. They contain some of the finest performances of Goodman’s career. The 1,500 arrangements, usually consisting of both scores and parts, have been cataloged with computerized indexing by title, arranger, and date. The arranger index, which reads like a Who’s Who of arranging from the 1930s to the 1970s, includes 215 by Fletcher Henderson, 155 by Eddie Sauter, 129 by Jimmy Mundy, and 41 by Mel Powell. The estimated 5,000 photographs have not yet been processed. There is little correspondence.

Mr. and Mrs. Vladimir Horowitz gave 218 16-inch and 12-inch original recordings of Mr. Horowitz’s Carnegie Hall recitals in the 1940s—unique copies, all unpublished, a total of 427 recorded sides. The recitals occurred before the days of tape, so Mr. Horowitz had one disc cut in order to listen to his playing. Since their arrival at Yale, the discs have been transferred to tape for preservation purposes.

Even many young people know the phrase “Is everybody happy?” and are aware that it was the idée fixe of Ted Lewis, always seen with his top hat and cane. Ted Lewis’ papers, including a few arrangements, radio, TV, and film scripts, many photos and scrapbooks, and 27 half-hour radio shows that have never been released, were given by his nieces, Mrs. Polly Callif and Mrs. Maxine Schoenbaum of Columbus, Ohio. In this case the library benefits additionally from some overlapping, for Benny Goodman at the age of ten earned his first money imitating Ted Lewis (also a clarinetist), and some years later they made recordings together.

The Opochinsky Collection of Music Manuscripts, which was exhibited in the Sterling Memorial Library last fall, was the gift of the collector’s widow, Mrs. Fanny Opochinsky, and daughter and son-in-law, Drs. Olga and Serge Blumenfeld of North Tarrytown, New York. David Opochinsky (1900–1974) was born in Lodz, Poland, and studied violin at the Moscow Conservatory before eventually emigrating to the United States and becoming a pioneer in the development of subtitles and dubbing in the movie industry. He played the violin privately his entire life—he owned both a Guarneri and a Stradivarius violin—and began collecting autograph musical manuscripts in 1950. This remained a passion until his death. Among the 300 manuscripts he acquired, all autograph, are two brief works of C.P.E. Bach; Chopin’s “Polonaise” in F minor, Op. 71, No. 3; songs of Alban Berg, Liszt, Mendelssohn, and Reger; two songs of Schubert; the trumpet part of Mozart’s Missa Brevis, K. 192; and letters of Bartók, Beethoven, Brahms, Chopin, Franck, Grieg, Haydn, Mendelssohn, Constanza Mozart, Rachmaninoff, Schumann, Tchaikowsky, and Carl Maria von Weber, to name just a few.
The life-long work of Fred Plaut (1907–1985) was given to the Music Library by his widow, Rose. Mr. Plaut received five Grammy Awards for his work as recording engineer for Columbia Records and was widely sought by recording artists, musical and non-musical alike. He was also a photographer and would photograph artists in the recording studios. His photographs have been exhibited at several museums, including seven exhibits at the Museum of Modern Art. The collection contains 35,688 photographs of recording artists, actors, writers, educators, and statesmen, most with contact sheets; there are 3,591 highly finished enlargements, and 23,256 travel photographs, their contact sheets, and 2,218 enlargements. The Music Library has completed a 360-page register of the Fred and Rose Plaut Archives. Among the persons photographed are Stravinsky (1,343 shots), Isaac Stern (1,025), Bruno Walter (934), Rudolf Serkin (1,283), Eleanor Roosevelt (222), Pablo Casals (758), Leonard Bernstein (1,170), Marian Anderson (184), and Dame Edith Sitwell (60). Mrs. Plaut also donated her correspondence with a variety of prominent musicians, including over sixty letters of Francis Poulenc, who often accompanied her on her recitals.

The well-known songwriter and lyricist Harold Rome (‘29, ’31 Law, ’34 Arch BFAA) gave archival materials including posters, playbills, photographs, and letters, all relating to his remarkable career in the American musical theater. Among his best-known works are Pins and Needles, Call Me Mister, Fanny, Destry Rides Again, and I Can Get It for You Wholesale. Mr. Rome is also a painter, and earlier gifts to the Music Library’s Harold Rome Archives have included his paintings.

These major gifts have enriched the music library with numerous and impressively diverse materials, from tapes and recordings to photographs and letters. They have enhanced significantly the possibilities for studying music and music history, especially of the twentieth century, at Yale. —HES

Exhibit of Eccentric Books at Yale

Eccentric Books, a colorful and informative review of the “more-than-a-book” books that have entertained and educated since the 15th century, is on display through the end of March in Sterling Memorial Library. Organized by Gay Walker, Curator of the Arts of the Book Collection, the exhibit features a genre of books with movable parts, strange shapes, and unique accessories, books with odd elements added to the book format or radical changes in that format that make it part if not all of the message to the reader. These books communicate directly to the reader as objects; they fold out, make noises, or become houses, castles, or pocket-books. The genre encompasses artists’ books and children’s books, technical manuals and architects’ planning guides, astronomical and mathematical texts, medical training works and poetry.
One of the earliest books containing pictures with movable parts is a work by the mathematician and astronomer Johannes Mueller (1436–1476), known as Regiomontanus. His Kalendar (Nuremberg, 1474) contains two woodcut diagrams with volvelles or rotating disks. This “Instrumentum veri motus lunae” has two hand-colored revolving wheels for demonstrating the moon’s movement.

The history of eccentric books is ancient and respectable. Rotating wheels, or volvelles, were used by an astronomer in a manuscript in 1306, and the first printed book to contain them was published in 1474. Bookstores today are filled with books having strange or unusual formats, accessories, or production methods; more techniques are constantly being developed and added to the “eccentric book language”.

Volumes on display come from the library’s collections as well as private ones. An eccentric catalog and bibliography ($5) is available in connection with the exhibit.

—— RGW

Exhibits Mark Beinecke Anniversary

Dada, the avant-garde intellectual movement that preceded surrealism, is the first in a series of six exhibitions specially prepared to celebrate the twenty-fifth anniversary of the Beinecke Library.

Organized by Vincent Giroud, Curator of Modern Books and Manuscripts, the display focuses on the years 1916 to 1923 when the anarchistic tenets of Dadaism spread across Europe and to the United States. Rare periodicals, ephemera, original art, and illustrated books represent the disjunctive and often jarring typography and style of the Dadaists.

Although its existence as a movement was brief (1916–23), the influence of Dada on twentieth-century art and literature was profound. While they proclaimed themselves to be nihilists, the Dadaists were extraordinary innovators in a wide range of genres.

The exhibit follows Dada from its origins in a Zurich café, the Cabaret Voltaire, to the dramatic climate of Weimar Germany, where it flourished briefly around the great political caricaturist George Grosz, the painter Max Ernst, and the poet Kurt Schwitters. Dada aroused most attention in Paris, guided by the triumvirate Tristan Tzara, Francis Picabia, and André Breton. For nearly five years, the Dadaists antagonized and delighted the French public with provocative exhibits and “events”. Dada came to the United States through the efforts of the collector Katherine Dreier and her publishing company, the Société Anonyme. The exhibit features other leading personalities connected with Dada in America such as Ray, Alfred Stieglitz, Matthew Josephson, and Mina Loy, and closes with works by Marcel Duchamp, arguably the greatest of all Dadaists.

The exhibition includes material from the general collection of the Beinecke Library, the Yale Collection of American Literature, the archive of the Société Anonyme, which Katherine Dreier donated to Yale in the 1940s and 1950s, and recent gifts from the Princeton...
collectors Frank and Patti Kolodny (the Jedermann Collection) and from the painter Dorothea Tanning, who donated the books of her husband, Max Ernst.

The second exhibition in the Beinecke twenty-fifth anniversary series is Western Exposure, a selection of nineteenth-century photography. Assembled by George Miles, Curator of Western Americana, these historical views recreate the image of the American West formed by nineteenth-century photographers. The display chronicles the Mexican War, the northwest Boundary Survey, the construction of the transcontinental railroad, and the history of the region's indigenous peoples. Early scenic views recall the discovery of American natural wonders such as Yosemite and Yellowstone. —CAS

**Tweedy Research and Resource Center**

In June 1986, Mrs. Gordon Tweedy and her daughters, Ann Tweedy, Margot Tweedy, and Clare McMorris gave Yale Divinity School a gift to establish the Henry H. Tweedy Research and Resource Center. Henry Tweedy served the Divinity School as Professor of Practical Theology from 1909 to 1937. Physically, the Tweedy Center will occupy a newly constructed floor on the library's east wing. It will adjoin the Trowbridge Reference Library and thus, with the Day Missions Library, will become the third major public service facility of the Divinity Library.

The Tweedy Center will accommodate a new range of library services involving computers and non-print media. In 1985 The Lilly Endowment awarded the Divinity School a grant to develop a scholars' information system, and in the fall of 1986 the School received a significant equipment grant under Project Eli. These resources have been pooled to enable the library to construct a local area network to support the scholars' information system.

Initially, this network will provide access to several bibliographic, textual and information databases, including the Divinity School Library's acquisitions and in-process file and an electronic concordance of the text of the Revised Standard Version of the Bible. Eventually, the system will support a wide range of research services as well as direct teaching services. The long-range plan features a network linking faculty offices, classrooms, and students rooms at the Divinity School with the library. The public workstations will be housed in the Tweedy Center. Other computer services, including IBYCUS, a computer system designed especially for research involving non-Roman alphabet texts, also will be located in the Center.

Audio-visual materials currently housed in several locations at the School will be serviced from the new library facility as will the parish resource program. These services will be reorganized within the administrative structures of the Divinity Library.

A number of perplexing structural and architectural problems had to be examined in the design of the Tweedy Center. The location of the facility was strongly commended by the proximity of other library services, but this meant that the Tweedy Center would have to be built within the existing roofline of Sterling Divinity Quadrangle. The solution will be to construct a shed dormer with a slate and lead coated copper facade. The result satisfies both the program requirement for space and the aesthetic requirement of the existing building. Architectural work is being completed by Yale's Department of Architectural and Engineering Services, and the consulting firm is Kallmann, McKinnell & Wood Architects Inc. of Boston.

Construction of the Tweedy Center is expected to begin in late winter and the facility should be open for public use early in the 1988 fall term. —SLP
Library Receives Major Grant for Preservation

Yale University Library has received a one million dollar grant from the National Endowment for the Humanities' Office of Preservation, for preserving deteriorated European history volumes. The NEH has made a similar grant to the University of California at Berkeley for preserving its European literature collection. The two institutions coordinated their grant proposals. These two grants are the largest yet awarded by the Endowment for preservation activities. Yale will receive an outright grant of $500,000 and must raise another half million dollars to match the $500,000 balance of the grant.

The project will run from January 1, 1988, through December 31, 1990. During this time, the project will accomplish the reformating by microfilm of some 14,000 volumes and the repair of approximately 1,500 volumes. It represents a new direction in large preservation projects by aiming at comprehensive preservation of one subject area in the collection. In conjunction with the Berkeley project, it may provide a model solution to the preservation challenge facing research libraries.

The project will focus on titles in continental European history published between 1850 and 1910; nearly all of the books from this period now contain very brittle paper. Library staff will carefully review all titles and will consult appropriate bibliographic sources to locate available reproductions. The great majority of materials included in the project will be microfilmed following national preservation microfilming standards. A negative master, duplicate negative, and a positive service microfilm copy will be produced. All titles, both monographs and serials, will receive cataloguing in the Research Libraries Information Network (RLIN) database and will appear in the National Register of Microform Masters, now part of the National Union Catalog. Through these mechanisms, it will be possible for libraries to avoid duplicate filming and for scholars and librarians across the nation to obtain copies at minimal cost. Moreover, the online cataloging work, by converting records for all project titles into machine readable form, will enable them to appear in Yale's online catalog.

A large number of the filmed books will be maintained in “hard copy.” In some cases, the original book will be retained; in others, a photocopy will be made from the film. If the paper is good or the book is rare, repairs will be made. The library's own resources and not grant funds will support the repair of original books, the purchase of reprints, and reproduction by photocopying. Gisela Noack, Head of the Conservation Division, will direct the project's repair operations assisted by one new staff member. Librarians will make every effort to retain each title in the most appropriate format for the library's users.

The Preservation Division of Sterling Memorial Library under its head, Gay Walker, who is also the project director, will carry out the reformating portion of the project. The grant will enable her to hire a staff of eight to identify and search titles, convert catalog records, prepare volumes for filming, and process the completed film. Working from the library's card catalogs, the staff will identify for filming appropriate titles within the Old Yale Classification “B”. Susanne Roberts, Humanities Bibliographer for European History, will review all titles selected as film candidates. Outside vendors will do the majority of the filming.

The library selected continental European history as the focus of the project because of the depth and excellence of its holdings in both primary and secondary sources, as well as because of its extremely deteriorated condition. It is important to guarantee access to this wealth of material both for the university’s pre-eminent History Department and for the nation's scholars.

—RGW

Corrections. The two maps pictured in the last issue of *Nota Bene* were inadequately identified. Not only were the captions reversed, but also the phrase “Stained glass windows in Room 608, SML, formerly the Map Room” should have accompanied the pictures.
Calendar of Exhibits

BEINECKE RARE BOOK LIBRARY
Dada
through April
Western Exposure
through April

DIVINITY LIBRARY
Tracts and Catechisms
through May

MEDICAL LIBRARY
Patients, Practice, and the Profession:
Medicine in British Caricature
through June

STERLING MEMORIAL LIBRARY
Eccentric Books
through March

Nota Bene is published during the academic year to acquaint faculty, staff, and other users with the resources of the Yale libraries. Comments and questions may be directed to Susanne Roberts, Editor, Bibliography Department, Sterling Memorial Library (432-1762).

Contributors to this issue include Christa A. Sammons, Sandra K. Peterson, Stephen L. Peterson, Harold E. Samuel, and R. Gay Walker. The assistance of Conrad J. Jacoby is gratefully acknowledged.

Millicent D. Abell, University Librarian
Susanne F. Roberts, Editor

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Beckplate (1935)
by Alfred J. Downey,
a popular British bookplate
designer and engraver,
for the cookbook collection
of Marian Hatch

Photographs in this issue of Nota Bene are by Michael Marsland

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