SERVANTS, SCHOLARS, AND SLEUTHS: EARLY LEADERS IN CALIFORNIA MUSIC LIBRARIANSHIP
BY DANETTE COOK ADAMSON AND MIMI TASHIRO

Some librarians, in the course of their daily endeavors, quietly accomplish remarkable things. Among California's early leaders in music librarianship, six stand out in particular: Jessica Fredricks, Gladys Caldwell, George Schneider, Joan Meggett, Edward Colby, and Vincent Duckles. They were the first to systematically build large music collections in California, and most of them served as early organizational leaders within the Music Library Association. These pioneers were thinkers and visionaries, full of survival savvy. Graced with flexible dispositions, they moved with ease among diverse clienteles and dealt ably with temperamental artists. Their work demonstrated a fervent attitude toward service, a commitment to the cause of music education and scholarship, and a wonderful combination of curiosity and tenacity, useful in answering even the most enigmatic reference question or in tracking down an elusive musical source. Although there were others who provided valuable support for the growth of music librarianship in the state, these six librarians played strategic roles as collection builders and professional leaders.

The story of music librarianship in California opens near the beginning of the twentieth century. Until then, few libraries in California, and indeed in the United States, provided more than a modest collection of books on music-related subjects. Little was done to meet the specific needs of local musicians and music lovers for scores, specialized reference services, and, later, recordings. During the nineteenth and early twentieth centuries musicians had access to circulating collections of scores through music publishers and music stores. After the turn of the century, public libraries in California began to establish score collections, often through the initiative of individual local musicians and generous private donations. As music proved its worth in public libraries by ac-

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counting for increased circulation statistics and contributing to the community’s musical life, some separate music departments were established.

California’s first public music collections developed in Los Angeles and San Francisco. The first circulating score collection was established in 1889 by Los Angeles City Librarian Tessa L. Kelso when she purchased approximately five hundred scores for the Los Angeles Public Library. In 1914 LAPL also became the first public library in California to establish a separate music department. The music collection at the San Francisco Public Library was started in 1903 through the efforts of the singer Emilia Musto Tojetti. Unfortunately, the entire 105-volume music collection was destroyed in the earthquake and fires of 1906. In 1909, through the efforts of Julius Rehn Waybur, a piano teacher, the Boston Music Company provided a new core collection of music by contributing its entire Schirmer circulating library of over four hundred volumes of music and thousands of music sheets to the library. SFPL’s first music department was established in 1917, when the city opened a newly constructed central library building.

Within academia, music libraries developed somewhat later. Although the first academic music collections were established in conservatories, it took the arrival of distinguished émigré musicians from Europe in the 1930s and 40s and the rise of the academic discipline of musicology to provide a significant impetus for the growth of music research collections. Music collections were also amassed by individual collectors and music organizations. Particular to southern California was the growth of the motion picture industry, which required the development of corporate libraries to support movie-making at each studio; many of these libraries contained enormous music resources. The accelerating growth of music collections, accompanied by emerging problems of servicing such materials, was followed by the development of music librarianship as a profession.

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6. According to Edward Colby, Julius Rehn Weber changed the spelling of his name to Julius Rehn Waybur during World War I.
JESSICA FREDRICS AND THE SAN FRANCISCO PUBLIC LIBRARY

An aging scrapbook titled “Music Dept. Clippings: 1908–1951” is a treasure trove of information on the development of the Music Department at the San Francisco Public Library. It also gives proof of the astonishingly energetic career of Jessica M. Fredricks, who, in particular, pioneered the development and growth of music librarianship in California. Each page offers testimony to the strength of Fredricks’s resolve to make the SFPL Music Department, as she put it, “an integral part of the musical life of San Francisco and of utmost service to every musician in the community.”

Jessica Fredricks was born on 29 September 1887 in San Francisco. She was largely self-educated, since her father was what she called “a natural-born wanderer” whose travels caused her education to be “sketchy” as she moved between schools in Washington State, California, Mexico, and New Mexico. She later returned to San Francisco and in 1915 began working at the public library, which was still housed in temporary quarters as a result of the 1906 earthquake. She became head of the SFPL Music Department when the new library building opened in 1917. While working at SFPL, Fredricks pursued her musical education by studying piano with Eleanor Drew and Ada Clement of the San Francisco Conservatory of Music.

Fredricks knew how to accomplish much with little, and initially there was little support for the Music Department. The department was also chronically understaffed during Fredricks’s tenure. Through the force of her energy and dedication, Fredricks created a unit that became celebrated within the community. She once wrote, “One must never be too busy or too careless to build up friendship for the music department.”

The effectiveness of her efforts was underscored by numerous tributes that appeared in various newspapers and journals. One 1940 article proclaimed:

There’s no condescension in the service (almost unlimited) given by the San Francisco Public Library’s Music Department. . . . It is doubtful if any other music library is so stamped with the personality of its head. Miss Jessica Fre-

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Jessica Fredricks (photograph by Bob Campbell, courtesy of the San Francisco Chronicle)
dericks [sic] . . . has a boundless enthusiasm for music and an eager desire to give help to everyone that enters the room. . . . A genuine interest in any problem of music or research or program planning or study results in a degree of cooperation and wholehearted assistance that no patron could reasonably ask of a library . . . but it is cheerfully given him in San Francisco's surprising institution.\textsuperscript{12}

With a staff of one assistant librarian and some part-time help, Fredricks established an array of services that surpassed the model set by some of the nation's most prestigious libraries and that exceeded even the expectations of some library patrons. Yet many of the most useful services were gradually developed after careful observation of patron needs. An "exchange list" grew out of years of questions such as, "I play the viola—where can I find a pianist to practice with?"\textsuperscript{13} Requests were posted by number on the bulletin board with names and addresses kept at the desk. The service successfully brought together many musicians who, during the worst days of the Depression, were able to find paying jobs with its help. It even sparked romance: a dancer and a pianist who had been thus brought together returned to the library to announce their marriage.\textsuperscript{14}

Fredricks initiated indexing of music periodicals and was careful to keep up-to-date a necrology of musicians. Local programs, news clippings, and photographs were also collected and indexed. The Music Department became a central clearinghouse for information on San Francisco's musical life when staff compiled a register of local musical events. This "date book" was consulted regularly by community musicians wanting to avoid conflicts in scheduling programs and by out-of-town visitors wishing to attend a concert. Fredricks regretted that she did not have time to establish a record collection, but the public was served for some years by weekly concerts of recorded music loaned by friends of the library from their private collections.

Fredricks promoted Music Department services with evangelistic zeal. A constant flow of announcements regarding the collection, services, exhibits, lectures, and recitals appeared regularly in over twenty local and national newspapers and magazines. She often spoke about the Department before clubs and classes and over the radio. Under her leadership music developed the highest circulation figures of any category of library material other than fiction.

\textsuperscript{12} "No Prayer Rug!" \textit{Opera and Concert Bulletin}, September 1940 (SFPL scrapbook clipping).
\textsuperscript{13} Jessica Fredricks, "In Lighter Moments," \textit{Notes} 2 (1944): 51–52.
\textsuperscript{14} Ibid., 52.
Early Leaders in California Music Librarianship

When Fredricks became head of the Music Department in 1917, the collection contained 8,000 volumes of scores and 1,000 books about music. She eventually built up the collection to over 16,000 volumes of music and books, and 14,000 pieces of sheet music. Initially piano music made up the bulk of the collection, but over the years an unusually comprehensive collection of opera piano-vocal scores and librettos was built, as well as a heavily used chamber music collection. Gifts of rare Spanish music, collected sets of composers' works, and orchestral scores and parts were added. Fredricks made a determined effort to collect and index popular American sheet music, including what grew to be an extensive historical collection of local music dating back to the 1840s. She once wrote:

Trite though many of them are, some of them made history and all of them mirror it. . . . The public library should be able to illustrate any period of the history of our country with the songs that were being sung at that time.¹⁶

Fredricks's intense commitment to supporting the community's musical life spilled over into her professional efforts outside the library. As chair of the Library Department of the California Federation of Music Clubs she worked to get music recordings into rural school libraries. She also compiled the bio-bibliography *California Composers*, which the Federation published in 1934. She chaired the California Library Association's Music Committee, which investigated the status of music in California libraries,¹⁷ and prepared a list of basic books on music which was widely distributed.

Fredricks was instrumental in bringing the Music Library Association to California. In 1938, when Carleton Sprague Smith, then president of MLA, was on the West Coast, Fredricks scheduled a meeting for those interested in forming a western chapter.¹⁸ Smith was the featured speaker, and the thirteen persons who attended decided to form a "Northern California Section of the Music Library Association."¹⁹ At Fredricks' recommendation, it dissolved in 1941 in favor of forming an all-California chapter.²⁰ World War II intervened; in 1946, when the

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¹⁹. Jessica M. Fredricks to Gladys Caldwell, 81 August 1938, MLASCC Archives.
Northern and Southern regions formally established separate chapters, Fredricks was selected as chair of the Northern California Chapter.21

Jessica Fredricks decided to retire in 1950 while she “still felt good and had some pep.”22 She received a rarely awarded citation of commendation from the San Francisco Library Commissioners for her thirty-five years of outstanding service. Feeling she had to leave town or else find herself back in the library, she did some traveling and later moved to Cuernavaca, Mexico. She died in Mexico on 28 January 1979 at the age of 91.

GLADYS CALDWELL AND THE LOS ANGELES PUBLIC LIBRARY

For twenty-six years Gladys E. Caldwell headed the Art and Music Department at the Los Angeles Public Library.23 A native of the Boston area with a background rich in cultural advantages, Caldwell brought to her work a keen intellect and strong executive powers which, when mixed with her natural reserve, could leave a formidable impression.24 With great determination, patience, and skill, she built one of the largest municipal music collections in the country—one able to serve the needs of scholars, performers, and non-musicians.

Born on 29 September 1884 in Hyde Park, Massachusetts, Gladys Caldwell was educated in private schools and studied piano privately for fifteen years.25 At one time she aimed at a concert career and was a protégée of the music patron Elizabeth Sprague Coolidge.26 In a 1936 interview with the Los Angeles music critic Isabel Morse Jones, Caldwell confessed that “an excess of zeal in practicing Chopin’s black-key etude and the consequent injury to a motor nerve” resulted in her choice of a career as a librarian.27 From an early age Caldwell had been interested in art, literature, and modern languages, and possessed what she termed “a passion for music and a desire to impart its first principles to the youth of the land.”28 She considered the fifteen months she spent studying and traveling in Europe during her early twenties to have been most valuable in preparing her for her career specialization: “There is nothing that can

25. Rodriguez, Music and Dance in California, 328.
27. Isabel Morse Jones, “Musical Library Here Largest in All Nation,” Los Angeles Times, 29 November 1936, sec. 5, p. 5.
28. Ibid.
possibly take the place of such an experience for one destined to spend years in the prosaic company of reproductions, either of scores, famous buildings, or of famous paintings." After coming to California, Caldwell attended the State Normal School at Santa Barbara from 1909 to 1911, and LAPL's Library School during 1918–19. In 1922, after a year at the University of California at Berkeley to, as she put it, "capture those first two letters of the alphabet, without which no executive job can be expected," she returned to LAPL to head the Art and Music Department.

Los Angeles's musical life was burgeoning in 1922. That summer the recently established Los Angeles Philharmonic Orchestra played its first concerts at the Hollywood Bowl. However, the LAPL Music Department had been unable to keep pace with the community's rapidly growing musical interests. Local music lovers had discovered the music collection to be inadequate for supporting serious research. To alleviate the situation, William Andrews Clark, Jr., founder of the Los Angeles Philharmonic, arranged a benefit concert for LAPL's Music Department. Leading music clubs and prominent musicians helped to ensure a sold-out performance, and the Orchestra, with piano soloist Olga Steeb, raised over $1,400 for the purchase of scores and books. Clark later bequeathed to the library what Caldwell considered to be the gift of surpassing value: a collection of 764 full orchestral scores and parts which became heavily used by local orchestras.

Gladys Caldwell, or "G.C." as she was called by her staff, steadily built a well-rounded collection that served, in addition to the general public, a large number of local college students and faculty. A 1936 Los Angeles Times article headlined "Musical Library Here Largest in All Nation" claimed that LAPL's music collection of 27,000 volumes exceeded the 25,000-volume collection found in the New York Public Library. With the growth of its resources, the Department developed the highest circulation statistics within the library for non-fiction material. During the 1930s, when the study of musicology was becoming established in local colleges and universities, Caldwell asked Walter Rubsam of the University of California at Los Angeles to compile a comprehensive list of

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29. Ibid.
30. Ibid.
34. Jones, "Musical Library."
music books and monumental editions of music. She subsequently used it to build an excellent collection of such scholarly books as were available at the time.  

Because of its geographic proximity to Hollywood, LAPL was actively used by studio researchers from the earliest days of the motion picture industry. In 1925 Caldwell reported at an American Library Association conference that the Department's picture collection was of prime importance to the motion picture workers. "The pictures have a circulation of more than 60,000 a year and . . . are in danger of becoming the tail that wags the dog. . . . It was soon found that it would be impossible to supply the needs of our motion picture friends if we could give them only pictures which were worth mounting, and so the clipping cases were started. At present we use over three hundred folio cases, which fill three legal-size vertical files."  

The Department constantly clipped illustrations from discarded periodicals and supplied each with subject indexing.

The Department also clipped articles chronicling Los Angeles' musical life and mounted them in scrapbooks. Local college students and music lecturers came to rely on another departmentally made tool—an index to program notes of the Boston, Philadelphia, Chicago, San Francisco, and Los Angeles orchestras. The Department sponsored music lecture series, with some sessions taught by such distinguished figures as Arnold Schoenberg and Roy Harris. And through Caldwell's friendship with Elizabeth Sprague Coolidge, Los Angeles benefited for many years from a series of free chamber music concerts held in the library's lecture room.

During the 1930s a radio-phonograph combination and a collection of records were purchased. Daily noon concerts including two hours of recorded music and one hour of broadcasted classical music drew audiences of some three hundred listeners each day and prompted many gifts of records to the library. People could submit their listening requests in advance and some brought their own records to share with the audience. When the library's record collection could not satisfy pa-
tron requests, the record division of Birkel-Richardson, a local music store, would lend needed records.41

Gladys Caldwell maintained a high profile within Los Angeles's musical circles. She served on the board of directors for Pro Musica and for the Women's Committee of the Philharmonic Orchestra.42 She was on-the-advisory board of the Hollywood Bowl and was chair of library extension for the California Federation of Music Clubs. She also contributed professionally to the Art Reference Round Table of the American Library Association and the Music Committee of the California Library Association.

Caldwell played a strategic role in the growth of MLA in the West. In 1941 she served on MLA's Committee on Regional Organization. With her help the Pacific Northwest Chapter was founded, and, together with Jessica Fredricks, she established the California Chapter.43 Caldwell herself was elected chair of the California Chapter at its founding meeting on 18 October 1941, a position she held throughout the duration of World War II and until the chapter held a statewide meeting again in 1946. During the war years Caldwell worked with other chapter members to create a union list of music reference materials in southern California.44 As a member of the editorial board of Notes, she actively solicited articles and advertisers for the journal. She also worked with the Armed Forces Master Records project to give phonographs and collections of classical records to service personnel leaving for the Pacific.45

After Caldwell retired in 1948, she studied Spanish and traveled extensively.46 She lived for a while in San Juan Capistrano, California, and, after many years of good health, died on 19 January 1979 at the age of 94.

GEORGE SCHNEIDER AND THE METRO-GOLDWYN-MAYER MUSIC LIBRARY

For over twenty-eight years George Garrison Schneider moved with aplomb in the midst of big egos, glamour, and glitz at one of Hollywood's legendary movie studios.47 Born on 1 December 1890 in Richmond,

43. Music Library Association, Southern California Chapter Archives.
44. The work was finally published a number of years later as: Helen Azhderian, ed., Reference Works in Music and Music Literature in Five Libraries of Los Angeles County (Los Angeles: University of Southern California, 1953).
47. William Rosar provided valuable research help on George Schneider. Rosar, currently a doctoral student in music at Claremont Graduate School, founded the Society for the Preservation of Film Music in 1983. He has since established the International Film Music Society, an organization promoting the scholarly study of motion picture music.
Indiana, Schneider worked as a motion picture theater organist before Metro-Goldwyn-Mayer hired him as its music librarian, bringing him in 1928 from New York to its Culver City studio. The cigar-smoking, hard-drinking Schneider had a reputation for being generous, warm-hearted, and a bit flamboyant. Those qualities colored his professional life, combining with his meticulousness as a researcher and his organizational skills as a librarian while he managed the studio music library and orchestrated many festive studio events.

When Schneider arrived at MGM, the motion picture industry was undergoing a revolution as the studios converted to sound film. Schneider was needed to verify the copyright status of all music used in each film, securing licenses both to record copyrighted works and to cover the performance of the works when the films were exhibited in theaters for profit. He also built and managed the studio's music reference collection. In the course of his work, Schneider maintained close contact with the studio composers. Herbert Stothart, Jr., whose father wrote many of MGM's classic film scores, remembers Schneider as his father's closest business associate and adviser, one who played a consistently important role in bringing him ideas for music. Stothart also recalls Schneider as "a brilliant scholar, with a photographic memory and an encyclopedic knowledge of music."

Schneider's careful research often saved the studio money, and during his years at MGM the studio was never successfully sued for musical plagiarism. The following excerpt from the 1947 New York Times article "Film Tune Sleuths" describes one of his successes:

It was Schneider who followed clues through the musty files of old music to discover that the studios were paying copyright fees unnecessarily for the use of Jacques Offenbach's so-called Apache dance number whenever the film makers used any part of it—at $500 a throw—for French cafe scenes. The fees were paid because the music is part of Offenbach's opera Le Roi de Carrotte, the French copyright on which is still intact.

Schneider found that the piece originally was written as Valse des Rayons, a ballet number and on which there is now no copyright. So, today when the screen Apache tosses his dancing moll across the cafe floor he does it, not to

50. Phone interview with Herbert Stothart, Jr., 6 March 1991. Stothart's father was a close friend and colleague of Schneider's during the 1930s and 1940s.
52. Phone interview with Herbert Stothart, Jr., 6 March 1991.
53. McCarty, "Filmusic Librarian," 293.
George Schneider (from the MGM collection at of the Academy of Motion Picture Arts and Sciences, reproduced by permission of Turner Entertainment Co.)

the tune of the opera but to the tune of the Offenbach ballet—the same merchandise; another name, but $500 cheaper.\textsuperscript{54}

Schneider became a well-known "music detective" as he researched music used by the studio, not only verifying the copyright status and identifying usage fees, but also establishing its musical and historical authenticity. It was time-consuming work to verify every piece of music used in a film. Schneider and his staff spent three years on the musical problems of *Romeo and Juliet* and *The Good Earth*, and eight years on those of *Quo Vadis*. They were often in contact with the British Museum, the Bibliothèque Nationale, and the Library of Congress. On one occasion MGM was preparing to film *Song of Love*, a story about Robert and Clara Schumann. There is a pivotal scene in which Robert Schumann collapses as he is directing the overture to *Szenen aus Goethes Faust*, and Schneider wanted the score used in the film to look exactly as it would have at the time. While vacationing on the East Coast, he heard that the Library of Congress had received a shipment of European music rescued out of the debris of World War II. He rearranged his vacation itinerary to visit the Library, and after working for hours with a flashlight in the basement of the Music Division looking through many boxes of unsorted manuscripts, his tenacity was rewarded when he found exactly what he needed—a copy of the Schumann score published at Leipzig in 1859.

Between music sleuthing exploits, Schneider administered MGM’s music library, which became an impressive collection during his tenure. By the late 1940s it had grown to 3,400,000 items and was the largest collection of its kind in the United States, outside of the Music Division of the Library of Congress. In addition to all the film scores and recordings made for use in MGM’s movies, the library contained thousands of other commercial recordings, music reference literature, and cue sheets that identified each piece of music played during a film and the exact extent of its use.

Schneider’s involvement with MLA started in the mid-1940s. He was elected in 1946 to be the first chair of MLA’s Southern California Chapter. As chair, he promoted modern music and believed chapter members should also encourage “the performance of music of local origin.” He enthusiastically supported the Los Angeles concert series “Evenings on the Roof,” which featured music of local and other contemporary composers, such as Ingolf Dahl, Ernst Krenek, and Arnold Schoenberg. Schneider later served MLA as a board member-at-large and chaired its

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56. Stanley, “Film Tune Sleuths.”
57. Ibid.
58. George Schneider to MLASC members, 6 September 1947, MLASC Archives.
59. The Evenings on the Roof chamber series was started in 1939 by Peter B. Yates at his home. The series later moved to an auditorium and became known as the Monday Evening Concerts.
Membership and Promotion Committee, successfully recruiting for membership such Hollywood notables as Nelson Eddy and Jeanette MacDonald.  

At his retirement from MGM in 1956, Schneider sold his personal collection of music reference and research materials to the studio with the understanding that he would still have access to the collection. He did free-lance music research through his own company, Music Research, Inc., located across the street from MGM. Schneider died of cancer in Hollywood on 26 September 1963 at the age of 72.

Unlike the happily-ever-after endings in many of Hollywood's golden-age films, the conclusion of the MGM music library tale is tragic. In fact, the sad demise of the collection Schneider proudly cultivated has since come to be known as the "MGM Holocaust." In the late 1960s, under the Edgar Bronfman–Louis Polk regime, a mandated studio-wide house cleaning of material that in the eyes of management had exhausted its commercial possibilities caused tons of sketches, orchestrations, performance parts, and acetate disc recordings to be discarded—actually trucked to the city dump. The studio retained the abbreviated conductors' scores, but the destruction, in particular, of orchestrations as well as performance parts has made it virtually impossible for these classic film scores ever to be performed again. Many published materials in the library were given to California State University, Long Beach, which extracted fewer than two hundred items judged to be valuable and consigned the remainder to a landfill. Oblivious to the value of its own glorious past, MGM dismembered its vast music library and later put thousands of props and costumes from over four decades of classic filmmaking on the block in a sad end-of-an-era auction.

JOAN MEGGETT AND THE UNIVERSITY OF SOUTHERN CALIFORNIA MUSIC LIBRARY

"God's gift to the musicologists at USC." Such was the accolade given to Joan M. Meggett by musicologist Pauline Alderman, a longtime colleague at the University of Southern California. For almost twenty years the music collection at USC, southern California's oldest institu-

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tion of higher learning, grew and flourished under Meggett’s care. During those years she established a reputation as a “miracle worker and librarian extraordinaire,” a scholar-librarian gifted with a seeming uncanny ability to anticipate faculty requests, and a caring mentor to students of music bibliography and librarianship.

Joan Meggett was born in Los Angeles on 30 September 1909. She began piano studies in early childhood and acquired an enthusiasm for English Literature during high school. Job prospects were bleak when Meggett graduated from Hollywood’s Immaculate Heart High School in 1928, but she eventually landed a full-time position as a clerical library aide at LAPL. Unable to afford college, she pursued her musical education on a part-time basis for four years at the Olga Steeb Piano School, the largest and most successful private conservatory operating in Los Angeles at the time. She studied piano with Olga Steeb, attended classes in music history, and studied theory and composition with Mary Carr Moore. Later, through a reference from Gladys Caldwell, she studied piano for a year with Ethel Leginska.

After serving as a WAC during World War II, Meggett used the G.I. Bill to enter USC in January 1946, securing in addition a part-time job running the record library at the School of Music. She received a B.A. in English literature with a minor in music history in 1948 and immediately went on to USC’s library school. She was still a student when LAPL offered her the position of music librarian, which she accepted after completing her library degree in 1949. Following Gladys Caldwell’s retirement, the LAPL Art and Music Department had been receiving complaints from local musicians and music faculty wanting knowledgeable reference service from a music specialist. Meggett was hired specifically to improve the state of music reference service and to continue building the collection, emphasizing the needs of musical research.

While Meggett was working at LAPL, USC’s Music History and Literature Department was feeling an acute need for a full-time, trained music librarian. The collection had never been systematically built or cared for, developing only through the well-intentioned but very part-time efforts of the music faculty and library staff. USC had offered musical instruction since its founding in 1880; however it lacked the

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64. Grant Beglarian, autographed inscription to Joan Meggett in And All the Hills Echoed: A Cantata (n.p.: Piedmont Music Co., 1969).
65. Much information on Joan Meggett was gathered through a series of phone interviews and correspondence with her during 1989.
67. Moore was the first American woman to compose, orchestrate, and conduct a grand opera (ibid., 81).
Joan Meggett (photograph by Elizabeth Roleder)
impetus to build an adequate music research collection until the creation in 1949 of a new Department of Music History and Literature. Another six years passed before the music school could convince the university library that a full-time, trained music librarian was needed. In January 1955 Meggett was hired. According to Pauline Alderman,

It was our great good fortune that just as our need became strongest, Joan Meggett was available for the job. In her we found that combination rarely given: a well-trained performing musician, skilled librarian and dedicated scholar. . . . She proved herself to be one of those heroic folk found in all cultural and educational institutions where good things are accomplished with limited means.68

At USC Meggett was greeted with enthusiastic support from the music faculty and library staff and with sobering challenges from the music collection. Music books were scattered across the campus in a variety of locations, and there was almost no space or furniture for studying. She quickly claimed a classroom and created a tiny research center, fitting it with a microfilm reader, seminar tables, and special listening equipment. Little by little, necessary equipment and furniture was fought for and procured.69 She also began keeping much-needed usage statistics to provide the evidence needed for continued institutional support. Her most critical task, however, was developing the collection. Through careful planning she gradually transformed the music library into a facility adequate for doctoral research. Initially, she focused acquisition efforts on pertinent music reference tools. Later she started a tape library and began collecting local composers' manuscripts as well as materials on popular music and music theater. Along the way the collection of recordings and holdings of chamber music, opera, and choral music grew. While building the collection Meggett earned a reputation for being ahead of the faculty with orders and being "endlessly clever in administering funds and gifts."70 In spite of modest funding, she expanded USC's music collection from 12,000 volumes to more than 55,000 over the course of two decades.71

Through teaching the required bibliographic course, "Introduction to Graduate Study in Music," for a number of years, Meggett shared with students her convictions about the seriousness of music research and the importance for every musician of achieving some level of competence

68. Pauline Alderman, We Build a School of Music (Los Angeles: The Alderman Book Committee, 1989), 301–2.
69. Ibid., 302.
70. Ibid., 303.
Early Leaders in California Music Librarianship

as a scholar. She also lectured each semester on music bibliography and reference in the Library School and gave practical training to students interested in music librarianship. Meggett's influence proved significant in the careers of many students. One former student, musicologist Thomas Mathiesen, credits her as "one of the most important figures in my development as a bibliographer. . . . She showed me the importance of research and of careful documentation." When my volume for RISM won the 1990 Vincent Duckles Award from the Music Library Association, I felt this to be a particular honor because it was in Joan Meggett's music library, more than any other place, that I began as a scholar.

Aside from the challenges of teaching and administering the Music Library, Meggett found time to hold a number of offices in local chapters of MLA, the American Musicological Society, and Mu Phi Epsilon. She played alto recorder for twelve years with the Samuel Pepys Recorder Consort and, with some help, built her own Zuckerman spinet-harpsichord. On a sabbatical leave in 1973, she toured England, Scotland, and Paris, and visited libraries to check information on music periodicals for her book, Music Periodical Literature: An Annotated Bibliography of Indexes and Bibliographies.

USC's Friends of Music presented Meggett with an award "for distinguished, meritorious service to the School of Music, the University and the Art of Music." Although officially retired from USC on 31 August 1974, Meggett's professional involvements continued to escalate. She worked with the Arnold Schoenberg Institute in its beginning days and has contributed to a number of publications that relate to her interests in music bibliography and women musicians. Sturdy of spirit, with an indefatigable enthusiasm for life and learning, Joan Meggett continues her pursuits from her home in Temple City, California.

73. Phone interview with Thomas J. Mathiesen, 7 March 1991.
75. Thomas J. Mathiesen to Danette Adamson, 8 March 1991.
EDWARD COLBY AND THE MUSIC COLLECTIONS 
AT STANFORD UNIVERSITY

The value of sound recordings as research tools has not always been appreciated, but the pioneer vision of Edward Eugene Colby, music librarian for twenty-nine years at Stanford University and founder of its Archive of Recorded Sound, did much to further the cause of “sound scholarship” in California and the United States. In a long career characterized by superlative service, warmth, and good humor, Colby’s profound learning in a wide variety of subjects and his impressive facility with languages found felicitous application in the scholarly arena of academic music librarianship.

Edward Colby was born in Oakland on 5 July 1912, and from childhood possessed wide-ranging personal interests and talents. His broad musical interests led him to experiment with playing the drums, alto horn, French horn, viola, and piano. He majored in composition, receiving a B.A. from the University of California at Berkeley in 1935. Graduating in the middle of the Depression, Colby felt fortunate to find work shelving books at the Oakland Public Library. In 1938 he began working in the library’s newly formed Music Division, notable at the time for its collection of choral music. The library director noticed Colby’s abilities and encouraged him to become a librarian. He returned to Berkeley to earn a Certificate in Librarianship in 1941.

The United States’ entrance into World War II sidetracked Colby into the Army, where, because of his linguistic abilities, he was trained in Chinese and sent to work with Army Intelligence in Kunming and Chungking. The Chinese experience deeply influenced him and left its traces in some of his musical compositions. His diverse activities while in the Army are best described in his own words:

Although the primary objectives of the Armed Forces from 1941 to 1946 did not include library services or the furthering of a musical career, I was able to follow both of these interests in the 9th Corps Area, at Fort Douglas, Utah. My musical endeavors, however, were mostly of a hemi-demi-semi-curricular nature: I was in turn a candidate for Army Bandmaster School; violist in orchestras in Claremont, California and in Alexandria, Louisiana; leader of a drum-and-bugle corps in Alexandria; member of sacred and secular chorals.

78. Much information on Colby was gathered through correspondence with him during 1989–90. 79. Following is a partial list of Colby’s musical compositions (all are unpublished, but most have received public performance): Fu Xing Guan, march for concert band (1946); Divertissement [sic] for Clarinet, Alto Saxophone, and Bassoon (1952); Sonata for Viola and Piano, F minor (1936–36; three movements complete, fourth movement sketched); Invention in Honor of Elmer Grieder, for harpsichord (1974); Epithalamion, for a California Wedding, for organ (1980); Solo Cadenza for an Unwritten Violin Concerto (1991; in honor of the fiftieth anniversary of the the California chapters of the Music Library Association); Two Carols, for piano; Carol from “The Wind in the Willows,” for unison children’s chorus, unaccompanied; and Six Pieces for Piano.
Edward Colby (courtesy of Stanford University)

groups in Claremont and in Kunming and Chungking, China; disc jockey for classical-record concerts in Kunming and organist of a Chinese church there; member of a pickup marching band for the opening of a section of the Burma Road, with a number of Chinese marching behind exploding firecrackers; arranger for a male quartet; and member of a panel of judges to select a "victory song" in Chinese after V-J Day.  

After his discharge from the Army in 1946 Colby returned to the Oakland Public Library, where he was appointed Acting Chief of the Music Division. Postwar Oakland had a growing population and mix of

ethnic groups that were creating new demands on library services.\textsuperscript{81} The library became increasingly active musically, sponsoring concerts and providing talks to music groups. In spite of limited space, the music collection continued to grow, and a small core collection of classical music recordings was purchased from a nearby juke-box distributor. Based on his experiences serving the music reference needs of the general public, Colby prepared a paper, “Reference Demands on the Music Librarian in the Public Library,” which he delivered during the 1948 Institute on Music Librarianship held in Berkeley.\textsuperscript{82} His presentation attracted the attention of Stanford University music professors W. Loran Crosten and Leonard Ratner, who were in the audience. As a result he was recruited and hired as Stanford’s music librarian in 1949.

When Colby arrived at Stanford, the music library contained about 800 books and scores and a small collection of 78-rpm recordings. Coming from a public library background, Colby said he felt “fairly cautious” at first with acquisitions.\textsuperscript{83} He credits several music faculty members for orienting him to collection building in an academic setting. In 1951, after taking a summer course in musicology from visiting professor Carl Parrish,\textsuperscript{84} Colby began what turned into a twenty-eight-year-long assignment teaching Stanford’s graduate course in music bibliography. He also enrolled in Stanford’s graduate music program, receiving an M.A. in music in 1956.

In building Stanford’s music collection Colby initially emphasized scholarly editions, early theoretical works, and the performance practice of early music. Later he broadened the scope of the collection into ethnomusicology, jazz, popular music, and music materials from Eastern Europe. In addition to his collection building, his service to patrons became almost legendary. Garrett Bowles, a former colleague, termed Colby, “the quintessential reference librarian,” one who would “go to great lengths to answer any kind of question... bringing all his intellectual abilities to bear on the subject.”\textsuperscript{85} Marcia Tanner, in her article “Colby Retires,” sums it up this way:

For nearly 30 years Colby has donated his knowledge of languages, his profound learning in many areas, his broad range of interests, uncanny memory,

\textsuperscript{81} Ibid.
\textsuperscript{82} The Institute, which drew more than one hundred participants, was cosponsored by the Northern California Chapter of MLA, the American Musicological Society, and UC Berkeley. For a description of the Institute and selected papers from it see “Selected Papers Read During an Institute on Music Librarianship, held at the School of Librarianship, University of California, October 29–30, 1948,” \textit{Notes, Supplement for Members}, no. 8 (1949): 3–81.
\textsuperscript{84} Colby, “Early Days,” 18.
\textsuperscript{85} Phone interview with Garrett Bowles, 21 May 1991.
sense of humor, talent for outrageous multilingual puns, his kindness and warmth, and vast tracts of time to the service of others.86

Using his multifaceted talents, he often went, as one coworker put it, "way beyond the call of duty" in helping library users.87 A senior faculty member remarked, "It's impossible for anyone to be more helpful. Ed is the ultimate in that respect... he was very kind to me when I was doing my doctoral dissertation. There was an Italian treatise which I needed to use, but I couldn't read Italian. Ed actually translated several pages of it for me."88

In 1958 Colby embarked on a new venture for which he was to become widely known. Firmly believing in the importance of preserving the documentation of performance, he and William R. Moran89 founded the Stanford Archive of Recorded Sound. Emphasizing recordings of lasting value, the collection contains recorded music, literature, drama, radio, and television broadcasts, personal interviews, and speeches.90 In preserving musical recordings, Colby believed he was saving important information that could be used for documenting the authentic interpretation of a piece as played or directed by the composer, analyzing performance styles characteristic of given historical periods, documenting the career of a performer, or comparing various performances of a particular piece.91 At times while developing the archive Colby faced opposition from academics who were not yet convinced of the value of historical sound recordings. However, the importance of the archive gradually became accepted as its collection was used in the years that followed for research, public lecture demonstrations, and radio programs. By the time of Colby's retirement in 1978, the archive contained approximately 200,000 items, making it one of the major sound archives in the United States.92

Colby became active in MLA during the late 1940s. His service as chair of MLA's Northern California Chapter from 1948 to 1950 was immediately followed by his election as president of MLA for 1950–51. He had the distinction of being the first West Coast president in MLA's then nineteen-year history. Over the years he continued his involvement with

87. Ibid.
88. Ibid.
89. Moran, a Stanford graduate, is an opera enthusiast and record collector in addition to being a retired executive with Union Oil Company. He played a strategic role in prompting Stanford administrators to establish a general and comprehensive archive of recorded sound.
the Northern California Chapter and was active in the American Musicological Society, the Association for Recorded Sound Collections, the International Association of Music Libraries, the International Association of Sound Archives, and the San Francisco Bay Area Composers’ Forum.

The year he retired from Stanford, MLA honored Colby with a citation as a “pioneer in the scholarly use of sound recordings, founder of the Stanford Archive of Recorded Sound, leader in the preservation of every form of recording medium, and music librarian of unpretentious but profound learning.” He has worked on a variety of activities during retirement, among them composing, organizing source materials for a history of Stanford’s music collections, and coordinating the Asian Victor Project. He and his wife Helen have studied the work of the eighteenth-century scholar Albrecht van Haller and have applied their findings to the understanding of a number of contemporary social issues. From his home in San Jose, California, Ed Colby’s life remains characterized by a love for people and a continuing desire to serve them through the stimulating pursuit of knowledge.

VINCENT DUCKLES AND THE BERKELEY MUSIC LIBRARY

Vincent Harris Duckles is most often remembered for his groundbreaking work in music bibliography, culminating in Music Reference and...

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93. The Asian Victor Project entails developing entries in romanization and English translation for 78-rpm discs issued by the Victor Record Company in Asia during the first half of the twentieth century. The discs are listed and described in published and future volumes of The Encyclopedic Discography of Victor Recordings, compiled and edited by Ted Fagan and William R. Moran.

Research Materials: An Annotated Bibliography,\textsuperscript{94} whose publication continues even after his death.\textsuperscript{95} There was, however, much more to this modest, warm-hearted man who embodied the tradition of scholar-librarian. He quietly accomplished extraordinary achievements and, as a


librarian, teacher, and scholar, left indelible marks in each of the professions he chose to pursue.

Born on 21 September 1913 in Boston, Massachusetts, Duckles lived most of his life in California. His family moved to Oroville, California when Vin, as he was called by family and friends, was an infant; they moved again when he was in junior high school, to Berkeley. Duckles showed an early interest in music, began piano lessons, and later broadened his musical skills to include the contrabass and organ. As an undergraduate student at the University of California, Berkeley, Duckles had so many interests that it was not until his senior year that he concentrated on studying music. He delved into philosophy and English literature, all the while continuing to perform musically. Edward Colby, a fellow music student, also remembers Duckles as a composer. After completing an A.B. degree in 1936, Duckles spent a year in Chicago studying organ and then proceeded to Columbia University, where he began a doctoral program in education. Duckles's particular interest in finding innovative ways to teach music was reflected in his dissertation, "A High School Course in Creative Music." He earned an M.A. in 1937 and was granted an Ed.D. degree in 1944. Between 1941 and 1944 he taught music in secondary schools in Dover, Delaware, and Bakersfield, California.

Duckles, by then married and with a family, returned to Berkeley in 1944. He eventually entered the Ph.D. program in musicology at UC Berkeley, studying with Manfred Bukofzer, who was to influence not only Duckles's musicological work, but also his work as a librarian. At Berkeley the music collection had existed for a long time without benefit of a specialized music library and depended for many years on faculty selection of materials. The library profited from the likes of Charles Seeger, Glen Haydon, Albert Elkus, and Manfred Bukofzer. When Bukofzer came to Berkeley in 1941, he found the library lacking and sought to improve the situation. With strong support from the university, the Berkeley Music Library was founded on 1 July 1947 with Duckles, then a doctoral candidate, as its first head. Duckles later earned a Bachelor of Library Science degree from UC Berkeley in 1950 and was awarded a Ph.D. in musicology in 1953.

During his thirty-three years as its head, Duckles built an outstanding library that became the preeminent collection of its kind in the western

96. Some of the information on Duckles was gathered through interviews with Madeline Duckles and with Jane Johnson, a former student of Vincent Duckles's.
United States and ranks among the leading music libraries in the country. His task was to take an uneven collection and craft it into a distinguished one. Not only was he able to fulfill the library's most pressing needs of buying retrospectively, filling in gaps, and establishing a means of obtaining current imprints, he also managed to acquire highly significant collections of antiquarian materials. The timing seemed to be right and all the necessary parts available for major book purchasing and collection building. Duckles referred to the late forties and early fifties as "heady times for book buyers," when funds were relatively plentiful. Some of the major collections he acquired were the personal libraries of Alfred Einstein and Manfred Bukofzer, and the antiquarian music collections, particularly strong in opera, of Harris D. H. Connick, Sigmund Romberg, and Alfred Cortot. Primary source materials were purchased from the library of Aldo Olschki and grew with the acquisition of the so-called Tartini Collection. In addition, Duckles was able to make two book buying trips to Europe, in 1963 and 1969, with funds provided by the university and the U.S. Department of Health, Education and Welfare. His wife Madeline remembers that many hours were spent at "practically every book shop in Europe." She also remarked that her husband had a knack for being at the right place at the right time and that fellow music librarians would not bother visiting shops that he had already combed. Many view the collections at Berkeley as Duckles's ultimate achievement. As Michael Keller, his successor at the Berkeley library, wrote, "As a selector, gatherer, and curator of materials for the study and performance of music, he simply had no peer."

In 1957 Duckles was appointed associate professor in the Music Department and was promoted to full professor in 1962. Half of his time was devoted to library-oriented functions and the other half to faculty responsibilities of instruction, graduate student advising, and research. According to a former student, Jane Troy Johnson, students were drawn to him as a teacher and adviser not only because of his expertise, but because of his equally impressive qualities of kindness, availability, and generosity. Duckles's chief professorial duty involved teaching "An Introduction to Musical Scholarship," the course that gave rise to his work in music bibliography. In a paper presented at a 1962 MLA meeting in Berkeley, he pondered the dilemma faced by teachers of bibli-
ography, weighing the advantages and disadvantages of different approaches. He suggested that the “project method” might be the preferred way of teaching bibliography. Duckles used this approach in his course, where students were assigned to research one of the rare sources in the library’s collection and present a paper on their findings to the class. Students were encouraged to perform the music as part of their classwork whenever possible. Former students speak of the course with fondness and reverence, remembering how exciting it was to work with “the real thing.”

Perhaps Duckles’s most visible contribution was his work in music bibliography. Music Reference and Research Materials had its roots in a provisional list, A Guide to Reference Materials on Music, compiled for use at the 1948 Institute of Music Librarianship by Duckles and the Berkeley Music Library staff. A new edition of the guide was later issued as part of the University of California Syllabus Series. It served as the text for the “Introduction to Musical Scholarship” course and, although developed specifically for the course at Berkeley, filled a real need and was discovered and used by colleagues at other institutions.

Music Reference and Research Materials was the successor of both publications and expanded upon them with the addition of annotations. In the first edition, Duckles maintains that the book’s primary purpose lies in teaching graduate students and music reference librarians. Over the years, the revisions of the bibliography came to reflect the growth and evolution of musical scholarship. Duckles continued to work on the fourth edition after his retirement, but in 1984, realizing that his failing health might not allow him to complete the edition, he enlisted the help of Michael Keller. After much anticipation, the fourth edition was published in 1988, three years after Duckles’s death. It received the 1988 Deems Taylor Prize for excellence in publications about music from the American Society of Composers, Authors and Publishers.

Duckles was an active and well-respected scholar. His dissertation, “John Gamble’s Commonplace Book: A Critical Edition of NYPL, Ms Drexel 4257,” was one of his many scholarly contributions. He was

105. The guide was distributed at the Institute. See “Selected Papers on Music Librarianship,” 4.
Early Leaders in California Music Librarianship

a charter contributor to the *Journal of the American Musicological Society* and throughout his life continued to engage in musicological research and write on a variety of topics. Beyond his interest in English music, Duckles studied and wrote on music historiography and the history of musical scholarship. He contributed numerous articles to *Die Musik in Geschichte und Gegenwart*, reviewed books and music for several journals, served on the executive committee of the *New Grove Dictionary of Music and Musicians*, and wrote several *New Grove* articles himself, including the entry on musicology. He was awarded Fulbright Fellowships to Cambridge in 1950 and the University of Göttingen in 1957, and a grant-in-aid from the American Council of Learned Societies in 1964 to work in Florence. He wrote prolifically about issues concerning music libraries and librarianship and contributed frequently to *Cum Notis Variorum*, the newsletter of the Berkeley Music Library.

Outside of his duties as librarian, teacher, and scholar, Duckles was active nationally and internationally in various professional organizations. He served MLA in many capacities, most notably as vice-president during 1953–55 and 1960–61, and as president in 1961–62. He was a frequent speaker at meetings and worked on several committees, among them the Survey of Library Resources Committee and Thematic Indexes Committee. Duckles was also a member of the Northern California Chapter of MLA from its early years and he succeeded Edward Colby in 1950 as its chair. In 1951 he began a long affiliation with the International Association of Music Libraries, serving as the United States representative at a meeting in Paris of the preparatory committee that established the Association. From 1975 to 1978 he was president of the U.S. Branch, and he was elected an honorary member of the Association in 1980. He was also active in the American Musicological Society both locally and nationally, presenting papers and serving on committees, as a board member-at-large, and as a Council member for many years. He was awarded honorary membership by the Society in 1982.

Duckles remained an avid concert-goer and active musician throughout most of his life. He was fond of sight-reading music with students.

and friends, and playing chamber music was a common event among the Duckles clan. Joseph Kerman describes these sessions as “Bach-like scenes of family music-making, genial broken consorts manned by pre-
teen giants.”

And emulating the tradition of the Bach family, two of the five Duckles boys became professional musicians. Madeline Duckles recalls times when nearly the entire university orchestra came over to the house, and there were the now-famous Music Department parties, equipped with a Dixieland jazz band that included Duckles on bass. During his student days and later, Duckles played bass in the university orchestra and, according to Madeline Duckles, he usually had an organ job.

Vincent Duckles remained at Berkeley until his retirement in 1980, at which time he was named professor emeritus and was awarded a University Citation for Distinguished Achievement and Notable Service. His accomplishments and contributions were also recognized by MLA, which presented him with a citation “for outstanding contributions to the Association as a scholar, librarian, and bibliographer, who is already memorialized by scholars and librarians, not as Vincent Duckles, but as Look-It-Up-In Duckles, latest edition.”

During his retirement Duckles continued his research and professional activities, but was plagued with ill health and died of complications relating to Parkinson's disease on 1 July 1985 at the age of 71. He was memorialized and remembered in a variety of ways. A concert was held in his honor at UC Berkeley the following September, and among the pieces included were songs from John Gamble's Commonplace Book. Colleagues and friends remembered Duckles in a collection of tributes published in Cum Notis Variorum. In recognition of his superb skills as a builder of music collections, a memorial book fund was established in his name to support the ongoing growth of the Berkeley library's rare book and music collections. And in 1987, in honor of his fundamental contributions to music bibliography, MLA named its annual publication award for the best book-length bibliography or music reference work the Vincent H. Duckles Award. By many accounts the library was a very special place in the days when Vincent Duckles roamed its corridors, not only because of its collections, but because of the people he brought together to work in the library and the environment he helped foster.

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113. Text of the citation provided by Carol June Bradley.

Through the collections they built and the leadership they provided, California’s pioneers in music librarianship laid a strong foundation upon which others could build. Many of their efforts made an impact that has been felt far beyond the boundaries of the collections they cultivated and the communities they served. Their work did much to support the growth of musical scholarship within the state. For those who taught, their contributions live on in the service, teaching, and scholarship of their students. They achieved their accomplishments over the course of several decades and often with very modest resources. They loved music and were performers in their own right. At retirement, each left a legacy that included not only a major collection of music resources, but, by personal example, a model of enthusiasm, hard work, and devotion to service, scholarship, and authentic musical performance. For those who follow, they serve as esteemed models and mentors of the profession.