Alcuin Library and Clemens Library
Selection of Resources
for the Opera Collection

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### Table of Contents

- p.1 Information about the Alcuin Library and Clemens Library
- p.3 Information about the Library Service Community and its Needs
- p.4 Information about Your Selection Criteria
- p.5 Evaluation of Selection Aids
- p.9 Current Materials
- p.20 Retrospective Materials
- p.26 What Did You Learn from This Assignment
- p.26 Group Strategies and Responsibilities
Information about the Alcuin Library and Clemens Library

Mission

The mission of the Libraries and Media Department of the College of St. Benedict and St. John's University (CSB/SJU) works in conjunction with the institutions’ missions, values, and vision. Both missions reflect the Benedictine values of the Order of St. Benedict communities that founded the colleges. Primarily, the libraries exist and seek to support the curriculum. They assist in the development of new academic departments. Clemens and Alcuin libraries seek to collect and providing access to information resources in all formats. Librarians work with users to find, use, and evaluate the information they need. In addition, the libraries seek to promote information literacy through instruction and appropriate uses of technology. The libraries are not passive; they work actively in close partnership with faculty, administrators, and staff to achieve a cohesive educational process. Clemens and Alcuin libraries also emphasize collaboration with other libraries to provide increased access to information (Parker, 2009).

Overall Collection Development Goals

According to the library website, “In keeping with the Christian, Catholic, Benedictine and liberal arts character of the College of Saint Benedict and St. John's University, education at both institutions is value-oriented. Students are challenged in the course of their studies to confront a broad range of human issues through open and honest dialogue and to formulate their own responses. In this context it is a particular concern of the libraries to foster the habit of responsible inquiry” (Novak, 2005). As a result, the libraries emphasize intellectual freedom and seek to provide materials which represent the widest diversity of views on current and past issues. It is important to note that the presence of an item in the collection does not represent an endorsement by the libraries or the institution of the ideas they portray.
Two goals guide the selection of materials for the libraries. The first is to provide materials which directly support the academic curricula of the College of Saint Benedict and Saint John's University. The second is to meet the broader “educational, informational, spiritual and recreational needs of the entire CSB/SJU community.” In meeting these goals, the libraries emphasize quality when selecting materials (Novak, 2005).

**Subject Area Collection Development Goals**

The music collection at the Clemens and Alcuin libraries exists to serve the Music Department at CSB/SJU. The goals of the Music Department are to broaden and deepen the knowledge and understanding of all aspects of music through research and publication, and enrich the lives of students, faculty and communities with performances of a wide variety of music. The opera collection is just but a part of the larger music collection at CSB/SJU. Most specifically, opera material serves the “Opera Workshop” ensemble as well as other opera productions put on by the music and theater departments ("Mission and Learning Goals," 2009).

**Strength of Opera Collection-**

Dr. Howard White, a Drexel University professor, has developed a means of assessing the strength of a collection by examining the contents of a library’s collection and the number of libraries that also possess those same materials. By using WorldCat, it was determined that the opera collection at the College of St. Benedict/St. John’s University (CSBSJU) has a strong Level 2 collection. That is, many libraries throughout the world hold most of the materials in the library because they are of general use. The number of specialized opera items held in the library are minimal. The plan will be to acquire some specialized items to start moving the collection to more of a research-level caliber.
Concerning format, the CSB/SJU libraries' strength is currently in monographs. They currently have a limited supply of alternative formats. Adding audiovisual material will give students another avenue with which to explore the world of opera. Adding serials will provide current research and news related to the opera world. Finally, adding music scores to the collection will allow for performances of different operatic works.

Information about the Library Service Community and its Needs

Libraries’ Service Community

The libraries serve the more than 3,900 undergraduate students from across the United States and from more than 40 countries around the world. They also serve the 294 full-time and 65 part-time faculty members of the colleges. In addition, the library serves the Sisters of St. Benedict Monastery and the monks of St John’s Abbey, both of the Order of St. Benedict. The sisters and monks founded the colleges, and they remain an active part of the community as teachers, administrators, and role models (“At a Glance,” 2010).

Demographic Information

Among the students, 52% are women and 48% are men. First-year enrollment is 1,044. 90% of students return to CSB/SJU for their sophomore year. Through a four-year residency program, nearly all students live on campus. 81% of CSB/SJU students complete their degree; more than 90% of those graduates finish within four years. 27 states are represented in the student body. The five-state Upper Midwest region provides 86% of all Saint Benedict and Saint John’s students. Students from outside of Minnesota comprise 21% of all CSB/SJU undergraduates. 3.8% of students are multicultural. 250 (6.1%) students are international. From
those international students, 46 countries are represented. 60% of students are Catholic ("At a Glance," 2010).

**Target Population**

The opera materials that we select will be targeted to the music majors and minors of CSB/SJU. Among the various music concentrations, the materials will benefit those in instrumental education, music performance, composition, and music studies. Specifically, the audiovisual material will be targeted to meet the purposes of the “Opera Workshop” ensemble. In addition, the materials will be primarily targeted towards the desires of Dr. Carolyn Finley, the faculty member who specializes in opera studies.

**User Information Needs Fulfilled**

The collection is pretty solid on general works. Our intent was to add items that would start moving the collection towards more of a research level collection. The user needs being met are those who are looking to do more scholarly study on opera. These may be performers, composers, professors, or students. We're enabling them to have a deeper understanding of opera rather than a broader. The addition of audiovisuals will meet the informational needs of experiencing opera. Music scores will meet the informational needs of the music department who wishes to perform opera.

**Information about Your Selection Criteria**

Selection criteria for the collection will be appropriateness, cost, scope, research connection and authority. Appropriateness will be used to make sure the content is suitable and understandable for all levels of the university’s students. This includes undergraduates and graduates. Also, with audio-visual materials, the formats obtained for this collection need to
mesh with the current technology being used such as DVDs and CDs. However, when it is appropriate, other formats will be included, such as vinyl, if the item is within the scope of the other criteria. Cost will be a factor when dealing with online and print items. The budget is $3,500 so the cost of each item is extremely important. The scope of the work is another criterion that will be used. Because we are looking at the gaps in the current collection, the scope of the materials collected will have a certain depth of coverage to fulfill the requirements of adding to the collection. Research connection will also be used to distinguish suitable additions. Do the materials add to what the students are looking for and do they cover the curriculum taught in class? Authority will also be assessed when choosing materials. Are the authors well known or well published? What is their authority on the subject?

**Evaluation of Selection Aids**

In the careful selection of our material, we utilized a variety of selection tools. The tools we used were great time-saving devices, which guided us along our path.

When we started out this project, we determined that it would be helpful to contact the music librarian at CSB/SJU to give us suggestions, based on the selection tools that she uses. She responded that she generally doesn’t use selection aids since she knows music very well. Even as a subject expert, it baffles us how she could have the time, energy, or patience to wade through all of the materials released on opera each year, let alone music as a general subject. Still, she suggested some helpful selection aids from the various types.

The selection aids that April used for the monographs are *Books in Print* and the book review database, *Choice*. *Books in Print* gives a listing of current and soon to be books that will
be published. The one advantage to *Books in Print* is that it gives synopsis and annotations of the books and lets you pre-order books that are not yet available for sale. The online version is the one that was used, as it was free and easy to access online through a public library site. The *Choice* database proved to be a very useful aid as well. “*Choice* covers the largest percentage of new books of primary interest to academic libraries” (Evans & Saponaro, 2005, p88). Many of the books that were reviewed on this site were already in the Clemens and Alcuin libraries collections. Upon further review, some gaps were found and the reviews were helpful in filling them.

In selecting audiovisual material, Sarah’s greatest resource was the G. Schirmer Inc. website, which has an interactive audio sampler. The interactive audio sampler allows the user to listen to clips of operas that Schirmer recommends for purchase. While some of the operas on the recommended list were not current, it was easy to scan through the list of grand, chamber, and theatre opera lists for current dates. As Evans and Saporano stated, however, Sarah quickly realized it would be impractical to collect every item on the list, as some clearly were beyond the scope of the CSB/SJU collection or were inappropriate for some other reason (53).

In order to determine which audiovisual materials to select from the Shirmer’s recommended list, Sarah used a variety of tools. First, the Shirmer’s audio sampler provided links to important information about each item. The links for each item included synopsis, list of performers, and most importantly, reviews. These reviews were from important opera sources such as *Opera News* and *Opera*, important general music sources such as *Notes* and *American Record Guide*, and national newspapers such as the British *The Guardian* and *The Observer* and the U.S. *Chicago Tribune*. Sarah found that this integrated place for various review sources was
Shirmer’s greatest strength. It saved her time and frustration by providing authoritative reviews up front, instead of her having to track them down by searching online. She also used WorldCat, a bibliographic database, to verify basic information such as language, format, and to note which libraries own the items. Finally, she used Amazon.com, an alternative selection tool to find out cost information. The combination of the reviews, WorldCat, and Amazon.com allowed her to pick out the materials from Schirmer’s recommended list that were best suited for addition to the CSB/SJU collections.

Lisa’s resource evaluation and selection process for serials began with looking at some of the resources covered in the textbook, *Developing Library and Information Center Collections* (Evans and Saponaro, 2005) and looking closely at Chapters 4 and 6. The former deals with collection selection resources while the latter examines serial source evaluation sites. While both chapters were valuable, the latter focusing on serials was the most important to her particular search and selection process. She used the CD-ROM included with the text to give her quick access to the internet sources which was quite interesting as a survey of serial sites.

She eventually turned to the on-line catalog of the Joint Libraries, Alcuin Library and Clemens Library, of the College of St. Benedict and St. John’s University. She wanted to see what serials the libraries already subscribed to within their opera collection, and take a look at some of the digital resources that the library also recommends in studying the art form. Having worked briefly within the opera industry in New York City and possessing an academic background in music, plus an ongoing interest in the genre, she has a general knowledge of what periodicals are most likely to appear in a library’s collection, but is always interested to learn about newer titles. With that in mind, she perused the library catalogs of several schools in the
United States that are well known for their classical music training. In particular, she looked at the library catalogs of Indiana University’s School of Music, Julliard, The Mannes School of Music, part of The New School for Social Research in New York City, and New York Public Library (NYPL) for the Performing Arts, Dorothy and Lewis B. Cullman Center. Indiana University has a renowned opera program with the only full sized opera stage at an academic institution in the US. Julliard and Mannes both are well regarded for their vocal training programs, while the NYPL at Lincoln Center is a research level facility in the performing arts, with a particularly strong collection in opera and opera history, among others. She scanned all of these libraries’ catalogs to examine and compare both their serial digital and hard copy resources. She also wanted to get a understanding of any outstanding free digital resources that she could select for the Joint Libraries.

In making her final evaluations and selections for the serials, she also accessed the digital International Index to Music Periodicals, looked at each possibilities’ web site for pricing, number of issues delivered per subscription, the length of subscriptions, and any additional resources offered as part of the package. And, she also reviewed the periodicals’ availability through both Amazon and Barnes & Noble on-line.

Lisa experienced some challenges in narrowing down to one choice for the free resource for the Joint Libraries, Alcuin Library and Clemens Library, as this was also her responsibility to select. Primarily she again used the catalogs of the libraries mentioned above to examine the resources in opera freely available on the internet. She found Julliard’s library web site to be the least helpful in this regard. A number of the links were broken, leading to now defunct sites and to moved pages within other web sites. She finally chose one of several options, a resource she
found on the Mannes School of Music Library’s web site: the International Music Score Library Project (IMSLP) (http://imslp.org/wiki/Main_Page). It is a free, public domain sheet music library that is created as a Wiki. She liked the site for a number of reasons. Although there are other sites that have out of copyright sheet music on their sites, this site is well organized, very easy to navigate and well maintained. Most importantly, there are 200 complete operas on the site. All contain the full vocal scores. In the least, the instrumental scores included piano accompaniment with many, the entire orchestral score is also available. Other freely available sheet music sites that contained operatic scores were far less complete. Many contained only important arias and other selections from individual operas. Some were sites that were no longer maintained. The IMSLP is supported by an organization whose primary goal is to create a resource for all public domain sheet music. Adding to its credibility, the site has been positively reviewed by, among others, PC Magazine and BBC Music Magazine within the last year.

**Current Materials**

**Audio-Visual**


This is a 2 disc music CD of the opera written by Lee Hoiby based on Shakespeare’s last play, The Tempest. It is performed by the Purchase Opera of Purchase College in New York. When selecting this item, we primarily relied on the selection criterion of appropriateness. The format is appropriate; Clemens and Alcuin primarily purchase their music recordings on CD. The language is appropriate; being in English means that more students and faculty will be
able to understand the story being told. The content is appropriate; the storyline is suitable and appropriate for students.

Schirmer’s Music Recommended List

“Written with great understanding and flair that continually appeals to the imagination.” - Notes

‘Hoiby's music is rock solid and absorbing, and enhances the text instead of competing with it.”

- Opera News

$35.98


This 2 disc music CD features the opera written by the composer of the film score The Piano. The story asks questions about the relationship between art, genetics, ethics, and commercialism. The focal point is the skull of the artist Francisco Goya, which was found to be missing when his coffin was opened a century after his death. The main character time-travels to determine historical and moral attitudes towards these questions. For this title, I adhered to the criterion of scope. The content of the opera seems to fit well with the mission of the libraries and the colleges which stress intellectual challenge, open inquiry, and the interconnection of different topics. The composer is certainly an authority on the subject. Also, it met the basic concerns of appropriate language, format, cost, and content.

Schirmer’s Music Recommended List
“When you listen to Nyman's music, you are taking a tour of his frenetically inventive head.” - *The Observer*

“Rich variety of musical possibilities.” - *The Guardian*

$40.87


This 2 disc music CD features the chamber opera written about immediate post-WWII in London. It features Kurt Schwitters, founder of the Dadaist art movement, and a young boy who both collect bus tickets. The opera tells a story of their surprising friendship. This item meets the selection criteria of appropriateness in content, format, cost, and language. The composer is a subject expert; he has composed many film scores for director Peter Greenaway, and is well-respected.

Schirmer’s Music Recommended List

“Increasingly involving and genuinely operatic” – *The Guardian*

“The text sings very clearly with the accompaniment of tea-shop violins and jokey xylophone solos.” - *Opera Magazine*

$ 35.05

This DVD presents the opera written by Dun Tan and performed by the NHK Symphony Orchestra and Tokyo Opera. The opera tells the story of Princess Lan’s search for the legendary “Book of Tea” an ancient book of wisdom. It is a story of passion, struggle, and death. Again, when selecting this item, I relied on the criterion of appropriateness. Written in English and in a DVD format, the opera will be easily utilized by students. Also, the storyline is adult material, suitable for a college audience.

Schirmer’s Music Recommended List

“The real success… lay in Tan's music, an ever-extending sonic palette.” - Opera News

“A fascinating blend of East and West, religion and drama, love and death.” - Opera

$26.99


This music CD is a collection of love songs. In contrast to the other audiovisuals selected, this operatic work is written for a small ensemble, and is almost like a gathering of short poems, rather than one long story. I selected this CD because of its uniqueness, in comparison to the other audiovisual materials selected. Including this makes the collection a little bit deeper in scope. Again, appropriateness in content, cost, format, and language are met.

Schirmer’s Music Recommended List

“A poetic patchwork” - Chicago Tribune
"A vivid tapestry depicting the height of passion and its bittersweet …farewell.”- *American Record Guide*

$40.00

**Free Resource**

**Petrucci Library (International Music Score Library Project)**

[http://imslp.org/wiki/Main_Page](http://imslp.org/wiki/Main_Page)

Over 200 complete operas are available through this free domain sheet music site, among thousands of other selections. The scores include full vocal music, with some featuring the complete orchestration while others only have the piano accompaniment. The scores allow students to deeply study the full operas with at least some instrumental notation support, if not full orchestration, and the librettos (words), at no cost for printing the music.

This site is a valuable resource, putting an expansive library of free domain sheet music in the classical area in one well-organized spot. For serious music scholars, it allows them to intimately study some of the world's greatest works without adding additional costs to their academic study. In terms of selection and evaluation, it has been reviewed positively within the last year by two well regarded periodicals from two distinct disciplines. *PC Magazine* is one of the leading consumer periodicals in the computer industry, while *BBC Magazine* has emerged as a leader in the classical music world.

"Perhaps the most promising site for free sheet music online is the Petrucci Library, a growing database of scores in the public domain that are available to download at [http://www.imslp.org](http://www.imslp.org). ... Since its launch in 2006, the library has amassed more than 30,000 scores, so you will find
everything from Bach suites to Beethoven symphonies here." -Shave, N. (2009).


"These days it seems like online musical transcription is limited to homemade guitar tabs. Petrucci Music Library, thankfully, turns that concept on its ear, offering up tens of thousands of public-domain sheet-music downloads." -Heater, B. The top 100 web sites of 2009. *PC Magazine Digital Edition.* Accessed February 9, 2010:

http://www.pcmag.com/article2/0,2817,2350565,00.asp.

Selection aid: web crawling at the library catalogs of Indiana University, Julliard, The Mannes School of Music at The New School for Social Research, and The New York Public Library Performing Arts Collection at Lincoln Center.

**Monographs**


This book contains information about Russian stage music including operas and ballets from the years 1830-1914. This is the first time this book has been published in English. This book was found using the Choice book review database. When cross referenced with Clemens and Alcuin libraries, it was found that there is a gap with Opera from Russia. I think this book would add to the collection by providing information on opera from another region and time period. Even though this book is high on the pricing scale, it is recommended for graduates and faculty which will add to the research criteria.
**Books in Print**

“Recommended. Upper-division undergraduates through faculty and professionals.” -- *Choice*

$90.00


This is an ideal book for newcomers to the field of study. This book contains information on the history of operas and the types of operas. It also contains a list of opera CD’s and the 30 most performed operas. This book was found using the Choice book review database. It is currently not part of the Clemens library collection. This book would be a good addition as it can be useful for beginning students in the discipline. I chose this book for its low cost and research value for undergraduates new to the study of opera.

**Books in Print**

“Readily accessible source book for the newcomer.”-- *Choice*

$13.99


This book contains information and history of French opera from its start to present day. It also contains information on composers and development of French style and form. I found this book on Books in Print, which gave a preview and an option to preorder, as it doesn’t come out until June 2010. Having a book representing another country broadens the opera collection. The cost of this book was low and the scope of the book covers French opera extensively.

This book focuses on opera in Italy and France and its impact on other disciplines such as literature. Each section of this book discusses how aspects and history of opera have made contributions to them. This book was found using Books in Print. While this covers the regions of Italy and France, it is an interesting addition to the opera collection as it shows the influences on Opera from other humanities disciplines. The scope and cost of this book were the criteria for choosing this book.


The book covers how Italian opera has transformed through the twentieth century and twenty first century. Contributions to this book have been made by singers, stage directors, and other theatrical personalities. This book was just published in January 2010 and was found using Books in Print. Because it is newly published it will make a great modern addition to the collection. The scope of this book uses firsthand accounts of people directly related to the opera. This will add depth to the opera discipline and research.

$125 a year

Selection Aid: International Index to Music Periodicals

The subscription includes: the magazine, Opera America, which is published four times a year, plus The Annual Field Report, a concise statistical look at the state of opera in North America, and The Membership Directory, an annual directory with contact information for company, associate, business and educational members, and individual members, are both published once a year. Also part of the subscription is access to Opera Source, the online database, to search contact information for companies, artist managers and educational institutions in addition to finding career advancement opportunities in opera for administrators, singers, composers/librettists, technical/production professionals and teachers.

Opera America is not only a publication but also an arts organization that strives to serve as a resource to the American opera industry. It works to provide timely information about the industry, and serve as an advocate of new works and in raising the profile of opera publicly. The publication sponsors regional workshops in order to assist in the professional development of all those involved in the industry. The organization also seeks to share information with other arts organizations, while serving as an analyst of the opera industry in the United States. The work that the organization performs adds credibility and legitimacy to the strength of the publication as
an authority, which makes it an invaluable asset to any library, but importantly to an academic one.


$85 a year for membership for libraries

Selection Aid: International Index to Music Periodicals

Includes four issues of *Opera Journal*, and 6 issues of the National Opera Association NOANotes.

*Opera Journal* is one of the publications of The National Opera Association, which was founded in 1955 as a part of the National Music Council. Its mission is to promote the appreciation of opera through support of the activity largely through education. An annual convention featuring workshops, performances and panels. Competitions, performance opportunities, and sharing resources with small companies and academic institutions are all a part of the activities of the organization. *Opera Journal* is the NOA’s vehicle for publishing scholarly articles.

Because of its focus on education and publication of scholarly articles, *Opera Journal* is an excellent resource to include in a library at an institution of higher education.


Selection Aid: Amazon.com

$75 a year
The subscription includes on-line subscriber only privileges and 13 issues via economy mail (up to 3 weeks delivery time) from London, England.

Founded in 1950, *Opera* provides reviews of both recorded and live performances internationally, along with books written about the genre. "No other magazine offers what *Opera* delivers each month: world-wide coverage with informed reviews, in-depth feature articles, news of the latest recordings and books, and lists of upcoming performances and casts. There is no monthly magazine to equal it, and it has been my guide for almost forty years." - Ian Campbell, General Director, San Diego Opera

“The bible of the industry” - The *Daily Telegraph* (London, UK)


Selection Aid: International Index to Music Periodicals

$94

12 issues per one year subscription from London, England

*Opera Now* is a European periodical that provides an additional perspective on the international opera scene. News, reviews of live and recorded performances, books, interviews as well as information about upcoming performances and festivals, information about websites and films, are all a part of the editorial content of *Opera Now*. Rhinegold Publishing prints a number of specialist serials, directories and books under the classical music umbrella. For an academic setting such as the Joint Libraries, I thought *Opera Now* as an additional European voice on an art form that thrives internationally.
**Retrospective Materials**

The selection of retrospective materials has its differences from choosing current materials. On the one hand, there are the advantages of hindsight and the ability to see how important a work has been to users elsewhere. Unlike with new material, there is no need to rely on reviews or speculate on the value of the work to the collection. A librarian purchasing retrospective materials can see whether similar institutions have previously acquired a work in question and find if that material is being used. In some cases, a retrospective item may be considered such an integral contribution to its field that it will go through multiple printings. Such usefulness cannot be determined with a current item.

There are disadvantages, however. First, it may be difficult to locate an older item and if a copy is located, it may prove to be costly. Unlike with newer content, a vendor or publisher will probably not be able to provide older content at a discount or through bulk purchase. The typical vendors and publishers with which the library deals may not even possess the item.

Acquiring retrospective materials has limitations, too, based on the media. Defunct journals are usually not acquired because the material is not timely. Recordings may only be available on media (vinyl, VHS, reel-to-reel, etc.) for which the acquiring library may not have devices readily available that can play it. Being aware of these differences can help the collection development librarian make suitable choices for the collection.

The first step in collection development is determining the needs of the collection. As previously stated, Dr. Howard White, a Drexel University professor, has developed a means of assessing the strength of a collection by examining the contents of a library’s collection and the number of libraries that also possess those same materials. By using WorldCat, it was determined that the opera collection at the College of St. Benedict/St. John’s University has a strong Level 2
collection. That is, many libraries throughout the world hold most of the materials in the library because they are of general use. The number of specialized opera items held in the library are minimal. The plan will be to acquire some specialized items to start moving the collection to more of a research-level caliber.

Searches were conducted for opera literature that were held by fewer than two hundred libraries, were not currently in the collection, and were held by multiple institutions with strong music collections (Juilliard, Peabody Institute, Curtis Institute, Stanford University, Indiana University, Eastman School of Music). WorldCat is an excellent bibliographic database for use in selecting retrospective materials. One can see what other libraries hold and how many libraries possess certain materials. It is also easy to find other books and materials published by authors or publishers that are already in the collection.

Two monographs were selected using the criteria above. Reviews were then found using JSTOR and the International Index to Music Periodicals (IIMP). These two databases were selected because of their access to full-text articles from music periodicals including Notes, Journal of the American Musicological Society, Opera Quarterly, Fanfare and Music and Letters:


$31

“welcome addition to an undergraduate course on the movement from text to performance” – French Review (JSTOR)

“should make readers reconsider some of their most fundamental assumptions about opera, scholarship, and interdisciplinary studies” – Notes (IIMP)

$6

“useful glimpse into our timeless fascination with operatic personalities” – *American Music* (JSTOR)

“this odd, short book, full of delights and rare historical information” – *Opera Quarterly* (IIMP)

Both of these texts bring some unique perspectives to opera and are part of libraries with stronger opera collections. Rosmarin’s book ($31) looks at the literary aspects of eight French operas. Scrici’s book is a reprint from the 1850’s that examines the culture of opera during that era, both in terms of the audience and the performance. The books also have the benefit of still being available from Baker and Taylor. At six dollars, the Scrici book is a veritable bargain.

Browsing through the CSBSJU collection shows that they have a lot of materials from composer Benjamin Britten including many recordings of his works. They do not, however, have the highly regarded recording of his opera Gloriana. Adding this recording ($39.95) would be a nice addition to the Britten oeuvre.


$39.95

“a full-length original attempt at a new national monument unabashedly high in its aim” – *Tempo* (JSTOR)
“Sir Charles Mackerras leads an all-star Gloriana notable for the touchingly human Elizabeth of Josephine” — *American Record Guide* (IIMP)

A scarce and important recording that can be found only on vinyl is Glinka’s *Life of the Tsar*. A used copy was found online for $12.50. Glinka has been cited as the father of Russian music and CultureKiosque OperaNet (CKON) labeled this recording the most exciting version of it. CSBSJU has a large number of the top 101 best opera recordings from CKON but not this one.


$12.50

“(letter) began ‘Stop whatever you are doing this instant!’ and ended by urging immediate purchase of the then-new Markevitch recording” — *Fanfare* (IIMP)

“The recording, made from the original Russian tapes, is highly satisfactory” — *The Musical Quarterly* (JSTOR)

The final retrospective item added to the collection also is on the CKON top 100. Jean Baptiste Lully is an underrated French composer and CSBSJU has just one recording of Lully’s work. In addition, this CD ($99.80) can be found in every one of the music libraries whose collections were selected as being of research caliber.

$99.80

“Helped re-establish the viability of French Baroque opera” – *Fanfare* (IIMP)


### Costs

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<th>Price</th>
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<td></td>
<td>$40.00</td>
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<td><em>French opera: A short history</em></td>
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<td><em>Fashions and legacies of nineteenth century Italian opera</em></td>
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<td><em>When literature becomes opera: study of a transformational process</em></td>
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<td></td>
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Subtotal: **$455.89**
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**Total: $1,024.13**
What Did You Learn from This Assignment

One thing that we learned was there is a huge process involved with choosing specific items for a collection. Not only do you have to research your own collection, but you have to pay attention to so many criteria when picking out an item. We never realized the scope of collection development until working on this project. One of the only problems that we ran into when looking for monographs was that titles we found interesting, the Joint Libraries already had in their collection. We also found books that had not been published yet and/or did not have reviews written about them. We learned how much easier selection is for a subject you are an expert in, especially concerning a subject as specialized as opera. We now understand why CSB/SJU has a music librarian to make selections for the genre rather than the collection development librarian who makes selections for the rest of the topic. Along the same lines, it is also easy to see why collection developers work in close contact with faculty members and place many orders from requests. The basic lesson we are walking away with is how much of a process selection is and how knowing the collection you are developing for really makes a world of a difference.

Group Strategies and Responsibilities

We never assigned a leader or chair of the group. Instead, we split up the sections equally from the beginning. The three women split up the 15 resources among themselves and Jonathon did the retrospective materials. We found that splitting up the 15 resources necessary considering the time crunch. We also split them up according to format, in order to avoid duplicates. Sarah was in charge of audiovisuals, April was in charge of monographs, Lisa was in charge of the other sources, and Jonathon was in charge of the retrospective materials. For the
other parts of the paper, Sarah was responsible for writing parts three and four. April wrote up part 5. We all contributed to part 9.

We started the process of splitting up the project a week before it was due. I wish we could have started earlier, but my partners did not respond to my discussion thread until the start of this week. Having only a week put us under a lot of pressure to get things done, especially considering our different schedules.

With this group in particular, everyone seemed to have strengths and interests in different areas to draw upon that complimented the process. Sarah works at the libraries, so it made it easier to have someone familiar with the collection and the quality of the institution, both as a library and as a support for the colleges. Jonathon really got into the nitty-gritty of understanding collection development and analysis and articulating the steps undertaken in regard to these libraries. Lisa brought her past academic music research experiences and a short stint working within the milieu in New York City, to add some nuanced information. And April did a tremendous job of keeping the data organized and updated as new information was added - not an easy task in and of itself.

Despite all these strengths, however, I am not completely satisfied with the end-product. Jonathon was very timely and responsible in contributing his sections. He was a great partner to work with, great at communicating as well. While April and Lisa were timely in contributing her section, and good at communicating, them seemed to have trouble following the criteria according to the assignment sheet, even after I tried to explain things multiple times via phone, email, and discussion board. This is particularly true for April’s selections; they do not have the annotated recommendations from the selection aids she found them in. The same is true of
Lisa’s selections; her selections are missing appropriate bibliographic information. Instead they have the addresses for the serials. I didn’t know if it was my responsibility to correct these mistakes as a group member or to change them for the individual paper that I turned in. In the end, I decided to correct Lisa’s bibliographic information. I also looked up April’s selections to see if there were reviews for them in Choice, the selection aid she gave us. If there was, I provided quoted annotated recommendations. For our next group project together, we will need to develop more effective communication to ensure that the guidelines get met.
Bibliography

http://www.csbsju.edu/About/At_a_Glance.htm


http://www1.csbsju.edu/library/about/colldev/index.htm

http://www1.csbsju.edu/library/about/dirgreet.htm#mission