

MUSIC LIBRARY ASSOCIATION

Number Eleven

July, 1972

CHICAGO MEETING

The 1972 Summer Meeting opened with a "Workshop on Record Library Problems." Sessions on equipment and the legal aspects of recorded sound were presented by Donald Shelter. The concluding panel was moderated by Vernon Martin and covered the cataloging and classification of recordings. Included was a presentation on the Alpha-Numeric System for Classification of Recordings (ANSCR). According to most participants, which included many ALAers as well as MLA members, the workshop was uneven at best. Those desiring information about the new copyright law for sound recordings should request Circular 56 from the Copyright Office, Library of Congress, Washington, D.C. 20540.

The first regular session featured papers by Dena Epstein, who entertainingly described the problems of historical research in Black music; Richard Wang, who commented that much jazz criticism is superficial and that jazz musicians are usually the best jazz critics; and Richard Jackson, who discussed the difficulty in obtaining a satisfactory definition of rock, the unreliability of much that is written about rock, and the lack of good criticism on rock.

Surely Ingrid Loebel's demonstration of "home" binding for music materials was one of the most practical presentations in recent MLA history. Other sessions featured recordings and other types of music materials in the public library and a discussion of contemporary music performances at various universities.

The following new committee chairpersons were announced at the business meeting: American Revolution Bicentennial Committee--Richard Jackson, Committee on Institutes--Ruth Watanabe, Music Library Administration Committee--John Tanno, Publications--Mary Wallace,

Publicity/Exhibitions--Richard Walker, and Resolutions Committee--Mary Jo Brown.

At the Open Forum on Cataloging Problems, much time was spent discussing several slight modifications in the uniform title suggested by LC to solve some computer-filing problems. A second long discussion concerned the choice between term and century (e.g., Music, Baroque or Music--17th cent.) in subject headings for record anthologies that treat specific historical time periods. In the last major discussion, involving the problem of a gathering place in the catalog for composers' sketches, suggested solutions were a subdivision "sketches" under Music or under the composers' name, or using the word "sketch" as a part of the uniform title (as is done with phonorecords).

The Forum for Student Members and Newcomers to MLA decided there should be a forum at each meeting. Since MLAers are often unaware of articles on music librarianship published in the general library literature, it was decided that a bibliography of these writings should be included in the NEWSLETTER. The subject content of MLA meetings and institutes was analyzed. The Forum will recommend to the Board that the summer meetings be more specialized in order to provide specific data for ALA attendees and that the winter meetings be geared towards general aspects of librarianship so the music librarian can obtain a broader view of the entire field. A steering committee composed of Jean Bonin, Linda Solow, and Ray Sullivan was elected to succeed Kathryn Logan who resigned as moderator.

Lighter aspects of the conference included a banquet, followed by a concert provided by the University of Chicago Collegium Musicum, a tour of the new Regenstein Library at the University of Chicago, and the most unique feature of the meetings--a night boat cruise on Lake Michigan.

NEWSLETTER

MLA PLACEMENT SERVICE

Beginning in September, a small registration fee will be charged for the Placement Service. Benefits will include the Job List, an unofficial and irregular publication, and the opportunity to submit a résumé for the files. The Job List, begun last February, is issued when new positions are registered but not more frequently than every two weeks. The résumé file is available to prospective employers upon request and at all national and many chapter meetings. A form for registering with the Placement Service is included with this NEWSLETTER.

Confidential listings may be made with the Placement Service. Individuals who wish to submit anonymous résumés may do so. Positions described in general terms will be included in the Job List. Correspondence related to confidential listings will be sent to the Placement Director for forwarding.

The Placement Director has a new name and address. Future correspondence should be sent to:

Mrs. Shirley Piper Emanuel
MLA Placement Director
Music Library Association, Inc.
343 South Main Street - Room 205
Ann Arbor, Michigan 48108

NEH "CHALLENGE" GRANT TO NYPL

The National Endowment for the Humanities has announced the awarding of a \$1 million matching grant to the Research Libraries of the New York Public Library. Under the terms of this grant the National Endowment will match dollar for dollar, up to five hundred thousand dollars, sums that The Library can raise from other sources in the current fiscal year, which ends June 30. If fully met, the grant will bring to the Research Libraries one million dollars for its operational costs in the humanities.

Announcement of the grant was made by Dr. Ronald S. Berman, Chairman of the National Endowment for the Humanities. In making the announcement, Dr. Berman stated that "if this program is successful, the Endowment will consider making another such matching grant next year."

SULLIVAN NAMED NEWSLETTER EDITOR

Ray Sullivan has been appointed Editor of the MLA NEWSLETTER effective with the November, 1972 issue. All NEWSLETTER correspondence should be addressed to: Ray Sullivan, Music Librarian, Brooklyn College, Brooklyn, New York 11210.

EDITOR'S COMMENTS

Since this is the final issue to appear under my editorship, I would like to thank everyone who has assisted in the preparation of the NEWSLETTER. It has been an honor to serve MLA in this capacity. However, the receipt of a grant from the Council on Library Resources to investigate, by visitation, the best means of cataloging, housing, preserving, and restoring music manuscript materials makes it necessary to relinquish my editorial responsibilities. My best wishes to the new Editor, Ray Sullivan.

KATHERINE DOUGHERTY RETIRES

Katherine Dougherty, Music Librarian, at the Montclair, N.J. Public Library, retired in January, 1971 after twenty years in that position. Mrs. Dougherty has been active in MLA and is known for her annual series of stereophonic concerts in the Montclair Library.

REPORTS AND MINUTES AVAILABLE

For those not able to attend the national meetings, copies of the following reports and minutes are available from the Executive Secretary's office (William Weichlein; 343 So. Main, Room 205; Ann Arbor, Michigan 48108): Annual chapter reports, annual committee and representative reports, annual MLA board reports (at the end of 1972), and minutes of membership business meetings. Copies of the Constitution and By-Laws are also available from the Executive Secretary's Office.

CHANGING FACES--CHANGING PLACES

These MLA members have recently accepted new positions. Barbara Brown, Music Librarian, Millikin Univ.; Joy Davis, Music Cataloger, Indiana Univ.; Linda Dobbs, Music Cataloger, Univ. of Wisconsin-Madison; Jerry Emanuel, Music Cataloger, Library of Congress, Stephen Fry, Associate Music Librarian, Northwestern Univ.; Barbara Henry, Assistant Music Librarian, Northwestern Univ.; George Hill, Music Librarian, Univ. of California--Irvine; Dale Hudson, Music Librarian, Florida State Univ.; Vernon McCart, Music Cataloger, Univ. of Virginia; Susan Mixter, Music Cataloger, Univ. of Cincinnati; Marian Mullendore, Music Cataloger, Univ. of Illinois, Sharon Paugh, Music Librarian, Univ. of Wisconsin--Milwaukee; Joseph Scott, Music Librarian, Connecticut College; Charles Simpson, Music Cataloger, Northwestern Univ.; Linda Solow, Music Librarian, Massachusetts Institute of Technology; Dean Strohmeier, Music Cataloger, Library of Congress; Marilyn Swanson, Music Department, Chicago Public Library; Karl Van Ausdal, Assistant Music Librarian, Univ. of Iowa.

MLA ARCHIVES

For a number of years founding members, officers, chapter chairmen, committee chairmen, and other members of MLA have personally preserved records documenting MLA's founding, growth, and professional activities. Papers accumulated in the course of committee work, office-holding, or other work for the Association are considered part of MLA's archives regardless of location or provenance over the years. These include: all chapter records; minutes of meetings, including those of joint committees; reports of officers, committees, workshops, and special projects; financial statements; correspondence other than letters of transmittal, acknowledgement, reservation, and confirmation; recordings and transcriptions of any meetings; printed brochures; issues of NOTES and other MLA publications. Also useful are clippings and biographical information about members.

The MLA Board is eager to assemble and organize these materials. With this in mind, members are asked to report any inactive files that fit into the above categories together with an estimate of their size to MLA's archivist, Mrs. Jane P. Franck, The Ford Foundation, 320 East 43rd Street, New York, New York 10017. Arrangements for mailing will be made at a later date after the initial survey is completed and reported to the Board at its Fall meeting.

MUSIC LIBRARIES OF OHIO

Sixty-seven librarians in charge of music collections from both college and public libraries met in Cleveland at the Mayfield Branch of the Cuyahoga County Public Library on May 3. Stephen Matyi, Marney Nordstrom, Kay Owen, Barbara Schur, and Robert Wilson led the sessions which concentrated on audio equipment and materials for libraries. Sarah Cody (President, Ohio Library Association) outlined a proposed reorganization of the Ohio Library Association which would allow special library groups within the state, such as Music Libraries of Ohio, to become affiliate members. Robert M. Filgate (Oberlin Conservatory College) will succeed Clara Steuermann as chairman.

NEW NEWSLETTER FEATURE

Beginning with the next issue of the Newsletter we shall include a bibliography of articles on music librarianship published in general library literature since January 1, 1972. These articles need not be in English. Herewith is the format for an entry:
Author, Title. Journal: volume, issue, year (pagination).
(Ex.: Burks, John. "Songs and Sounds of the Sixties." American Libraries. February, 1972, pp.123-133.)
Entries can be sent to Ray Sullivan. (Did you know that a 3" x 5" index card or catalog card can be sent through the mail with only a 6¢ postage charge? A great use for these cards with one-line mistakes on one side!) All are invited to contribute to this project.

CHECKLIST OF MUSIC BIBLIOGRAPHIES

Linda Solow, editor of the third edition of Checklist of Music Bibliographies (In Progress and Unpublished), requests that procrastinating bibliographers and revisers send her their entries. Address: (Miss) Linda Solow, Descriptive Cataloging--Music, Library of Congress, Washington, D.C., 20540. Additional questionnaires are available.

RAPPING POST

Responses to the last issue's R.P. were diverse, to say the least. I should hope that, in the future, those who drastically disagree with the discussion will have the conviction of their beliefs to take time to verbalize possible alternatives instead of spewing vitriols at me. Really!!

I thank Linda Solow, Music Section, Descriptive Cataloging Division, Library of Congress, and Dominique-René de Lerma, Black Music Center, Indiana University, for the following observations:

Miss Solow: "I think that one must act with moderation here (ed., in rock music) as elsewhere and neither deny the existence, quality or usefulness of some of the current hits nor favor this music with the near exclusion of everything else. After all, it is only the judgments of many people with a 'willing ear' (as Roger Sessions has put it) over a long period of time that can decide which music will still be here when we are not. All that we can and should do in the present, especially as music librarians, is keep an open mind and present a fair view of the music world to all users of our libraries. One reminder, however, needs to be mentioned... This is that the basic methods of education lie in leading one from the familiar and known to the new and unknown. Popular music (in the broad sense) can indeed provide the medium as well as the message for this process."

Dr. de Lerma: "It would be quite important if a thesaurus of major ex-

amples of ostinato, canons and the like - as these are found in rock music - would be compiled. I picture such a listing as being significant for the acquisitions librarian, as well as the new-style music literature teacher, and I'd hope that such consideration would also be given (Black) rhythm-and-blues."

After reading through the last R.P. twice before sending it Midwest, I did not catch a typo which I take full blame for. Last issue's R.P., col. 2, par. 1, line 6, should read, "...George Harrison never sounds like the G.H. of ALL THINGS MUST PASS..."

I stated that I would discuss some sources of information useful to the librarian. I have, however, found a fairly accessible resource which I recommend as a primer, and to which I shall add a few sources. To make any sense out of the additions, thus, you should read: Burks, John. "Songs and Sounds of the Sixties." American Libraries. February, 1972, pp. 123-133. Like everything else written about rock, this article is highly opinionated. There is a list of publications appended to the article. The meat, though, lies in the article itself. It is an objective critique defining rock circumspectively since the Joplin-Hendrix-Morrison tragedies.

The additional sources are: (1) Eisen, Jon. The Age of Rock. New York: Random House, 1969. This is a dated, but comprehensive, collection of essays by musicians, journalists, and scholars reprinted from sundry commonly available journals. (2) Lydon, Michael. Rock Folk. New York: Dial Press, 1971. While containing a series of biographical sketches of seven performer/groups which have been considered trendsetters in rock since its conception, it is limited in the paucity of people it covers. Information is factual. (3) Rolling Stone. San Francisco: Straight Arrow Publishers, 1967. A bi-monthly newspaper, this journal is prominently omitted from Burks's article. Of note in R.S. are the reportage on artists of all pop genres and the record reviews. (4) Stambler, Irwin. The Encyclopedia of Popular Music. New York: St. Martin's Press, 1965. (Periodically

MUSIC LIBRARY ASSOCIATION
Placement Service

I wish to register with the MLA Placement Service. The \$2.00 registration fee is enclosed.

MLA Member

(Receives the Job List and is given the opportunity to submit a résumé for the files.)

Nonmember or Institution

(Receives the Job List.)

NAME (please print) _____

ADDRESS _____

_____ Zip Code

DATE _____

Make checks payable to the Music Library Association and send with this form to:

William J. Weichlein
Executive Secretary
Music Library Association, Inc.
343 South Main Street - Room 205
Ann Arbor, Michigan 48108

Address other correspondence to:

Shirley Piper Emanuel
MLA Placement Director
Music Library Association, Inc.
343 South Main Street - Room 205
Ann Arbor, Michigan 48108

The registration year runs from September through August.

updated.) So many people, organizations, and whatever are forces behind rock. One never knows where to turn to uncover information about them. This book is a last resort reference tool, covering much ephemera.

One should wholeheartedly forget the literary endeavors of Messrs. Nik Cohn, Albert Goldman, Richard Goldstein and their cult. They obviously are rock fetishers on inflated ego trips.

I have found it very difficult to pinpoint sources of information. My knowledge about rock, I guess, must have been subliminally acquired.

Rock is only one limb of the corpus of popular music: It has developed as a middle-class phenomenon, but so did many other musical species in the last three hundred years. Especially in the last fifteen years, however, ethnocentric forces have propagated their own, sometimes secondarily publicized, musical spheres, and objective information, is daily becoming more available on these musics. But rock sadly subsists.

Before reading this article you might have already noticed the lack of musicological sources on rock. The truth is that outside of Roxon (discussed in Burks's article), sources are non-existent. Need most often creates availability. Perhaps this need is not to be created. Is this a commentary on society or on our effetism? What recommendations can you make?

Ray Sullivan

MLA DEVELOPMENT FUND

At the June 28th meeting of the MLA Board of Directors, a proposal to establish a development fund was approved. One of the priorities of this fund will be to develop a scholarship program for students intending to follow a career in music librarianship. Providing the nucleus for the development fund will be The Richard S. Hill Fund, established in 1961, shortly after the death of the former Notes editor. After the appointments of a director and a committee, further details will be announced. An annual solicitation program will encourage donations, including memorial contributions.

QUALIFICATIONS STATEMENT

At the April MLA Board meeting the statement on the "Qualifications of a Music Librarian" was received from the Committee on Professional Education. Comments on this statement should be passed along to the President by October 1st, since the Board will act on the statement at the October Board meeting.

The statement is as follows: A music library should be developed and serviced only by a qualified professional music librarian. Such a person should have formal educational training that gives evidence of: 1. comprehensive training in musicianship, 2. a strong background in the history and literature of music, 3. knowledge of the various facets of librarianship, cataloguing and classification, reference, and bibliography, and 4. familiarity with several foreign languages (preferably French, German, and Italian). Persons entering the field would be expected to have a bachelor's degree in music, a master's degree in library science, and for many situations a master's degree in music.

NEW MLA SERIES

TECHNICAL INFORMATION REPORTS FOR MUSIC MEDIA SPECIALISTS (TIRMMS) is the title of a new Music Library Association publication series. Publications within the series will be devoted to technical problems encountered in the music library. This will include statistical studies, bibliographic studies of technical subjects, studies of technology, management and administrative techniques, buildings and equipment, and standards and standardization. Contributions are solicited from librarians or others who have met and/or conquered technical problems of any sort which are pertinent to music libraries or collections. The series is designed to meet requests of MLA members for practical information about such problems. Manuscripts for possible inclusion in the series should be sent to: Troy Brazell, editor; TIRMMS; University Library, Eastern Michigan University; Ypsilanti, Michigan, 48197.

NEW YORK STATE CHAPTER - FALL MEETING

On October 30, 1971, the fall meeting was held at the University of Toronto. Dean John Beckwith of the University's Faculty of Music spoke on the problem of accurate bibliographic entries for Canadian music and musicians in various reference works. Dr. Helmut Kallmann, head of the Music Division of the National Library of Canada, described the Music Division's services and collection development policy. He also emphasized the need to avoid unnecessary duplication through a co-ordinated policy on the purchase of rare and expensive music materials. Dr. Arnold Walter, discussed music education in Canada and described the similarities between American and Canadian systems. He posed the question: Is all the money and effort spent on music education really producing large musically informed audiences? He pointed to several specifically Canadian institutions - Jeunesse musicale, the Canadian Broadcasting Corporation, the National Film Board, and the Arts Council of Canada - which serve this end quite successfully, although they function outside the formal music education system.

In his talk "Principles of appraising older sound recordings," Steve Smolian concentrated on LPs and discussed the problem of determining the value of gift collections. He claimed that what a buyer will pay really determines the price of a record. Smolian also played a tape of a poor quality 78 record and demonstrated how the sound could be improved through proper equalization.

Dr. Ruth Watanabe gave her impression of the August 1971 meeting of IAML in St. Gallen.

Donald Seibert, in his report from MLA Headquarters, told of the move to make Music and Phonorecords a National Union Catalogue of Music and Phonorecords. It is to be hoped that this effort will receive much-needed support from all chapters.

WATERS AND LEAVITT PROMOTED

Edward N. Waters, formerly Assistant Chief of the Library of Congress Music Division, has been appointed Chief of the division, replacing retiring Harold Spivacke. Waters' successor as Assistant Chief is Donald Leavitt, who was Head of L.C.'s Recorded Sound Section.

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The NEWSLETTER of the Music Library Association is published three times a year: February, July, and November. Communications should be addressed to Ray A. Sullivan, Music Librarian, Brooklyn College, Brooklyn, New York 11210

NORTHWESTERN UNIVERSITY ACQUIRES MOLDENHAUER ARCHIVE

At the recent Fifth International Webern Festival and Congress held in Vienna, Don L. Roberts, Northwestern University's Head Music Librarian, announced that arrangements have been made for Northwestern to acquire the Moldenhauer Archive. The Archive contains approximately 10,000 items and has been described as "the most comprehensive private collection of original music autograph manuscripts and source material in the world." The focal point of the collection is the Webern Archive which includes Webern's manuscripts, sketches, notebooks, letters, library, personal belongings, portraits, and other memorabilia. Surrounding this core are the music manuscripts and letters of hundreds of composers. The emphasis is on the Twentieth Century but many important earlier items are included. It is anticipated that the Archive will be available for use late in 1973.