



NEWSLETTER

ELECTION RESULTS

At the Business Meeting on Thursday, January 31, President James Pruett announced the results of the election:

Clara Steuermann, Vice-President/President-Elect
Geraldine Ostrove, Recording Secretary
Donald Leavitt, Harold Samuel, Susan Sommer,
members-at-large

Conventions:

New York City 10-12 July 1974
San Juan, Puerto Rico 4-9 February 1975

REPORT ON URBANA 1974

January 30-February 2

The Annual Midwinter Meeting was held in Champaign-Urbana on and near the campus of the University of Illinois. In conjunction with an American Music Festival much of the program and many of the activities were centered on music in the United States past and present.

On Thursday morning, directors of several American music centers presented a program outlining their past and current activities, as well as future plans. Written reports solicited for the Newsletter, although necessarily less valuable without audio-visual and humorous accouterments, are given here for those not in attendance. A forthcoming issue of Current Musicology will include a report by Director H. Wiley Hitchcock on the Institute for Studies in American Music (Brooklyn). Others follow.

The American Music Research Center was founded early in 1968 for the purpose of providing a stimulus for the study of the American Musical Heritage. It is a reference library but it also offers classes, lectures and performances. It is located in the vicinity of San Francisco and the Berkeley campus of the University of California; it is part of the Music Department of the Dominican College in San Rafael. The two strongest areas of the center are early singing schools and 18th-century opera.

Sister Mary Dominic Ray, Director
American Music Research Center
Dominican College
San Rafael, California 94901

(cont. on p.2)

THE FORUM

A considerable amount of music is published in the Soviet Union, but it is not easy to obtain information about it. Exchange arrangements worked out with libraries in the USSR frequently provide libraries here with Soviet books, but the specialized nature of music makes it difficult at best for music libraries to exchange. However, with advanced planning most of the normal supply problems can be overcome, as the following comments by I.F. Bezumets will indicate:

"In the Soviet Union, book and music publishing are state monopolies. For printed music and books on music, currently there are two main publishing houses, Muzyka (State Publishers, "Music"), and Sovetskii Kompozitor (Soviet Composer), each of which has offices and production centers in Moscow and Leningrad. To serve outlying regions and areas where the Russian language does not predominate, there are smaller music-publishing units: for example, Vaga in Vilnius, Muzichna Ukraina in Kiev, and others in Tallinn, Riga, Yerevan, and Baku.

The production of all Soviet publishers is issued almost exclusively on a subscription basis. A sufficient number of copies of any item is printed to cover in-hand orders, which are largely for individual and institutional needs in the USSR; apparently scant attention is paid to the potential of export trade. Music is not kept in stock, nor are permanent catalogs issued. Instead, annual prospectuses appear describing all materials planned for publication in the coming year.

Since all export trade in the USSR is also a government monopoly, the music prospectuses seen outside the Soviet Union are those issued by Mezhdunarodnaya Kniga (MK), the Soviet cultural materials export house. MK "Katalog No. 1" covers the output of Muzyka, and "Katalog No. 2" covers Sovetskii Kompozitor. These prospectuses are issued towards the end of the third quarter of the year, followed in a few weeks by less detailed catalogs in various European languages (including English). Entries for music include information concerning format, expected press run, and an estimated ruble price (which never agrees with the published price). Individuals and firms in trade with MK are expected to place their orders the end of the year. MK then informs the publishers of the number of orders, one of the statistics that determines the final press run. Overruns seem to be carefully avoided, and few surpluses occur. Press runs are inevitably rather small. For example, a chamber music study score by a relatively unknown Soviet composer can be printed in an edition of fewer than 200 copies; even the latest Shostakovich symphony rarely exceeds an initial run of 1500. Works of even mildly experimental nature appear in very small editions: for example, the score of Boris Tishchenko's Concerto for Violoncello and Chamber Ensemble, op.23 (Leningrad: Muzyka, 1968) had a print run of only 478 copies; his Symphony, no.3, op.36 (Leningrad: Muzyka, 1970) 310 copies; and Alfred Schnittke's Concerto for Violin, no.2 (Moscow: Sovetskii Kompozitor, 1970) only 370 copies. Of course such works are in effect out of print within weeks of issue, and perhaps even before issue.

(cont. on p.6)

The Institute for Studies in American Music, located at the University of Missouri - Kansas City Conservatory of Music, was established in May, 1967. Dr. Archie N. Jones was the Founding Director. The Institute has a distinguished National Advisory Council and a local steering committee made up of UMKC faculty members. The Kansas City ISAM has an extensive collection of reference materials for research and for answering a steady flow of reference questions. A Bibliography of American Music on edge-notched cards was begun in 1967 and continues to list publications of all types of American music. Several subject bibliographies have been generated using the cards. The recording collection provides materials for assigned listening and curriculum enrichment for our courses in American Music. The Institute has presented a number of lectures through the years on campus and throughout the state. Topics include: "A Century and a Half of Missouri Music," "Ragtime Music," and "Resources in Black Music for Teachers." In addition, the Institute has sponsored a number of workshops and festivals. Among the memorabilia collected by the Institute relating to American music are some small musical instruments. A number of the Institute's manuscripts and printed treasures are listed in an exhibit catalog recently listed in NOTES. Recently, an exhibit in honor of O.G. Sonneck, called "Landmarks of American Music History," was offered. An annotated catalog of this exhibit is available on request. Another recent publication of the Institute is a course syllabus based on Gilbert Chase's America's Music. This is available for purchase through the UMKC Bookstore. A set of Indexes for Benjamin Carr's Musical Journal is scheduled for publication in NOTES. One of the most exciting projects of the past year has been the formation of the American Music Ensemble under the leadership of Jo Lynn Cotton. Performers are a soprano, an alto, a baritone, a flutist-dancer, and a pianist. Their repertoire ranges from Ives to folk songs and from Foster to musical theatre. The UMKC Institute for Studies in American Music is a group which shares the Kansas City Spirit and we invite you to come to Kansas City to use our facilities or to write to make use of our reference and consulting services.

Jack L. Ralston, Director
Institute for Studies in American Music
University of Missouri-Kansas City
Conservatory of Music
4420 Warwick Blvd.
Kansas City, Missouri 64111

The Black Music Center of Indiana University was founded in 1970 to serve as a documentation center for Black music and is continuing under the directorship of Prof. Doris Richards. As Associate Director for Research, Alice Tischler is undertaking the compilation of a multi-volume encyclopedia of black composers. Containing some 3,000 entries ordered alphabetically, this "Register" is primarily devoted to Americans and is non-selective in inclusion of composers in terms of quality of output, and in style of composing, containing persons involved in jazz, blues, rock, gospel, all the way to art music. Each composer entry includes: (1) a biographical sketch; (2) source citations for biographical information; and (3) a register of compositions as complete as possible, including title, co-composer, text-writer, performance medium, publication, and, where known, the library or libraries holding the score. An index by medium will be added to render the encyclopedia more functional. Additional information can be secured by contacting the Center.

A major New York publisher has shown interest in publishing the "Register". Conferences with the publisher have led to the conclusion that computerization of the material is the only solution for bringing it within the

reach of possible production cost.

At the moment, the Black Music Center is without funds, but the hope is that the future will bring a resumption of financial assistance in order to continue this important project.

Alice Tischler
Associate Director for Research
School of Music
Black Music Center
Indiana University
Bloomington, Indiana 47401

Foundation director, Karl Kroeger, presented a 15 minute talk, illustrated with slides, on the facilities, resources, and planned projects of the organization. The slides included examples of Moravian music, documents, and memorabilia of Moravian composers. Mr. Kroeger emphasized the fact that although the Foundation is primarily concerned with the music of the Moravian Church in America, its resources are by no means limited to Moravians. Examples of the range of materials available to scholars included early editions of 18th- and 19th-century secular vocal and instrumental music, a sizeable collection of 18th-century books on music theory and history, the Lowens Collection of 18th- and 19th-century American hymn-tune books, and many manuscript copy books from that era.

For the Bicentennial the Foundation plans two publications: the music of the first Fourth of July celebration, performed in Salem, N.C. on July 4, 1783, edited by Marilyn P. Gombosi; and the collected works of John Antes, edited by Karl Kroeger. Several new recordings of Moravian choral and instrumental music are planned for release in the next several years. Under the sponsorship of the National Endowment for the Humanities, the Foundation in making steady progress toward the realization of a long-standing goal: the definitive cataloging of its complete early manuscript and printed music collection. The Catalog of the Salem Congregation Collection is expected to go to press in the Spring of 1974.

Mr. Kroeger emphasized the Foundation's willingness to share its resources with students and scholars, and inquiries from anyone needing access to its materials.

Karl Kroeger
The Moravian Music Foundation
20 Cascade Ave.
Salem Station
Winston-Salem, NC 27108

The Americana Collection of NYPL's Music Division at Lincoln Center is composed largely of books (ca.1500), published music (ca.11,500 cataloged scores), and manuscript materials (ca.2,500 music items, ca.10,000 letters). The most prominent (and most used) materials are the large collection of sheet music: songs and instrumental pieces from the 18th century to the present (ca. 80,000); pop songs from 1890-1974 (ca.150,000); pop instrumental from 1890-1974 (ca.8,800). There is also a large collection of 19th-century broadsides.

Richard Jackson
Library & Museum of the
Performing Arts
The New York Public Library at
Lincoln Center
111 Amsterdam Ave.
New York 10023

A unique part of the Urbana meeting's American Music Festival was the performance Saturday evening of George Bristow's opera Rip Van Winkle. A review of this performance is included as being representative of the several interesting and entertaining musical events of the festival.

RIP OFF AND RUNNING

Rip Van Winkle woke up on February 2 at the University of Illinois after sleeping for one hundred years. Neely Bruce and his American Music Group treated conventioners to the first 20th-century performance of George F. Bristow's "Grand Romantic Opera," composed in the early 1850's and performed on September 27, 1855 at Niblo's Garden in New York. In 1870 the original libretto by J.H. Wainright was revised and considerably rewritten by J.W. Shannon; Bristow also reworked portions of the score at this time. A vocal score of the revised version was published by Schirmer in 1882 (it was probably the first big American opera to be bought by the company).

Rip is indeed a grand opera, complete with overture, recitatives, arias, big ensembles, and even a short ballet; but it also looks back to an earlier tradition in that it has spoken dialogue (with rhyming couplets, no less).

Dwight's Journal scolded Bristow for mixing dialogue in grand opera, though the practice seems quite appropriate to the 18th-century setting. Italian opera was of course a powerful influence at the time throughout the opera-producing world, and Bristow--along with fellow composers in this country and all over Europe--readily adopted its conventions. Thus we have, for example, Rip launching into a cabaletta (at the end of one of his third act arias) that Donizetti would have found entirely suitable. There is also a good deal of coloratura writing in at least three of the leading roles. What would undoubtedly have surprised Donizetti, however, is the actual character of Bristow's music; for the opera is not only characteristic of its time, it is also very much of its place, i.e. mid-century America. The Bristow style here seems to be a natural extension of the parlor ballad, the patriotic song, and the Protestant hymn. The opera also contains evocations of revolutionary era marches and dances, in keeping with the setting of the story.

High points to this member of the audience were "Though I've wandered in many a place," the duet for Alice and Edward in Act 2, Scene 1; Edward's solo and the chorus "Great God of battles, hear our prayer" which conclude that scene; all of Rip's music in Act 3; the Alice-Edward duet "Joys never ceasing" in the last scene; the delightful Morris dance, and the glittering finale "List! The merry bells." The choral writing (occasionally in eight parts) is superb throughout; the orchestration is also sure and strong and reflects Bristow's long experience as a professional orchestral musician (he was a violinist in the New York Philharmonic for many years, having joined the orchestra at its founding in 1842).

There is much that is amusing about the show, some of it quite intentional and some not. The plot is loaded with melodrama that gets to be riotously funny. (Of course most of this element was not in Irving's original tale but was added by the librettists, probably at Bristow's suggestion, to give the soprano and tenor leads more to do and to flesh out the slender original plot). I will rush to the defence of the authors, however, because nothing in Rip's libretto is any sillier than in Trovatore, Gioconda, and countless other standard works that we sit through with straight faces.

Mr. Bruce's largely amateur production (directed by James Hurt) had a great deal of spirit and drive and, thankfully, a minimum of camp. At least three of his principals--Phyllis Hurt, Stephen Cary, and especially David Barron as Rip--were fine singers and actors. His chorus (including a lovely girl in a wheelchair) served well in a variety of disguises and sounded in top form.

Mr. Bruce and Paul Rapoport did an amazing job of organizing and editing the original unpublished performance materials in a limited amount of time. It is largely to these two talented men that we owe a deep gratitude for the pleasure of seeing Rip so alive and well. It was good to have him back after such a long nap.

Richard Jackson

AMERICAN BROADSIDES

On Thursday morning, following the program on American Music Centers, Gillian Anderson presented a paper entitled "Samuel the Priest Gave Up the Ghost, and The Temple of Minerva: Two BroadSides." The speaker used some of her recent research to point out the need for better bibliographical control of American broadsides and to urge music librarians to lead in this endeavor.

OPEN COMMITTEE MEETINGS

PROFESSIONAL EDUCATION

An open meeting of the Professional Education Committee on Thursday morning led to a decision to reword slightly the statement on ethnic music in "Qualifications of a Music Librarian: Phase II," (Newsletter 15) and then seek exposure in various non-music library publications, music schools and library schools. The question of certification was raised and dropped for the present time since the consensus seemed to be toward completing one project before taking on another.

Linda Solow

GOALS AND OBJECTIVES

At an open meeting of the Goals and Objectives Committee on Thursday afternoon Chairman Ruth Watanabe led a discussion focused on four major areas of MLA activity: purposes, publications, meetings and education/continuing education. A final report from this committee is due at the Puerto Rico meeting.

CATALOGING AND CLASSIFICATION

A report on the open meeting of the Cataloging and Classification Committee, which met on Friday morning with Katherine Skrobela presiding, will appear in the Music Cataloging Bulletin.

MLA SUPPORTS FACULTY STATUS

The Board of Directors of the Music Library Association has unanimously endorsed the "Joint Statement on Faculty Status of College and University Librarians" as published in College & Research Libraries News (September 1972). The statement was discussed at length by the membership in attendance at the general Business Meeting in Urbana on January 31; while no formal vote was taken at that meeting, it was apparent that sentiment favored endorsement.

James Pruett

FRIDAY AND SATURDAY SESSIONS

OPEN FORUM

After a slow start, attendance at the Open Forum peaked at about 100 by mid-point in the hour-long session. The topic which dominated discussion was copyright. Those attending were advised of a general copyright revision bill (Senate Bill 1361) which is currently in Senate subcommittee hearings. Of particular interest is Section 107-108 of the bill which, for the first time in a copyright bill, defines fair use and the limitations on exclusive rights. Specifically excluded from the rights of reproduction and distribution in this revision bill as it now stands is music. Several people spoke to the point alerting the membership to action by various groups on behalf of their interests in the bill, e.g., Music Publishers Association, MENC, ALA, MLA. Ruth Hilton, as an MLA representative to the Council of National Library Associations, reported on the status of that group's support of our concerns. Some felt that MLA should retain legal counsel to represent our position in the hearings. Joe Boonin suggested that final action on this bill would almost certainly not take place in this Congressional session. The membership was urgently advised to become familiar with the bill and to contact their own senators and representatives on the matter.

Within the context of a second topic (documenting local history), Paula Morgan directed the group's attention to the work of a committee which she chairs: the Contemporary American Composers' Libraries Project. The charge of this committee is to encourage institutions to acquire unpublished manuscripts of American composers. Further information on the committee's work will be forthcoming.

Jean Bonin resigned as Chairman of the Forum. Pauline Shaw, University of Tennessee, was named Chariman by acclamation.

Jean Bonin

SHEET MUSIC

The session "Aspects of American Sheet Music" was chaired by Charles Hamm (Univ. of Illinois). Speaking first he pointed out that most of the major collections of American sheet music and particularly material from the post-Wolfe to pre-Board of Trade Catalogue period (1820-1870) were uncataloged and therefore extremely difficult to use. He urged librarians to make an effort to provide bibliographic control of these materials. Dena Epstein (Univ. of Chicago) and Donald Krummel (Univ. of Illinois) while not disagreeing with the desirability of cataloging this material did raise certain caveats. Mrs. Epstein pointed out the vast quantity of material issued by American music publishers during this period, much of it uncopied, the lack of any idea how much survives and the potential interest this material would have not only to musicologists but also to art and literary historians and even social scientists. If the material is to be cataloged she urged that attention be paid to the needs of all of these interests even though such cataloging would vary from common practice. Krummel, ever wary of the duplicity of duplicates, cautioned against trying to process this material by any sampling method. Discussion raised the question of whether the first step ought to be the identification of where such collections are located before a major cataloging effort is undertaken. Many of these smaller collections are cataloged and these might provide the basis for attacking the larger collections.

Lenore Coral

CONTEMPORARY MUSIC PUBLISHING

An interesting presentation on "Special problems in publishing contemporary music" was given by Alfred Blatter of Media Press on Saturday morning, February 2nd. Explaining that Media Press was an outlet for compositions by younger, less-known composers, Mr. Blatter then went on to show the audience by use of a slide-demonstration exactly how a composer's manuscript is published, from the Press's soliciting or commissioning a work to the actual copying and printing processes used. The presentation was concluded with a performance of Winter Monarch, by Thomas Albert, published by Media Press.

Linda Solow

CHASE ON SONNECK

On Saturday morning Professor Gilbert Chase read a paper entitled "The Significance of Oscar Sonneck (1873-1928): a Centennial Tribute." Following the paper, Chase introduced a distinguished panel who led in a lively open discussion.

BIBLIOGRAPHIC & PUBLISHING PROJECTS

Under the chairmanship of Frederick Freedman of Case Western Reserve University, the discussion of Bibliographic and Publishing Projects in American Music brought together a number of threads. A 23-page bibliography distributed by Mr. Freedman is indicative in itself of the great amount of recent activity in the field. Copies of this bibliography entitled "Some Publishers of Books (and Anthologies) in American Music", are available from Mr. Freedman, Music Librarian, Case Western Reserve University, Cleveland, Ohio 44106.

Elwyn Wienandt spoke of the necessity of issuing anthologies and of plans made by the Baylor University Press to do so. Richard A. Crawford of the University of Michigan gave a progress report on the Bibliography of Sacred Music Published in America, 1698-1810, to be published within the next year by the American Antiquarian Society. A list of titles in the bibliography as yet unlocated was made available to members in attendance. Mr. Crawford was able to report that the previous appeal by Allen P. Britton and Irving Lowens (Notes, vol. eleven, 1953-54, pp. 33-48) had listed 75 items, of which 25 now have been located.

Vivian Perlis, Vice-President of the Charles Ives Society, gave a report on progress toward a critical edition of his works. Chairman of the Board and Chief Editor is John Kirkpatrick; H. Wiley Hitchcock is President. The quality of currently available Ives editions is quite variable, depending mainly on the identity of the original copyist of the particular work. In addition to the published music, there are approximately 70 unedited and unpublished works, about 45 additional pieces that will require a certain amount of reconstruction, and perhaps 85 fragments incapable of reconstruction.

Irving Lowens of the Washington Star spoke eloquently on the need for large-scale bibliographical projects organized by the Music Library Association in the near future to deal with the vast uncharted territory that is 19th-century American music publishing. Emphasizing that the library must be viewed not only as a service organization for the public, but also as a center for humanistic scholarship, he called for the Association to take the lead in the initiation of studies. Emphasizing that the time is now, Mr. Lowens mentioned the enthusiasm and funds the Bicentennial Celebrations are engendering -- funds that will almost certainly not be as readily available after 1976.

George Hill

NEW PUBLICATIONS

The MLA catalog of cards for printed music, edited by Elizabeth Olmstead, will be available shortly from Rowman & Littlefield. Price is \$80.00.

The third edition of A Checklist of Music Bibliographies, in Progress and Unpublished (MLA Index and Bibliography, Series, no.3) compiled by Linda Solow is available from the Ann Arbor office for \$2.00 (\$1.50 for members).

NEW ENGLAND CHAPTER SEEKS SUPPORT

At its fall meeting, held at Connecticut College on 27 October 1973, the New England Chapter of the Music Library Association unanimously approved a motion that the following policy be implemented at all educational institutions having a music library or substantial music collection:

In order to insure the cooperation and communication necessary for the maintenance of library functions and services, the music library or collection should, as a matter of policy, be represented by at least one of its librarians at all music department faculty meetings, music department library committee meetings, and at analogous meetings of central library administration and staff where the music library is officially a part or branch of that facility.

The motion developed from a discussion of the significant effect that changes in curriculum have on library collections, and the need for librarians to be constantly aware of such impending changes at their institutions. The fact that many music librarians do not now attend relevant faculty meetings was perceived as a severe handicap to their abilities to provide collections and services fully responsive to the needs of their libraries' users.

The New England Chapter is urging all other regional chapters to adopt similar motions, and is requesting that the MLA Standards Committee give its support by considering adoption of a similar policy on the national level.

Dorothy McAdoo Bognar
Chairperson, New England
Chapter

GRATIS GRAINGER

Copies of one recent issue of Recorded Sound, the journal of the British Institute of Recorded Sound, are available free-of-charge on a first-come, first-served basis to music libraries in the United States. This issue, devoted to Percy Grainger's life and his career as a recording artist, is being made available by the Percy Grainger Library Society. Requests from non-subscribers to Recorded Sound, should be directed to Mr. Stewart R. Manville, 46 Ogden Avenue, White Plains, NY 10605.

THE PLACEMENT SERVICE THEN AND NOW

Last summer, in function if not in name, the MLA Placement Service celebrated its thirty-fifth anniversary. Looking back at its beginning one can find changes in name, personnel, fee and method of operation--but the basic goals have remained the same. The goals have been threefold: advising interested music librarians of openings in the field, creating in employers an awareness of the availability of qualified music librarians, and advising interested library school students on matters related to their personal entrance into the field.

When, at the 1938 MLA meeting held in conjunction with ALA the "Committee on Employment Information" (hastily put together since October of the previous year) chaired by Julia Lawton gave its report, MLA placement activities were launched. Of the seven recommendations Ms. Lawton presented at that 1938 meeting, a few today would prompt a raise of the eyebrow. For example, it was felt that "candidates should have a personal interview with several members of the committee". Although the secretariat was then at New York Public, the fact that Ms. Lawton planned to have a committee composed of "a Mid-Western and a Far-Western member" would mean that "candidates" would have much traveling to do for the personal interview. Also, a \$5.00 registration fee was deemed desirable (this, at a time when the hotel rate at the meeting was a mere \$2.50!). Finally, and most ambitiously, it was decided that a letter be sent to five-hundred libraries in the U.S. to "inquire about their needs" for a music librarian.

It is not known whether the "candidates" ever did make the journey for their "personal interview" with committee members. Today such an exercise would be neither worthwhile nor necessary. With regard to the fee, we find that at the annual meeting the following year the five dollar figure was rejected and the more prudent fee of fifty cents was established. Finally, morale dropped temporarily as a mere fourteen acknowledgements (by no means all favorable) were received to the letter to the 500 libraries.

Today the Placement Service is structured around a Director, Shirely P. Emanuel, an Assistant Director, Carolyn R. Owlett, and representatives of area chapters. Those interested in registering with the Placement Service for the remainder of the year (March-July), or those wishing to list jobs in the Job List should contact Shirley Emanuel at the following address:

MLA Placement Service
P.O. Box 29

College Park, MD 20740 Phone: (301)-345-9602
Half-year registration with the Placement Service is \$2. Interested Library school students and chapter representatives who wish information for upcoming chapter meetings should contact Carolyn R. Owlett at the above address, or phone (301)-490-6834.

Shirely Emanuel

(THE FORUM cont. from p.1.)

For many important publications, the engraving and printing is done in Leipzig, where the graphic quality and printing technology far exceed that of the best Russian printing. The frequency and bulk of East German printing done for Soviet publishers appears to be increasing. One Leipzig functionary indicates that Soviet print orders take precedence over domestic work.

The only legal source of music published in the USSR for the USA is now Belwin-Mills, Inc., which has recently taken over administration of the sole selling agency contracted between MK and MCA Music in New York. In past years this agency has been grossly neglected, but there is now every reason to believe that under the new conditions availability of Soviet music in the United States will greatly improve. Since Belwin must rely on such information as is received from potential buyers of Soviet music, dealers and librarians in this country should request copies of the two Soviet prospectuses from Belwin-Mills, Melville, NY 11746, and then inform Belwin of their projected needs. The US order for 1974 was done by experiment and educated guess, but the new arrangement could result in increased availability of Russian materials in 1975. The writer will be glad to answer specific inquiries about the 1974 Muzyka production. His address is: I.F. Bezumets, Four Roads Farm, East Ridge Road, Warwick, NY 10990."

George R. Hill

MULTI-MEDIA PRESENTATION DEVELOPED BY
CONTINUING EDUCATION COMMITTEE

The Continuing Education Committee is pleased to announce a 15-minute multi-media presentation entitled "Expanding the Music Collection in the Library". This program is designed to offer assistance in selecting printed material to enhance a sound recording library, especially the acquisition and handling of musical scores. It comes free of charge, complete with an exhibit and handouts. You need only supply a standard carousel slide projector and a stereo tape recorder (1/4 or 1/2 track with external speaker jacks). If ample notice is given, a local member of the Music Library Association may be available to lead a discussion on the material presented. Reservation forms should be requested from the Ann Arbor office.

Material submitted for inclusion in the next issue of the NEWSLETTER should be received by the editor before April 22nd.

MORE CONVENTION NEWS NEXT ISSUE



The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome. The editor, however, asserts the editorial prerogative to print only the most worthy of news.

The NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April and May-June. Address editorial correspondence to MLA NEWSLETTER, Morris Martin, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to the Ann Arbor office.

The editor is very grateful to contributing editors George R. Hill and Linda Solow. Thanks to Jean Bonin, John Kimmey, Richard Jackson, Lenore Coral, Shirley Emanue! and others for their individual contributions.

Morris Martin, editor.