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## QUARTERLY REPORT OF THE PRESIDENT

It is a pleasure to greet the membership of MLA officially as President in this quarterly report. I should like to express thanks to James Pruett, now Past President, for his innovative leadership during the past two years and wish him well as he embarks solo as editor of NOTES. During the past half year Jim has served MLA in two capacities; what will he do now with all that free time?

MLA has entered a period of change and self-appraisal. The Board recognized the long and devoted service of Ruth Hilton as Treasurer and William Weichlein as Executive Secretary, both of whom have relinquished their offices as of the midwinter meeting. Shirley Emanuel is our new Treasurer, and Nina Romani, for some time associated with the MLA office in Ann Arbor, is Business Manager. The Placement Office will now pass into the hands of Carolyn Hunter. Harold Diamond has been appointed advertising manager for NOTES. Bill Weichlein will continue in his capacity of Convention Coordinator. We welcome three new Members-at-Large to the Board: David Fenske, Barbara Henry, and Jack Ralston; we acknowledge with thanks the services of the outgoing Members-at-Large: Lenore Coral, Kurtz Myers, and Susan Sonnet. Good luck to all!

The final report of the Goals and Objectives Committee will be published in the September issue of NOTES. A preliminary report was distributed in San Juan. The document merits close scrutiny and thorough discussion by us all if we are to reap the benefits of the work of the committee which has produced it: appreciation to Ruth Watanabe, Chairperson; Garrett Bowles, Bruce Carr, Vern Frudd, and Kathryn Logan. --- We have recently received word that the MLA Archives are now physically deposited in the Library of Congress. Jane Franck continues as archivist and will be working with the materials in Washington. --- Mr. William J. Welsh, Director of the Processing Department of the Library of Congress, has responded to our request for full analytics for recordings: up to fifteen entries will be provided for selected categories of sound recordings. We are grateful for this assistance. --- Reports of the midwinter meeting appear elsewhere in this issue. It will not be forgotten soon, thanks to Donald and Annie Thompson, our hosts, as well as to Suki Sommer who planned the fine program. --- A reminder that there will be no MLA summer meeting this year: We urge MLA members to attend the IAML meeting in Montreal, August 17-23, as it will provide an unusual opportunity to meet colleagues from abroad. The New York State Chapter of MLA will present a session on Monday, August 18th. Further information is provided elsewhere in this Newsletter.

Clara Steuermann  
President

A report on the open meeting of the Cataloging and Classification Committee will appear in the Music Cataloging Bulletin. Don't miss it!

## SAN JUAN 1975

Not only for the marvelous extra-meeting activities, which were extensive, but also for the exciting and informative meeting sessions, this was one of the best conceived, planned and executed MLA conferences of the last several years. Music librarians from all over the U.S. and Canada gathered Wednesday February 5 through Saturday February 8 at San Juan's moderately priced but centrally located Borinquen Hotel at the invitation, from many years standing of Annie Figueroa Thompson, music librarian at the University of Puerto Rico, and her husband Prof. Donald Thompson.

The first general session, titled "Reference Sources, Past, Present, and Future", began Wednesday morning after preliminary announcements and an address of welcome by Dr. Ismael Rodriguez Bou, Chancellor of the UPR Rio Piedras campus. Neil Ratliff, from the New York Public Library's Music Division, gave us the final word on the organization and use of the Whistling-Hofmeister catalogs in his lecture "Whistling in the Light, the Hofmeister Bibliographies." His handout made clear the publishing sequence and contents of this set and its supplements.

Next, Rita Benton's paper "Pleyel Problems-Compiling a Catalog" explained the enormous difficulties confronting a scholar trying to organize and catalog the works of this prolific 18th century composer and publisher. Dr. Benton, from the University of Iowa, was unable to attend the meeting. Her paper was read, complete with emendations and the overt threat of singing the incipits on the lost handouts, by Barry S. Brook, from Queens College.

John Vinton presented a self-examination of his new reference book in his lecture "The Dictionary of Contemporary Music: a Post Mortem". He summed up the problems of multiplicity he had faced by explaining that he had chosen 8,000 composers to list in the book, actually entered 1,000, but should have included 25,000 names to adequately reflect the state of contemporary music.

The final part of the session was a demonstration by the University of Michigan's William P. Malm, of the hologram (a laser-produced 3-dimensional photographic process) as a teaching and research tool. His paper "A hologram reader for the Music Library" included slides showing how the holography process developed at the University of Michigan worked, actual holograms, and the possible uses of such a machine as a preserver of musical instruments and other objects. Malm compared the hologram's use to the use of microfilm as a preserver of paper documents.

The second general session, Wednesday afternoon, titled "Puerto Rico me encanta, Music in Latin America and the Caribbean", was devoted to source studies of Caribbean music. University of California at Los Angeles professor Robert Stevenson discussed "Early sources of Caribbean Area Music History", Leonard Goins from the City University of New York's Manhattan College showed marvelous examples of exotic music and dance in his presentation "Black Music of the Caribbean," while host Donald Thompson's paper "Bibliographic notes on Puerto Rican Music" included a valuable handout of sources. A rum swizzle party and excellent music by "Tuna," a student folk-song group from the University of Puerto Rico, concluded the day.

Stephen M. Fry  
Northwestern University

## MUSIC LIBRARIANS, LAWMAKERS OR LAWBREAKERS?

The third general session, on Thursday morning, was entitled "Music Librarians, Lawmakers or Lawbreakers?" Susan Sommer moderated the meeting.

Carolyn Owlett Hunter, speaking first, outlined the steps through which a work is copyrighted. Key points of this speech were:

1. A work goes first to legal examiners who decide if it is copyrightable. A check against existing copyrights for similarities is not carried out.
2. The music is cataloged and entered in the copyright catalogs. Much about copyright status can be determined from a perusal of these catalogs. Renewals are also listed there. Renewals must be made during the 28th year after the original copyright date. Some sets and scholarly editions of music are not entered as musical scores, but as books (class 4). This is important regarding section 108h (see below).

Marybeth Gingery, lawyer and music examiner for the Copyright Office, then reviewed existing and pending legislation. The current law has been in existence since 1909. No additional provisions have been made for new technology as it has developed, the concept of fair use, photocopying of library materials, etc. The new copyright bill, passed last session by the Senate (S.1361) now goes to the House of Representatives, where it has been designated H.R.2223. This bill extends coverage to the copyright holder for life plus 50 years (like the European term). As before, the bill grants certain exclusive rights but with limits (i.e. exceptions):

1. There is a provision for fair use (Section 107)
2. There is provision for library copying (Section 108). The in-house duplicating of single copies for the scholarly use of library patrons is allowed. However, copying printed music for scholarly use is not allowed. (Section 108h). Libraries and librarians would not be liable for infringement under Section 108 in cases where the patron uses a do-it-yourself copier, but would probably be liable if mail requests were filled by the library.

Walter Gerboth spoke on implications of the bill for music librarians. It would make copying most music illegal. Editions of standard composers and monumental sets are probably included. The new law would probably be unenforceable. Nevertheless, music librarians should speak out. Interests of librarians and publishers are not the same in this case. Arguments of the Music Publishers Association are biased and not to be considered as representative of the interests of music libraries and librarians.

A very lively discussion brought out some other points: Distinctions between single and multiple copying and the distinction between printed music and phonorecords are not specifically mentioned in the bill.

An informal questionnaire filled out by registrants at the midwinter meeting prior to the copyright session revealed the following:

1. Most respondents were from academic libraries.
2. All libraries responding had some copying facilities.
3. Many had unsupervised machines, some without warnings about possible copyright infringement.
4. More libraries had restrictions against copying rare or fragile material than had restrictions because of possible copyright infringement.
5. Large libraries usually fill interlibrary loan and other mail orders by photocopying library materials rather than lending them.
6. Most photocopying of music is for study; only occasionally is it for performance.

Copies of the bill (S.1361) can be requested from the Copyright Office. Other free useful materials also available are Circular 1, "General Information on Copyright", and Circular 99, "Highlights of the Copyright Revision Bill." Requests should be addressed to Register of Copyrights, Library of Congress, Washington, D.C. 20559.

There was general agreement that MLA should act as a body and as individuals to protest the exclusion of music in Section 108 of the pending bill, which allows libraries to make single copies for the scholarly use of their patrons. Music researchers need access to scholarly editions just as library users in other fields do.

Members of the Subcommittee, a part of the Judiciary Committee, considering the bill are:

Robert W. Kastenmeir, Wisconsin, subcommittee chairman  
Herman Badillo, New York  
Thomas F. Railsback, Illinois  
Charles E. Wiggins, California  
George E. Danielson, California  
Edward W. Pattison, New York

If you live in the district of one of these men, you are particularly powerful. Otherwise, write your own congressman, urging that he relay your opinion to the committee.

Prior party loyalty or general economic views will not necessarily affect a congressman's vote on this issue. We need to plead public interest, rights of the individual (why discriminate against music scholars?) vs. simple greed on the part of the publishers.

Susan T. Sommer  
Library and Museum of the  
Performing Arts  
New York Public Library

## MANUSCRIPTS AS SOURCES OF INFORMATION

Following a day and a half of various scheduled and impromptu business and professional organization meetings, tours, performances, and turista activities, the fourth general session brought MLA members back Saturday to a session titled "Manuscripts as Sources of Information." This final session focused on three quite different approaches to working with manuscripts presented by experts in different aspects of primary documentation. Hans Lenneberg, Music Librarian of the University of Chicago, showed in his paper "The Manuscript as Laboratory Material," how through use of these materials his students developed fine research techniques and made some important discoveries.

Joe Bailey Cole, former manuscript cataloger at the New York Public Library's Music Division and now with Egret House, a publisher of music manuscripts and early edition facsimiles, enlightened his audience on "The Mysteries of Musical Handwriting." He applied graphology and handwriting analysis techniques to the study of music manuscripts to determine not only the composing process, but also the character, personality and genius of well-known composers. Most interesting was the detailed look at his handout, a facsimile of the initial page of Brahms' Alto Rhapsody manuscript.

The venerable Otto E. Albrecht, manuscript bibliographer extraordinaire from the University of Pennsylvania, traced his career, more than 50 years of attempting to locate and document music manuscripts, in a delightful reminiscence "Adventures of a Manuscript Hunter."

Sadder, darker and much wiser we were when we said "adios" to our friends in San Juan. This was a meeting which MLAs had looked forward to for many years, and its culmination, in what we learned and could contribute, surpassed all our expectations.

Stephen M. Fry  
Northwestern University

## PUBLIC LIBRARIANS' OPEN FORUM

I left the Public Librarians Open Forum dissatisfied in that so few of "us" had made an appearance and frustrated by the fact that no research or communication projects had been defined or assigned. Yet, after I digested the hour and a half of the meeting, I feel differently.

The meeting began with a description of the recent re-emergence of activism among public librarians in MLA. A discussion of public librarian's opinions and needs, as defined in the statistical tabulations of the Goals and Objectives Committee Report, followed. Then, the group was asked to complete a questionnaire designed to provide both a profile of the typical music library situation in a public library and possible comparisons with academic, research or conservatory music libraries. Unfortunately, only eight forms were returned, hardly enough for a profile. Because so many people attending the forum supported the idea behind that questionnaire, many of you will be receiving it in the mail shortly. PLEASE RETURN IT TO ME SO THAT WE CAN LEARN SOMETHING FROM YOU.

Open discussions on two main subjects ensued. First, because one participant was contemplating a grant proposal to create a song collection (folio) index, we discovered that most public libraries maintain in-house card-file indexes to their own folios. Detroit Public and New York Public (Research Division, Lincoln Center) both have been buying folios extensively and indexing them for as much information as will fit on a 3" x 5" card. Their song index files serve not only for referrals to the folios, but also as reference tools in themselves. Meeting participants expressed frustration because we are all duplicating work by folio indexing. Also, it would be nearly impossible to amalgamate these folio indexes, so that all could benefit. It was suggested that money would be better spent by eliminating the costs of personnel and materials for indexing by telephoning DPL or NYPL for song folio information. It was also hoped that someone would try to assemble a directory of such files to be published as an MLA Technical Report.

The other main topic of discussion started out as a simple question by Susan Sommer, a member of the Committee on Professional Education: "What does it take to be a Public Library Music Librarian, i.e., what kind of education and/or special training does a music librarian need in order to be able successfully to cope with a public library situation?" An apprenticeship was recommended by one public librarian, and her suggestion led to a discussion of what librarians in general could offer to library schools as opportunities for students to obtain the "on-the-job" training that we all realize we need. It was also suggested that, regardless of how rarely a music aficionado might use the public library, the public library music librarian should be able to handle any music reference work. All agreed that the most important requirement for the music librarian in the public library was to keep up with is now (the current scene): whether Mountain and Graham Central Station are places or rock groups, or why so much of Olivia Newton-John's music is termed "country." How does one do that? Read Rolling Stone and Crawdaddy, scan Billboard and Schwann, listen to local pop-soul-country-rock radio stations, and, especially, talk with young patrons. (By the way, Suki and I are still interested in what makes a good public library music librarian, and how his training should be different from other music librarians' requirements. Please write and tell us what you think.)

The most encouraging result of the meeting came from non-public librarians. Throughout the discussions, academic, research and conservatory music librarians asked for help from "us" and offered suggestions to "us." Getting involved with circulating cassettes seems to be mainly a public library experiment that "they" want to

know about. The problems of establishing score collections could be solved for "us" with some help from "them." A very important message came from one academic music librarian: don't forget to ask the music librarian at the local university or music school for an idea, a suggestion, a solution.

Perhaps the "alienation" felt by the public library music librarians who met in New York was unjustified. Perhaps this "us" and "them" polarization is more damaging than effective. Perhaps, somewhere along the way, public librarians stopped asking other librarians for help so that channels of communication broke down. But, now we are starting to communicate and to benefit from each other's experience. The few of us who attended the public librarians' open forum need your help. Write me, call your near-by music librarian, contribute publishable ideas and success stories to MLA, come to the IAML/MLA Public Library Commission meetings in Montreal this summer, but help us all by furnishing input.

Patsy Keyser  
Atlanta Public Library

## OPEN FORUM

The Open Forum, with about forty-five people in attendance, was the occasion for some rather lively discussion centering on an examination of the Forum itself--its purpose, direction, and structure. It was the overwhelming consensus of the group that the Forum should continue, not merely as a vehicle for communication within and concerning the organization but as a session for the exchange of problems and solutions, a time when practical questions would be welcomed. The following suggestions were made concerning the organization and direction for future sessions:

1. Scheduling of the Open Form early in the meeting, perhaps the evening of registration. This would allow new convention goers to get some orientation, to find other new members, to make the acquaintance of seasoned MLAs. There might be a second, wrap-up session near the end of the meeting for more problem solving opportunities.
2. Opportunity for small group discussion, during and continuing from the Open Forum. Such a group did spring from the San Juan session and continued for several hours!
3. Attention should be given to new people at the convention and to student members with special invitations or announcements, although the Forum would not be exclusively for these people. We still need experienced music librarians to help answer the questions that are raised. Such special attention might achieve
  - a. Orientation to the MLA organization and who's who.
  - b. The possibility of reporting to the Board of Directors during the meeting about issues and concerns of new members.
4. A completely unstructured session was not desired but rather some structure, combined with flexibility. Several ways to arrive at relevant agenda topics were suggested
  - a. A list of topics to be returned with the pre-registration materials, where preferences could be indicated and other topics suggested.
  - b. The group could be polled at the beginning of the Forum to determine the order in which topics would be discussed.
  - c. The Forum might split into small groups immediately so that each member might join the discussion group of greatest personal interest.

All of these suggestions were welcomed at the Open Forum and further reactions are invited at this point.

Barry S. Brook, director of RILM, was given time in the Open Forum to get response from music librarians concerning the five-year cumulative index and the RILM project as a whole.

Pauline Shaw  
University of Tennessee

## NEWS FROM THE CHAPTERS

### GREATER NEW YORK

Greater New York Chapter plans a meeting on Saturday, March 1, at 2:30 pm at the Morgan Library, 29 East 36th St. Herbert Cahoon and Rigby Turner will speak on various aspects of and uses of the collection.

### NEW ENGLAND

The New England Chapter has recently sponsored several music cataloging workshops. The latest of these were planned for March 1 and 8 at the Wellesley Free Library, 530 Washington St., Wellesley, Mass.

The fourth edition of the Directory of Music Libraries and Collections in New England has recently been published by the chapter.

### NEW YORK STATE

On November 9, 1974, the fall meeting of the chapter was held at the University of Western Ontario, London, Ontario, in Studio 18 of the Faculty of Music. Twenty-five chapter members, joined by faculty and students of the University and members of the Canadian Association of Music Libraries, were welcomed by Dean Hugh McLean of the University's Faculty of Music.

Dr. Terence Bailey's paper entitled "The Intervention of Scholarship in Gregorian Chant" outlined the three times when scholars have produced completely new editions of the chant melodies: (1) during the Carolingian period, (2) at the close of the Renaissance, and (3) within the last one hundred years (at Solesmes). In each case the intention was to restore the chant to its "pristine perfection"; in each case, however, the result was a version that differed significantly from the original. The question therefore arises whether it would ever be possible to recover a single authentic version (for in fact there never was a single authentic melodic tradition) or if by suppressing many authentic chants only "artificial" chants are created. It is to be hoped that the oral tradition of the chant itself will continue.

Kathleen McMorrow and Pierre Lacasse presented a display of materials from the Pontifical Institute of Medieval Studies, Toronto. The collection at the Institute emphasizes original texts and catalogues of European libraries.

Dr. Timothy McGee's paper entitled "Some Ideas Concerning the Dances in the British Manuscript Add.29987" described Dr. McGee's current study of this important manuscript. The one hundred nineteen pieces in the manuscript come from northern Italy and cover a period from 1340 to 1396. Most of the information we have about the musical practices of this period comes from contemporary writings, but there is a lack of detailed references to the dance music. The fifteen dances which are included in the manuscript are about one-half the number which are preserved. Dr. McGee's research has led him to postulate an eastern influence on these dances. After a description of the form of the dances, the Toronto Consort played four of the pieces.

To demonstrate the Casavant organ in Studio 18, Trudy Olford, a student of the Faculty of Music, played three pieces: (1) a fragment from the Robertsbridge Codex, (2) a piece from the tablature of Adam Ilebourgh, and (3) a romanesca by Antonio Valente.

The final speaker, Mr. James Creighton, discussed how he came to compile his Discopaedia of the Violin, 1889-1971. He also presented his series of recordings of violinists, Masters of the Bow, and played two examples to demonstrate the type of materials this series includes.

The following items were brought up during the business meeting. Lorna Hassel reported on the tenth congress of the International Association of Music Librarians, held from August 18 to 24 in Jerusalem. Of special significance was the recommendation by the Jerusalem delegates that the sessions in Montreal be open to all members. Keith MacMillan (president of the Canadian Association of Music Libraries) described the preparations for the next IAML congress, scheduled for 17-23 August 1975, at McGill University in Montreal. Kathleen McMorrow (chapter chairman) discussed MLA's part in the forthcoming congress. Stuart Milligan described the Eastman microform collection and stated that Eastman will film items on demand.

Merwin Lewis  
London, Ontario

### TEXAS

The Texas Chapter plans a spring meeting in Dallas on April 5th, the day after the conclusion of the Texas Library Association meeting, also in Dallas. The program will include a cataloging roundtable, a report on the current status of copyright legislation, and a unique suggestion for the use of the resources of private collectors in building institutional recording collections.

### WASHINGTON-BALTIMORE

The Washington-Baltimore Chapter met on Saturday, October 26th at the University of Virginia in Charlottesville. Jean Bonin, Music Librarian, talked about the University's music collection, and Vernon McCart, Assistant Music Librarian, and Ernest Mead and Milos Velimirovic, members of the faculty, described the Jefferson, John Powell, and Alfred Swan collections, respectively.

Following was a panel discussion entitled "Bibliographies and discographies in the field of music; their application, uses and limitations." Geraldine Ostrove of the Peabody Conservatory spoke of the many problems one faces in work on a composer such as the Baltimore-based Arthur Clifton, born Philip Antony Corri (1784-1832). Richard Spottswood of the Library of Congress explained the scope and pitfalls of some popular-music and jazz discographies. Gerald Gibson and Michael Gray, both also of the Library of Congress, discussed their bibliography of discographies which is appearing currently and retrospectively in the ARSC Journal.

A tour of the University Music Collection in Alderman Library was followed by lunch, during which music as might have been selected and performed by Thomas Jefferson was offered. For the afternoon session, Mary Rasmussen gave an "Introduction to musical iconography," generously illustrated with slides. Work was then begun to re-vitalize the chapter after its two years of inactivity. New officers were elected for a one-year term to set the machinery in motion again. The chapter's next meeting will be at the Peabody Conservatory of Music in Baltimore on April 12th.

David Sommerfield  
Vice-chairman  
Peabody Conservatory of Music

## INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES

## REPORT ON IAML/IASA: JERUSALEM 1974

The tenth Congress of the International Association of Music Libraries (IAML) (together with the annual conference of the International Association for Sound Archives) was held August 18-24, 1974, in Jerusalem, Israel. Although there are now 1,704 members in 38 countries, only about 100 members from 15 or 16 countries attended this Congress.

In the General Assembly, revised statutes were approved, dues were raised, new officers were elected, and future meetings were agreed upon (Montreal, Canada, 17-23 August 1975; Bergen, Norway, 15-21 August 1976; Mainz, Germany, summer 1977). Two Americans have new responsibilities. Dr. Barry Brook is now a vice-president, and Rita Benton will become the editor of the Association's journal, *Fontes artis musicæ*, beginning with the 1976 issues.

We were treated to splendid hospitality, with numerous concerts, receptions, exhibitions. The single most noteworthy event was a concert, "Musical Traditions in Israel; Judaism-Christianity-Islam." which included both sacred and secular traditional music and dances presented by people living in the Jerusalem area. The authenticity was unimpeachable and the kaleidoscopic effect enlightening as well as entertaining. Along these same lines was a plenary session and round table discussion devoted to "Libraries and non-Western music," chaired by Alexander Ringer. The outcome of the discussion was a proposal urging libraries to do their utmost to insure preservation of and access to music which survives to our times by oral tradition, and urged training institutions to begin to prepare librarians to gather, care for, and service these ethnic materials.

There was, in fact, a general emphasis in several of the working groups on the professional training of music librarians, towards standards and the raising of present requirements. As a preliminary step, the current and widely varying practices in the various countries (especially of Europe) have been surveyed. This topic came up in the Research Libraries Commission (chaired by Rita Benton), the Public Libraries Commission, and the Recordings Commission as well.

The Commission on Bibliographical Research, headed by Donald Krummel, began as a commission for the dating of printed music, and indeed the "Guide for Dating Early Published Music; a Manual of Bibliographic Practices" has recently appeared. For a couple of years this brave group considered a successor to RISM, RXIX, to cover the 19th century. Retreating somewhat before the immensity of such a task, they are now concentrating on a job which would have to be done first anyway, an international inventory of the printed catalogs of music publishers, with emphasis, of course, on those of the 19th century. A group from the U.S.A., under the supervision of Lenore Coral, will prepare a preliminary list, based for the most part on secondary references with abbreviated entries. This will serve as a checking copy for the final product, which will consist of a bibliographical list as well as a microform collection of the catalogs themselves, accessible to scholars probably through publication. For the preliminary list, three recommendations were made; First, the scope should extend from the beginnings to 1945. Second, all catalogs should be included for now, regardless of size, although the final bibliography will probably have annotations only for the important ones. Third, catalogs from sources other than publishers (such as dealers, loan libraries, and the like) should be collected but handled separately, perhaps in a supplement to the final bibliography.

The Public Library Commission chose Eric Cooper of the United Kingdom as their new president. A list of 550 basic books on music will shortly be published, in 15 sections, by Blackwell's Music Store in Oxford. There was considerable discussion of the music librarian vis-a-vis the audio-visual librarian and the record librarian, and of how to insure that a person can obtain all the continuing training he needs as the field develops, especially technologically.

The group concerned with circulating record collections decided to concentrate on 1) education and training 2) technical information which would lead to prolonging the useful life of circulating records 3) minimum standards (especially in regard to size of collections).

Thor E. Wood  
Library & Museum of the  
Performing Arts  
NYP at Lincoln Center

## IAML (U.S. BRANCH)

The US branch of IAML met on Friday morning, February 7th. Approximately 70 people attended the meeting. The initial portion of the session dealt with affairs on the international level. It was announced that Harald Heckman is the new President and Anders Löhn the General Secretary. Annual international dues have been raised to 30SF (approx. \$12) for individual memberships and 50SF (approx. \$20) for institutional members.

The major portion of the meeting of the U.S. branch in San Juan, however, dealt with the affairs of the US branch of IAML. The results of the election held in January were announced: 197 ballots were mailed out, approx. 114 were returned; the votes were overwhelmingly in favor of Vincent Duckles as Chairman and Don Roberts as Secretary/Treasurer. The report of the former Secretary/Treasurer, Harriet Nicewonger, was read by Don Roberts: 20% of our dues go to the local branch and the other 80% to the international office; currently the US branch consists of 211 institutional members and 228 individual members, totaling 439 members.

The remainder of the meeting was devoted to a discussion of the by-laws of the US branch. The ad-hoc committee (consisting of Barry Brook, Vincent Duckles, Walter Gebboth, Melva Peterson, and Susan Sommer) presented its draft. After much debate a motion was passed to:

- a. Accept the draft as a temporary constitution
- b. Send all suggestions and comments to Duckles by May 1
- c. Send out a mail ballot before the Montreal meeting if Duckles (with the advice of the ad-hoc committee) has made no substantial changes as a result of the suggestions
- d. Meet in Montreal for discussion before mailing out a ballot if substantial changes have been suggested and made.

Linda Solow  
Massachusetts Institute  
of Technology

Registration for the conference should be addressed to:  
IAML '75  
c/o Conferences & Special Events  
McGill University  
3587 University Street  
Montreal, Quebec H3A 2B1, Canada

## NEW FACES, NEW JOBS

Rayna Baker, Assistant Music Catalog Librarian (Sound Recordings) and Instructor in Library Administration University of Illinois at Urbana-Champaign.

Pamela S. Berlin, Music Cataloguer and Assistant Music Librarian.  
The University of Wisconsin  
Madison, Wisconsin.

Vernon Martin, Head of the Music and Art Library.  
Hartford (Conn.) Public Library.

Barbara Maxwell, Head of the General Reference Dept.  
George Washington University  
Washington, DC

## SONNECK SOCIETY FORMED

On November 3, 1974 an organizational meeting for the Sonneck Society took place in Washington, DC at the Iron Gate Restaurant. Conceived initially only as an organization for those interested in American music, the society's functions and character were left for future activities to define. Those present elected Irving Lowens as chairman and Nicholas Tawa as Secretary-Treasurer. A steering committee, to include Irving Lowens, Nicholas Tawa, Alan Buechner, Gilbert Chase, Arthur Schraeder, Cynthia Hoover, Raoul Camus, and Thornton Haggert was then approved, with other members, representative of other organizations, to be added later.

Interested parties should direct membership requests and \$5.00 (for the current year) to:  
Professor Nicholas Tawa, Music Department  
University of Mass/Boston  
Harbor Campus  
Dorchester, Mass. 02125

## AUDIO VISUAL AND MICROFORM COMMITTEE SEEKS NEW MEMBERS

The Audio-Visual and Microform Committee of the Music Library Association has openings for new committee members. Any persons interested in active participation should correspond with Michael Keller, committee chairman, indicating special capabilities and willingness to work. Since present committee members are from the Midwest and the Northeast, persons from the South, the Far West, and the Northwest are particularly encouraged to write. Only academic librarians serve on the committee now; music librarians from other kinds of institutions are urged to consider this opportunity. Write to: Michael A. Keller, Music Librarian, 225 Lincoln Hall, Cornell University, Ithaca, New York 14853.

## WILLIAMS AND WILKINS CASE CLOSES

The Williams and Wilkins case against the National Library of Medicine has at last been "settled" by the U.S. Supreme Court. Because Justice Harry Blackmun disqualified himself in the case, a 4-4 split vote resulted. This "decision" leaves standing the recent ruling by the U.S. Court of Claims in favor of the defendant the National Library of Medicine. More lawsuits are likely on the subject of alleged violations of copyright laws through library photocopying until the Congress passes the new copyright law.

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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.

Deadline for submitting copy to the editor for the next NEWSLETTER is April 22nd.