

December 16 has been set as the last day for Travel Consultants to receive your reservations for travel and hotel rooms for the San Juan meeting. They should be addressed to 1025 Connecticut Ave., N.W., Washington, D.C. 20036

THE FORUM

Jean Bowen, Assistant Chief of the Music Division of the New York Public Library, maintains an active interest in the position of women in professional positions. Last May 4 she appeared on a panel on the status of women in the music professions held at the Graduate Center of the City University of New York, later summarizing the discussions in her article "Women in Music -- Their Fair Share?", High Fidelity/Musical America, v.24, no.8 (August 1974), p. MA-20. For this Forum she has included statistical information about the position of women in the library world as well as in the field of music.

George R. Hill
Baruch College
City University of New York

Even though one suspects that it exists, discrimination against women in both the music and the library professions is not easy to document. But some preliminary work has been done, and a brief glance at the results of this work may jar any complacency women music librarians have come to feel about their place in either the musical or the library halves of their chosen profession.

In the musical half, administrative jobs go largely to men. If one thumbs through the 1974 Directory issue of Musical America, for example, it is easy to see that none of the major, metropolitan, or urban orchestras listed there has a woman musical director, while only about one third have women managers. Most of these managers, however, work for urban orchestras, where budgets are slimmer and seasons shorter than they are in the large organizations; in the major category, where more money is spent, only one manager out of thirty-three is a woman. The picture proves to be no brighter in other music-related fields. Less than one third of the newspapers that list the names of their music critics in the Directory have women in these positions, while women account for only about 15% of the magazine editors and 13% of the heads of publishing firms. A solitary bright spot is the concert management field, in which approximately one third of the managements are owned or run by women.

The performing field is more difficult to analyze, since exceptional musical talent seems to be recognized regardless of sex. Still, it is possible, by running an eye over the personnel lists of the major orchestras for the past few seasons, to see startling inequalities in the employment of men and women. Indeed, only about one in every seven players in these orchestras is a woman, even though more hiring of women has taken place in recent years than would have been thought of in the past. And, true to form, it seems to be the orchestras with lower minimum wages and shorter playing seasons that use the most women players.

(cont. on p.2)

NEW YORK 1974 (CONT.)

The New York meetings ended with a most unusual session held at the Metropolitan Museum of Art. Lawrence Libin, Associate Curator in Charge of Musical Instruments, gave us some fascinating insights into the administration of a collection of musical instruments, pointing out similarities and differences between such a collection and a research library. The curator deals with problems of acquisition, cataloging and classification, restoration, conservation and display, just as does the research librarian. However, his materials are artifacts rather than books and manuscripts.

There are now close to 4000 musical objects in the Metropolitan Museum. The majority of these are part of a gift received between 1889 and 1904, The Crosby Brown Collection of Musical Instruments of All Nations. (For further information see the Museum Bulletin, Oct./Nov., 1971.) Although the real age of acquisition is over, the Museum still does acquire new instruments, by purchasing from private sources and at auction, and through gifts and permanent loans. In particular, they seek instruments which have a history, ones with visual interest, those that are in playing condition, and those which add to their areas of greatest strength (African, Oriental, European keyboard and woodwinds). As examples, some recent acquisitions have been a modern Egyptian instrument, an Amati violin, a mid-19th century American pipe organ, and a conductor's baton.

Procedures of processing musical instruments are somewhat different from familiar library routines. Often the first step is the "gas chamber" for fumigation, as was the case with the small organ mentioned above. Then the item is photographed, a preliminary brief description written, and it is given an accession and a classification number. Finally a decision is made as to its disposition -- whether it will be displayed, put into playing condition, or stored.

The cataloging of musical instruments is infinitely more difficult than the cataloging of printed materials; this is really an undeveloped field, with very few standards for guidance. Most of the printed catalogues of instrument collections are old, incomplete, and full of individual idiosyncracies. Many variations exist even in the names of instruments themselves, and there is practically no standard nomenclature of parts of instruments. The Metropolitan staff is coping with these problems by adopting the names given to instruments by Sibyl Marcuse in her Musical Instruments A Comprehensive Dictionary, Garden City, Doubleday & Co., 1964, and by compiling their own handbook of terms for the parts of instruments.

There is still no complete listing of the world's musical instrument collections, and many of even the larger ones have never been catalogued. The recently published MLA Survey of Musical Instrument Collections in the United States and Canada (available from MLA's national office at: cloth \$5.50; paper \$4.50) will be of considerable help, but it is by no means complete.

(cont. on p.6)

Nor are things much better in the academic world. A succinct study called A Sampling of Women in Music at Five Universities, by Nancy Barnes and Carol Neuls-Bates, both of the City University of New York, provides statistical information on college teaching jobs and shows that women have a long way to go before they achieve full equality with men in the field. For example, in 1971 only 29.1% of the music faculty of City University were women, and of this small percentage, only 18.3% were of the professorial ranks. Things were even worse in 1969-70 at the University of Oregon, where women made up only 8% of the professorial ranks. As for the University of California at Berkeley, in the years 1966-69, it ran a department in which 58% of its music majors, 28% of its music graduate students, and no percentage at all of its tenured faculty were women. Small wonder that the authors of the report conclude, rather mildly under the circumstances, that "in the very recent past all but a few women in the field [of music] at these large institutions were deprived of the opportunity to develop their professional capabilities in the fullest sense."

The library profession is little better. Although all of us can point to a number of women who hold good music library jobs, the fact remains that in the library world as a whole, the running of a music library is a middle management affair. In top management, where the salaries are larger and the influence broader, women again come in a poor second to men. A head count of the directorships of 619 of the largest libraries listed in Helaine MacKeigan's American Library Directory, 1972-73, yields the following information:

38% of the state librarians are women.

33% of the heads of county or regional libraries are women.

20% of the heads of public libraries are women.

8% of the heads of academic libraries are women. Or, all in all, only 17% of the heads of these 619 libraries are women, and this in a profession whose practitioners are 85% women!

A numerical imbalance is not the only result of these employment figures. An article by Raymond L. Carpenter and Kenneth D. Shearer, "Sex and Salary Update," Library Journal, v.99 (15 January 1974), 101-107, points out that in 1973, male library directors were paid on the average 30% more than female directors. The median salary of the men was \$4740 more per year than that of the women. The authors further point out that "among the various geographic regions the proportion of directors who are women is highest in the South where salaries are lowest." Another interesting phenomenon that emerges from the tables in this article is the apparent effect that the sex of a public library's director has upon the per capita support of that library and upon the salaries of its beginning professionals. For example, "the median salary of a beginning librarian at a large public library in 1973 under male director ... [was] \$8680; under a female director it ... [was] \$8180." And, in reference to per capita support, the authors state that in 1973, "men directors command \$4.84 per capita and the women only \$3.92." In other words, as the female director of a public library suffers personally from discrimination on the basis of sex, her staff and the public she serves receive proportionately less benefits.

It is clear, from these few examples, that much remains to be done to equalize the status of men and women in the two professions of greatest concern to music librarians. The first step for us might be to examine our own field, for only by so doing will we know whether discrimination exists and, if so, how we can best eliminate it.

Jean Bowen
Research Library of the Performing Arts, New York Public Library

Readers who are especially observant may have noticed a new feature on page one of the NEWSLETTER. The more knowledgeable among you will know that it is the International Standard Serial Number (ISSN), recently assigned and forever to appear on the masthead. Other MLA publications have recently been assigned ISSN's and ISBN's (International Standard Book Number for monographs) similarly to identify them from now to eternity. Readers beware lest they find themselves identified, likewise for posterity, "in the upper right corner."

CANADIAN ASSOCIATION OF MUSIC LIBRARIES

The Canadian Association of Music Libraries (Association Canadienne des Bibliothèques Musicales), has reported on its activities during the last year through Past President Dale Ward (Université Laval, Québec). Readers should also see Notes (December, 1973), pp.264-5.

A fall workshop was held at the Canadian Music Centre in Toronto in November 1973 with the New York State Chapter of MLA. Keith MacMillan spoke about the work of the Canadian Music Centre and Kenneth Winters talked about contemporary music criticism. Also in November a workshop was held at the Montreal branch of the Canadian Music Centre. Madame Louise Laplante, director of the Montreal branch, described the establishment of the work of the CMC in Quebec and its plans for the future. Dr. Bengt Hambraeus also spoke of the music library and its user. The 1974 annual meeting was held June 24th in conjunction with the annual conference of the Canadian Library Association in Winnipeg. A lecture-recital on Canadian art music by pianist Diane McIntosh followed the business meeting. The following executive members were returned to office by acclamation:

President: Keith MacMillan (Canadian Music Centre)

Vice-President: Hans Burndorfer (University of British Columbia)

Secretary: Lorna Hassell (Metropolitan Toronto Music Library)

Treasurer: Ruth May (University of Manitoba)

Councillors: Violet Archer (University of Alberta)
Maria Calderisi (National Library of Canada)

During the year quite a bit of publishing activity took place within CAML and among its members. Two permanent editors were appointed for the CAML Newsletter/ACBM Nouvelles. They are Merwin Lewis and Claude Beaudry. Christmas and Spring issues have appeared, and an annual report number is planned. A Who's Who in Canadian Librarianship is being prepared as well as revisions of the Bio-bibliographical Finding List of Canadian Musicians and the Repertoire of Canadian Music Periodicals. Lynne Jarman's An Instant Catalogue of Canadian Music is slated for publication in the fall of 1974 by the University of Toronto Press.

Maria Calderisi was appointed to head the Canadian work of RIDIM (Repertoire International d'Iconographie Musicale)

Plans continue for the Summer 1975 meeting of the International Association of Music Libraries, hosted by CAML in Montreal. MLA members should force themselves to look past a superb winter meeting in San Juan to an equally pleasant summer meeting in Montreal, since MLA tentatively plans to hold a session at this important annual meeting of IAML.

The Canadian Association of Music Libraries/Association Canadienne des Bibliothèques Musicales can be addressed as follows:

c/o Music Division, National Library
395 Wellington Street
Ottawa KIA 0N4, Canada.

NEWS FROM THE CHAPTERS

NEW ENGLAND

The New England Chapter met at Dartmouth College in Hanover, New Hampshire on October 19th. Mr. Jon Appelton, Director of the Bregman Electronic Music Studio at Dartmouth spoke at the morning session on composition and instruction with the computer-synthesizer. After lunch and a short concert, the afternoon session was devoted to a panel and workshop on how to handle contemporary music. Participants were Harold Samuel (Yale University) speaking on selection and acquisition, and Katherine Skrobela (Middlebury College) on cataloging. A binding and shelving expert was also to be available. Everyone was asked to bring from his own library examples of contemporary scores of non-standard size and format to show how his library handles such items.

NORTHERN CALIFORNIA

The Fall Meeting of the Northern California Chapter was held at 2 pm on Friday, November 15th at the Lurie Room of the San Francisco Public Library. Mary Ashe of the Art and Music Section was the hostess. The special guest was Mrs. Lauré Campbell of the San Francisco Opera who discussed her work with the opera music library.

The principal work of the meeting concerned the proposed Constitution and Bylaws of the chapter. A major concern of this chapter is making its existence and avenues of possible service known to non-members in the area.

NEW YORK STATE

The New York State Chapter held its Fall Meeting on Saturday, November 9th at London, Ontario. A session on "Medieval Studies in Music" featured papers by Terence Bailey of the University of Western Ontario ("Scholarship and the Chant") and Timothy McGee of the University of Toronto ("Monophonic Italian Dances from British Museum MS. Add. 29987"). James Creighton of the University of Toronto was present to also discuss his recently published book, Discopædia of the Violin (University of Toronto, 125.00) and the accompanying recordings, Masters of the Bow. Members of the Canadian Association of Music Libraries who reside in Ontario and Quebec were invited to attend the meetings so that MLA members and CAML members in the area could become better acquainted. A performance of the National Chinese Opera Theater at the University of Western Ontario was an additional highlight of the chapter meeting available to those who arrived early enough to attend the Friday evening performance. Also available on Friday evening was a recital by soprano Mary Ellen Gustafson of the Faculty of Music.

GREATER NEW YORK

The Greater New York Chapter (not to be confused with the previous group) plans their next meeting at 7:30 pm on Thursday December 5th at The Kitchen, 59 Wooster St., Manhattan. The topic of the evening will be "How to make a dictionary," an illustrated talk by John Vinton, editor of the recently published Dictionary of Contemporary Music (NY: Dutton, 1974, \$25.00)

TEXAS

The Texas Chapter met November 16th at Southern Methodist University in Dallas. Anna Harriet Heyer, a practicing music librarian in the state since 1940, spoke on "Texas Music Librarians and the Music Library Association." Her remarks centered on activities during the 1940's and early 1950's. George Henderson, speaking on basically the same topic, concentrated on more recent times. An organizational business meeting and a tour of the SMU Music Library completed the day. Linda Wilson of SMU served as local arrangements chairman.

During the joint meeting of the Board of Directors and the chapter chairmen held at the annual summer meeting in New York, chairmen were strongly encouraged to help promote regional activities on the national level. Readers not otherwise in communication with their local chapters are urged to contact the appropriate chapter chairmen. Names and addresses are given below.

Greater New York

Janet S. Somers, Chrm.
Lila Acheson Wallace Library
Juilliard School
New York, NY 10023

Midwest

Jack Ralston
Institute for Studies in American Music
University of Missouri-Kansas City
Kansas City, Missouri 64111

New England

Dorothy McAdoo Bogner, Chrm.
Music Library
University of Connecticut
Storrs, Conn. 06268

New York State

Kathleen McMorrow, Chrm.
Faculty of Music Library
University of Toronto
Toronto, Ontario, Canada

Northern California

Ray Reeder, Chrm.
Music Library
California State University
25800 Hillary St.
Hayward, Calif. 94542

Pacific Northwest

Hans Burndorfer, Chrm.
Music Library
University of British Columbia
Vancouver 8, B.C., Canada

Pennsylvania

Suzanne Perlongo
Music Library
Indiana University of Pennsylvania
Indiana, Penn. 15701

Southeast

Kathryn P. Logan, Chrm.
Music Library
University of North Carolina
Chapel Hill, N.C. 27514

Southern California

John Tanno, Chrm.
University of California at Riverside
Riverside, Calif. 92507

Texas

Morris Martin, Chrm.
Music Library
North Texas State University
Denton, Texas 76203

Washington-Baltimore

Jean Bonin, Chrm.
Music Library
University of Virginia
Charlottesville, Va. 22903

COPYRIGHT NEWS

The American Music Center Newsletter reprinted in its September/October 1974 issue an article by Alan Kohn called "Posthumous Work Defined and Dispute Over Copyright". Originally appearing in the New York Law Journal of October 1, 1974, the article summarizes a recent ruling concerning the right of copyright renewal of Béla Bartók's Concerto for Orchestra. Litigants were Peter Bartok, son of the composer, and Boosey & Hawkes. At the center of the controversy was the disputed definition of the word "posthumous." Under present law the composer and his immediate heirs are entitled to copyright except for posthumously copyrighted works. At issue in this case was whether the performance of the work or its publication was more important in determining copyright eligibility.

Although the work had been performed several times during the composer's lifetime, it was declared posthumous because it was published (and copyrighted by Boosey & Hawkes) in 1946, a year after the composer's death. Peter Bartok was thus not allowed to renew the copyright originally held by the publisher.

NOTES CONFERENCE, OCTOBER 25-27, 1974

An historic meeting took place in New York City during the last weekend in October. Dubbed the "Notes Conference" during the planning stage, it was conceived as a time to review the past, current, and future role of Notes as a part of MLA. In fact, it was, as the co-editors noted, "the first time all of the staff of Notes [were] in the same room at the same time for the same purpose."

Friday sessions and Saturday morning were devoted to such topics as production schedules, copy preparation, style and format. Each section of the journal was surveyed by its editor and reviewed by the entire editorial staff.

For the Saturday afternoon and Sunday sessions members of the Notes staff were joined by other participants in the conference: members of the Goals and Objectives Committee, chairman of the Publications Committee, editors of the Newsletter, the Music Cataloging Bulletin, past editors of Notes, and the Executive Secretary.

Garrett Bowles, of the Goals and Objectives Committee, described and analyzed data collected to date from the committee's questionnaire. Emphasis was given to questions concerning the Association's publications. Each aspect of MLA's publication program was discussed in relation to Notes and to the other publications: the Newsletter, the MLA Technical Reports, and the Music Cataloging Bulletin.

Participants declared the conference so valuable that a "publications staff" session was recommended for future annual meetings of the Association.

DIALOGUE

There were many responses to the vertical file essay in the last DIALOGUE. A few people mentioned it was a timely piece and just the impetus needed to organize or clean-up their VF system. Some important suggestions came up: 1) label each piece so it can be refilled correctly; 2) as with books, insist that patrons do not refile the VF items but leave them in a refiling box or area; 3) periodically weed extraneous or out-of-date materials from the file.

Reference Service in the Music Library

Every music librarian realizes that reference service is time consuming, hard work and a luxury hard to justify economically. Most music libraries do not even pretend to have a full-service reference desk but rely on having a librarian on call. So, a prospective reference client might query someone who happens to be filling cards in the catalog - a student - who would send him to the circulation desk attendant, who would call the librarian, who would be at a meeting or out to lunch.

Better arrangements should be made for reference service even on a part-time basis. The first step is recognizing that it is needed. Reference work is much more than just helping to answer research questions. It is carrying out the library's teaching function; getting the most from dusty, expensive reference books, monuments and seldom-read journals; stimulating use of the library; developing good public relations with a growing clientele; improving library security; helping library users make efficient use of the resources; and educating yourself to improve your own work.

The second step to a successful reference program is to mix creative organization with the fundamentals to get the most efficient use of the librarian's time. Of course, this means the reference librarian should be scheduled at peak population periods and he or she should have work to do at the desk (correspondence, preparing catalog cards, or other types of useful busy work). It is worthwhile to have trained your public (through signs, memos, notices, and other advertising) to ask directional questions at the circulation desk or another appropriate area close to the library entrance and to make only hard-core queries at the reference desk. Signs at the card catalog and maps near the stacks can avoid a lot of instructional or locational questions.

At Northwestern's Music Library, where there is a person on the reference desk most of the hours the library is open, we've found that it has become one of our most important public services. We have used in-service training sessions to develop skill and technique in our 6-member reference staff. Also several times a year we publish the NU Music Library Reference Bulletin, an in-house newsletter which summarizes the contents of new reference books, notes new policies, and includes lists of sources for recent query trends. We have completed a rather complete profile of our reference service and clientele, through statistics compiled from the following form, which helps determine our staffing and approach to this important library function. The appropriate boxes on a statistics form are checked for each reference question.

Stephen Fry
Northwestern University

NU Music Library
REFERENCE STATISTICS FORM

Date: _____ Time: _____ X: _____

<p>MODE</p> <p><input type="checkbox"/> Personal</p> <p><input type="checkbox"/> Phone ext. _____</p> <p><input type="checkbox"/> Letter</p> <p><input type="checkbox"/> Other:</p> <p>USER</p> <p><input type="checkbox"/> NU Student</p> <p><input type="checkbox"/> NU Faculty</p> <p><input type="checkbox"/> NU Alumnus</p> <p><input type="checkbox"/> NU Other</p> <p><input type="checkbox"/> Non-NU Stud.</p> <p><input type="checkbox"/> Non-NU Fac.</p> <p><input type="checkbox"/> Non-NU Other</p> <p>AREA</p> <p><input type="checkbox"/> Ref. Area</p> <p><input type="checkbox"/> Card Cat.</p> <p><input type="checkbox"/> Tech. Serv.</p> <p><input type="checkbox"/> Libn's. Off.</p> <p><input type="checkbox"/> Circ. Desk.</p> <p><input type="checkbox"/> List. Center</p> <p><input type="checkbox"/> In transit</p> <p><input type="checkbox"/> Out of Lib.</p>	<p>TIME</p> <p><input type="checkbox"/> 0-2 minutes</p> <p><input type="checkbox"/> 3-5 min.</p> <p><input type="checkbox"/> 6-15 min.</p> <p><input type="checkbox"/> 16-30 min.</p> <p><input type="checkbox"/> 31-45 min.</p> <p><input type="checkbox"/> 46-60 min.</p> <p><input type="checkbox"/> Over 60 min.</p> <p>QUESTION</p> <p><input type="checkbox"/> Information</p> <p><input type="checkbox"/> Holdings</p> <p><input type="checkbox"/> Instruction</p> <p><input type="checkbox"/> Ready Ref.</p> <p><input type="checkbox"/> Substant. Ref.</p> <p><input type="checkbox"/> Other</p> <p>ANSWER SOURCE</p> <p><input type="checkbox"/> Ref. Book</p> <p><input type="checkbox"/> Score/Book</p> <p><input type="checkbox"/> Periodical</p> <p><input type="checkbox"/> Index table</p> <p><input type="checkbox"/> Vertical file</p> <p><input type="checkbox"/> Card catalog</p> <p><input type="checkbox"/> Personal know.</p> <p><input type="checkbox"/> Other</p>
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[X: Initials of staff member.]

[TIME: Amount of time expended on question.]

[Information: Locational or directional questions, holdings requests requiring no follow-up ("Do you have HAM?"), questions about policies, etc.]

[Holdings: Holdings questions requiring use of the card catalog or a shelf check.]

[Instruction: Instructions in the use of reference tools, card catalog, etc.]

[Ready Reference: Questions answered by the one logical source and which do not require a prolonged reference interview.]

[Substantial Reference: Questions requiring two or more sources and also a prolonged reference interview.]

MUSICOLOGICAL WORKS IN PROGRESS DUE IN 1975

The International Musicological Society's International Center for Musicological Works in Progress is planning to issue in 1975 a joint publication encompassing its listings and the American Musicological Society's Doctoral Dissertations in Musicology. The resulting publication will thus list not only dissertations in progress at American and non-American institutions, but also musicological research projects in progress by non-student scholars who wish to register topics with the Center. Music librarians are urged to apprise their research users of this planned publication. Registration forms and further information for individual topics should be requested from:

Dr. Cecil Adkins, Director
International Center for Musicological Works in Progress
School of Music
North Texas State University
Denton, Texas 76203 USA

DUES REMINDER TO DELINQUENTS

Members who have not yet paid dues are urged to do so as soon as possible. They will be dropped from the rolls after the December issue of Notes this year, rather than after the March issue as in the past. Your membership renewal is especially important this year because the renewal form includes a short questionnaire designed to identify the membership by type of library served, and membership in other associations. It is hoped that a directory of music librarians can eventually be developed from this information.

On a similar subject, please continue to keep the Executive Secretary's office informed of address changes as they occur.

GIBSON APPOINTED TO RECORDED SOUND POSITION

Gerald D. Gibson has been appointed Assistant Head of the Music Division's Recorded Sound Section. Before coming to the Library in October 1972, Mr. Gibson was in charge of the recorded sound collection in the Sibley Music Library at the Eastman School of Music, Rochester, N.Y. There his responsibilities ranged from acquisition of materials through cataloging and card preparation to reference service.

A native of Marshall, Tex., Mr. Gibson received a bachelor of music degree in 1962 from the Eastman School, and an M.L.S. from Syracuse University in 1968. Returning to Rochester, he began work toward an M.A. degree in musicology, and completed the course work and a major portion of his thesis before coming to Washington. Scheduled for completion before the end of the calendar year, the thesis is an exhaustive annotated discography of musical anthologies issued between 1900 and 1970.

Mr. Gibson's musical activities have also included membership in the bassoon section of the Syracuse Symphony Orchestra and programming and production work for WBBF-FM, a classical music station in Rochester. He is currently Editor of the Journal of the Association for Recorded Sound Collections.

Best wishes to the following MLA members who have taken new jobs recently:

- Richard Walker, Music Librarian, North Carolina Symphony, Chapel Hill.
- Michael Ochs, Assistant Professor of Library Science, Simmons College, Boston.
- Jon Newsom, Head of the Reference Section, Music Division, Library of Congress.
- Gerald D. Gibson, Assistant Head of the Recorded Sound Section, Music Division, Library of Congress.

Other publications in this area are Frederick Crane's Extant Medieval Musical Instruments (Iowa City, University of Iowa Press, 1972), and the computer index of museum collections in the U.S. which William Malm of the University of Michigan is working on. Mr. Libin urged all of us to continue to investigate instrument collections in our own areas, and to report them to the MLA Committee on Musical Instrument Collections.

The Metropolitan Museum, like any large library, must serve a variety of publics. The new André Mertens Galleries for Musical Instruments, which opened in November 1971, now provides beautiful facilities for displaying a representative selection of the Museum's vast collection. Qualified performers may make arrangements for playing some of the instruments. Organologists may take measurements, and instrument makers are encouraged to copy instruments, for good reproductions help to preserve the originals. Gallery concerts are given, and Mr. Libin is working on a traveling exhibit for the blind. He also has many exciting ideas for further utilization of the collection through publications, teaching (in cooperation with Columbia and NYU), recordings made with Museum instruments, and summer internships and senior fellowships.

In closing Mr. Libin showed us an incredible new acquisition of the Museum, a very early medieval fiddle which has been in private collections for hundreds of years. This was probably the first time it had been seen in public since it was first made.

Barbara Henry
Curtis Institute

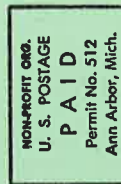
JON NEWSOM SUCCEEDS LICHTENWANGER

Jon Winslow Newsom has been appointed Head of the Music Reference Section at the Library of Congress, succeeding William Lichtenwanger who retired on July 5. Mr. Newsom assumed the duties of his new position on September 2.

Mr. Newsom was born in New York City in 1941, and attended Columbia College in that city, where he received a bachelor's degree in 1963. Pursuing his graduate studies in musicology at Princeton University, where he was a Woodrow Wilson Fellow, Mr. Newsom received a M.F.A. degree and completed the course work for a doctorate.

In 1966, Mr. Newsom was appointed Reference Librarian at the Library of Congress assuming particular responsibility for matters relating to photoduplication. He was later promoted to the position of Reference and Acquisitions Librarian. Mr. Newsom was also assigned the direct responsibility of the Norman P. Scala Memorial Fund; his work has resulted in several exhibits and a concert relating to American band music of the 19th century.

Author of the chapter on jazz in F.W. Sternfeld's Music in the Modern Age (New York: Praeger, 1973), Mr. Newsom has also written articles for the Library's Quarterly Journal, Music and Letters, and the forthcoming sixth edition of Grove's Dictionary of Music and Musicians. For a number of years, he compiled the "Quarterly Book-List" in the Musical Quarterly. He also served as compiler of "Books Recently Published" in Notes. His most recent publication is Francesco Petrarca, a checklist of musical settings of the poet's works, published by the Library in memory of the 600th anniversary of Petrarch's death.



MUSIC LIBRARY ASSOCIATION, INC.
343 South Main Street - Room 205
Ann Arbor, Michigan 48108

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 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, editor, Music Library, North Texas State University, Denton, Texas 76203. All other correspondence should be addressed to: Executive Secretary, 343 South Main Street, Rm. 205, Ann Arbor, Mich. 48108.