



## "Introduction" in "Music librarianship in America"

The Harvard community has made this  
article openly available. [Please share](#) how  
this access benefits you. Your story matters

Citation	Ochs, Michael. 1991. "Introduction" in "Music librarianship in America". Harvard Library Bulletin 2 (1), Spring 1991: 5.
Citable link	<a href="http://nrs.harvard.edu/urn-3:HUL.InstRepos:42661654">http://nrs.harvard.edu/urn-3:HUL.InstRepos:42661654</a>
Terms of Use	This article was downloaded from Harvard University's DASH repository, and is made available under the terms and conditions applicable to Other Posted Material, as set forth at <a href="http://nrs.harvard.edu/urn-3:HUL.InstRepos:dash.current.terms-of-use#LAA">http://nrs.harvard.edu/urn-3:HUL.InstRepos:dash.current.terms-of-use#LAA</a>

---

## Introduction

The following papers were commissioned for a symposium, *Music Librarianship in America*, that was held at Harvard University on 5–7 October 1989. The purpose of the symposium—to explore the larger aspects of music librarianship—was accomplished by examining important issues from the viewpoint of senior practitioners and by looking at the profession through the eyes of leading figures in neighboring disciplines. In the papers and discussions presented here, a score of distinguished representatives from the fields of musicology, ethnomusicology, history, publishing, arts administration, performance, composition, criticism, librarianship, and library education consider the role of music librarians and their contributions to musical life.

The symposium honored the establishment at Harvard of the Richard F. French Librarianship, the first music library chair to be established in the United States. Sessions were attended by over 275 music librarians, musicologists, librarians from other disciplines, and students, representing thirty states and three foreign countries. Participants viewed exhibitions of musical treasures from the Eda Kuhn Loeb Music Library, the Isham Memorial Library, and the Houghton Library. They also heard three concerts: “A Black Gospel Music Celebration,” featuring Shirley Caesar, Larry Watson, and the Reverence Gospel Ensemble of the Berklee College of Music; “*Musicque de joye*,” instrumental and vocal music of the Renaissance performed by the Boston Camerata, directed by Joel Cohen; and a recital by the Dutch organist Ewald Kooiman.

The symposium was sponsored by the Harvard College Library and the Department of Music. Primary funding was generously provided by the Council on Library Resources. The symposium and the concurrent music festival also received financial support or contributions in kind from the American Musicological Society, the Boston Area Music Librarians, the Massachusetts Institute of Technology Libraries, the Music Library Association, the Amelia Peabody Foundation, and the following Harvard University organizations: the William E. B. DuBois Institute for Afro-American Research, the Divinity School, The Memorial Church, and the Office for Government, Community, and Public Affairs.

Richard F. French and Harold Samuel helped shape the symposium and define its goals. The distinguished organizing committee, which the editor of these proceedings was privileged to chair, consisted of Rodney G. Dennis, Lewis Lockwood, Christoph Wolff, and Yen-Tsai Feng. The exceptionally skillful editorial work of Ruth Tucker unobtrusively permeates these pages.

*Michael Ochs*