

MUSIC
LIBRARY
ASSOCIATION

NEWSLETTER

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1975

QUARTERLY REPORT OF THE PRESIDENT

The spring meeting of the Board of Directors took place in Ann Arbor, April 18th and 19th. Our decision to meet in this particular location was motivated by the desire of the Board to visit the MLA business office and learn about the tasks and procedures which Nina Romani handles as Business Manager of the Association. I wish all of you could see "343 S. Main, Rm. 205" -- elegant, efficient, impressive! -- and small. On behalf of the Board, I should like to express our continuing appreciation of Mrs. Romani's services.

The Board was joined for part of the agenda by William McClellan who has agreed to chair a committee which carries the dual charge of formulating a job description for an executive officer and carrying out the search for qualified candidates. The establishment of this committee is the response by the Board to a recommendation of the Goals and Objectives Committee. We acknowledge this as an important undertaking which will require time and careful consideration, and therefore no immediate timetable for the committee's work has been stipulated.

The Board has voted to affiliate with the International Federation of Library Associations (IFLA). "The object of the Federation shall be to promote co-operation in the field of librarianship and bibliography, and particularly to carry out investigations and make proposals concerning the international relations between libraries, library associations, bibliographers and other organized groups" (IFLA Statutes). At the 40th General Council meeting, held in Washington, D.C. in November, 1974, Jerry Emanuel (Library of Congress) attended as an MLA observer. His report indicated broad involvement on the part of IFLA in such areas as ISBD (NBM), International MARC, AACR revision, and most specifically in the establishment of a working group for an ISBD for music. IFLA has appointed C. Sumner Spalding to head the group. The General Assembly for 1975 will take place in Oslo, and MLA will have an opportunity to speak and vote as a member.

Ruth Hilton succeeds Melva Peterson as Secretary-Treasurer of the Council of National Library Associations (CNLA), and both remain as representatives of MLA to this organization. Mary Wallace Davidson continues as or representative to the CNLA Joint Committee on Prison Libraries. --- Lenore Coral has accepted the editorship of MLA Technical Reports (TIRMS) to succeed Troy Brazell.

--- In connection with the copyright law revision, it is of interest to note the establishment of a National Commission on New Technological Uses (CONTU) which "provides a vehicle for an in-depth study of...the impact of automated information storage, processing, and retrieval systems, and reprographic reproduction systems upon the author's copyright" (SAA Newsletter, March, 1975). The Board has invited Carolyn Hunter and Susan Sommer to constitute themselves an ad hoc committee on copyright and thus informally formalize their contributions, past, present, and future, in an area of vital importance to us all.

A personal note: I am pleased to announce that my successor at The Cleveland Institute of Music will be Karen Miller, who is coming to us from UCLA. I wish her the very best! My address, as of July first, will be: The Arnold Schoenberg Institute, California State University, 5151 State University Drive, Los Angeles, California 90032. Telephone: (213) 224-2280.

Clara Steuermann
President

REMEMBER IAML! (Meeting with MLA, IASA, and ARSC) McGill University, Montreal, Canada. August 17-23, 1975. For registration and reservation information write to IAML '75, c/o Conferences and Special Events, McGill University, 3587 University Street, Montreal, Quebec H3A 2B1, Canada.

INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES
MONTREAL 1975

Because of the meeting of the International Association of Music Libraries in Montreal this summer, the MLA has planned no separate summer meeting of its own. The MLA will, however, offer one session during the IAML meeting on Monday, August 18th. Planned by the New York State Chapter as an overview of American music librarianship, the panel of speakers will include Keith MacMillan of the Canadian Music Centre in Toronto, Norma Jean Lamb of the Buffalo and Erie County Library, Michael Keller of Cornell University, Ruth Watanabe of the Eastman School of Music, and John Kucaba of SUNY Geneseo. Moderator will be Kathleen McMorow of the University of Toronto. Everyone is urged to attend this important international meeting.

Also meeting with IAML in Montreal will be the International Association of Sound Archives and the Association for Recorded Sound Collections.

In addition to meetings of the working commissions and two plenary sessions, those attending will be offered a recital by Maureen Forrester, Canadian contralto, a concert by the McGill University Chamber Orchestra, and a visit to Ottawa which will include trips to the National Library of Canada and to the National Art Centre.

ALA'S CATALOG CODE REVISION COMMITTEE SEEKS ADVICE

YOU HAVE A VOICE IN THE REVISION OF THE ANGLO-AMERICAN CATALOGING RULES! The Catalog Code Revision Committee of ALA will begin meeting in mid-April and will continue over the next two years. MLA has a representative to this committee, and we welcome comments, criticisms and suggestions. Your remarks need not be limited to the areas that deal specifically with music--all areas will be considered. Tell us your thoughts now or don't complain later! (Reports on the meetings will appear in the Music Cataloging Bulletin.) Address correspondence to: Katherine Skrobela, MLA representative to the CCRC, Music Library, Middlebury College, Middlebury, VT 05753.

Please note that the deadline for registration for IAML '75 has been changed from July 15th to July 1st.

SAN JUAN 1975 (CONT.)

PUERTO RICO ME ENCANTA

MUSIC IN LATIN AMERICA AND THE CARIBBEAN

The Wednesday afternoon session got off to a flying start (very soon after the scheduled time of 2:30 p.m.) with a masterly presentation by Dr. Robert Stevenson of the University of California at Los Angeles, on "Early Sources of Caribbean Area Music History". After some remarks about the area in general, with particular reference to the age of Columbus, he focused on specific countries, starting with Puerto Rico (for obvious reasons) and then passing on to Cuba, Haiti, Santo Domingo, Jamaica and back to San Juan, giving us in each instance a selective bibliography of musical histories with spell-binding commentary and personalized description of the obligatory places to go for research in these specific areas.

Some choice spots in Dr. Stevenson's talk referred to the singing of the hymn "Salve Regina" by Columbus' own crew on the days just preceding the discovery and how Samuel Eliot Morison published a melody to this Latin text, which later turned out to be a seventeenth-century work by Henri Dumont. Dr. Stevenson also gave a description of the Chevalier de Saint George, an eighteenth-century composer from Guadeloupe, who distinguished himself in Paris for his athletic prowess. He told of his visit to the Archivo General de Indias in Seville, where the documents are so highly esteemed that no electrical fixtures are provided or allowed in the building for fear of sparks and fire. And finally, Dr. Stevenson gave us tantalizing references to the "almost certain" New World origin of the sarabanda and chacóna. All in all, his presentation was so impressive as to be termed "overwhelming" by the session's moderator.

Immediately following, there was a colorful audio-visual display to illustrate "Afro-American Music in Latin America" by Leonard Goines of Manhattan Community College of the City University of New York. By deftly coordinating slides and movies with taped music from the actual locales, Mr. Goines gave us a delightful tour of Trinidad, Cuba, Surinam, Brazil, Haiti and New Orleans, in that order. The main point of his remarks, that African cultural influences have been retained to a much larger measure in countries of a Hispanic tradition than in those colonized by the British, was amply borne out throughout his presentation, but most noticeably in Surinam, where one should speak of African persistence (even presence) rather than "retentions". He gave us a thoroughly enjoyable and illuminating experience.

The session's final speaker, Dr. Donald Thompson, of the Music Department of the University of Puerto Rico gave us some "Bibliographic Notes on Puerto Rican Music". He spoke with the authority of a resident specialist. Our ears welcomed the clarity of his Spanish phonetics, which one tends to expect, but does not always receive, from Hispanophiles not native to the language. Inevitably he touched on some of the same items already mentioned by Dr. Stevenson, particularly those from early colonial times. Indeed the close proximity of these talks gave the audience a convenient frame of reference from which to appreciate Dr. Stevenson's ample scope as well as Dr. Thompson's in-depth treatment of his more limited field. At the same time, they supported each other by corroboration. Both dwelt upon items by Fernando Callejo (1915) and Maria Luisa Muñoz (1963). We must thank Dr. Thompson for his critical appraisal of the latter work, while we will remain in great debt to Dr. Stevenson for the key to the interpretation of the early tablatures it provides - the re-entrant tuning of the cittern. Dr. Thompson in turn put us in his debt by furnishing us with invaluable references to unpublished materials (such as the scrap-books of Monserrate Deliz) and his excellent list of academic theses as well as for his coverage of Puerto Rican folk materials.

Prof. Roger Martínez
Music Department
University of Puerto Rico

Mr. Goines' bibliography is reproduced here for the convenience of those who were not in attendance.

BLACK MUSIC OF LATIN AMERICA AND THE CARIBBEAN

Courlander, Harold. The drum and the hoe: the life and lore of the Haitian people. Berkeley and Los Angeles: University of California Press. 1960.

Dark, Philip J.C. Bush Negro art: an African art in the Americas. London: Alec Tiranti. 1954.

Elder, Jacob. Evolution of the traditional calypso of Trinidad and Tobago: a socio-historic analysis of song change. Ph.D. dissertation, University of Pennsylvania. 1966.

Herskovits, Melville J. The myth of the Negro past. New York: Harper. 1941. Paperback edition 1958, Boston Beacon Press.

Herskovits, Melville J. "Drums and drummers in Afro-Brazilian cult life." The Musical Quarterly 30: no.4, 477-92.

Herskovits, Melville J. and Frances S. Suriname folk-lore. New York: Columbia University Press. 1936.

Nettl, Bruno. Folk and traditional music of the western continents. Englewood Cliffs, N.J. Prentice-Hall. 1965.

Ortiz, Fernando. La africanía de la música folklórica de Cuba. Habana: Ministerio de Educación, Dirección de Cultura. 1950.

Los instrumentos de la música Afrocubana, 5 vols. Habana 1952-1955.

Taylor, Douglas McCrae. The balck Caribs of British Honduras. New York: Viking Fund Publications in Anthropology, no.17. 1951.

Waterman, Richard A. "African influences on the music of the Americas," Acculturation in the Americas, Sol Tax, ed. Chicago: University of Chicago Press.

Leonard Goines
Manhattan College
City University of New York

Although the editor does not usually seek out such copy as the following, we have, over some possible protests, made a tasteful exception. To those who object, we say

"LET THEM EAT FLAN"

FLAN DE QUESO

- 1 8oz. pkg. cream cheese
- 3 slices sandwich bread (edges removed)
- 1 can condensed milk
- 1 can water (the same milk can)
- 1 tsp. vanilla
- 1/4 cup butter (melted)
- 3 eggs

Caramelize a mold (1 1/2 qt.). Set aside. In blender mix well the cheese, eggs and bread. Add butter, milk, water and vanilla. Blend well. Pour in caramelized pan. Place mold in a larger pan and fill this larger pan about a fourth with water. Bake at 350°F for 45 min. to 1 hr. or until it is set in the center.

Annie F. Thompson
University of Puerto Rico

SAN JUAN QUESTIONNAIRE SUMMARIES

Apparently, 1975 MLA conventioners were pleased with both the program and the setting for the mid-winter Meeting. Although there was not complete satisfaction with the quality of the hotel rooms and service, it was recognized that we had "an advantage in being in a smaller hotel where we could all be centralized and accessible for other sessions, professional as well as personal." There was a fair amount of dissatisfaction with the inflexibility of Travel Consultants, Inc. and some disappointment that there were no tours of Puerto Rican music libraries.

The general sessions were all favorably received by the majority of the respondents. Reactions to "Reference sources, past, present, and future" can be summarized with the comment "well balanced, scholarly, and interesting." There were mixed reactions to the three speakers involved in "Music in Latin America and the Caribbean." The strongest comments had to do with the use of bibliographies in such sessions, the general sentiment being, "reading of a bibliography is a bad idea." Rave reviews came in for the copyright session; it was lauded as "the best, most informative and sober treatment this subject has yet received at an MLA meeting." Despite the fact that the information derived from the manuscripts session was not of total practical value to all in attendance, the session was considered an "interesting and enjoyable finale to the meeting."

The open meetings, too, were well received. "Very, useful, very productive and not enough time" was a common description for the Cataloging and Classification Committee session. Almost every comment included a plea for more time either through two cataloging sessions or an open-ended time slot; many called for scheduling this session early in the convention week. "Discussion on the future of the Open Forum was excellent and much in order." Comments concerning Open Forum topics and structure called for "free-for-all" on either pre-selected or unselected topics "with no field barred" and the opportunity for small group discussion either within or following the Forum. Commentary on the Public Librarians meeting called for discussion that is truly pertinent to public librarians' problems and for inclusion of this session on future programs.

Specific recommendations:

1. Indicate institution on name tags and roster.
2. Try to have more exhibitors in attendance.
3. Banquets need speakers, entertainment, or some planned activity.
4. More time was repeatedly requested for the Cataloging session and IAML.
5. Visits to local university or conservatory libraries should be scheduled if feasible.

The consensus is that this was a well-planned, well-executed, well-received convention. "Congratulations to the Program Committee and all who had anything to do with this MLA Annual Meeting."

Pauline Shaw
University of Tennessee

Lenore Coral, new editor of the MLA Technical Reports, welcomes suggestions for future offerings in the series. However, like any editor, she would prefer receiving new manuscripts ready for publication rather than just ideas. Both are needed. Address yourselves to her at: Mills Music Library, 1621 Humanities Building, 455 North Park Street, Madison, Wisconsin 53706.

NEWS FROM THE CHAPTERS

CHESAPEAKE

The Chesapeake (formerly Washington-Baltimore) Chapter held its spring meeting on April 12th at the Peabody Conservatory in Baltimore. A wide-ranging program was launched by Richard Franko Goldman, President of the Institute, who welcomed all to the Peabody.

Bradshaw O'Keefe (Peabody Conservatory Library) conducted a workshop on "Special problems in binding music: contemporary score in unusual formats and the repair of music in poor condition." Simultaneously a panel discussion, Carol Mekkawi (D.C. Public Library), moderator, on "Circulation of recordings and cassettes" dealt with the magnitude and ramifications in particular of lending cassettes and the theft of popular-music recordings. Panel members Linne Bradley (University of Maryland, College Park), Anita Lamkin (Fairfax County [Virginia] Public Library) and Charmaine Yochim (Prince George's Community College) exchanged ideas and experiences with many members of the audience.

We re-assembled for P. William Filby's (Director, Maryland Historical Society) sharing with obvious relish his "Adventures with American sheet music," not only at his own institution but as a researcher elsewhere tracking down known and unknown early printings and editions of "The Star-Spangled Banner." After lunch we were led through the maze of government and private sources of grant money by Shirley Emanuel (D.C. Public Library) in her presentation "Grantsmanship for librarians."

Béla Bartók's *Contrasts* was performed by Peabody musicians: Thomas Falcone, clarinet; Sandra Goldberg, violin; and Nancy Roldan, piano. This exciting performance was capped appropriately by "Bartók in Washington" in which Donald Leavitt (Library of Congress) delved into unpublished correspondence at the Library of Congress on the arrangements and negotiations concerned with the composer's second and penultimate visit to the United States to perform at the 1940 Elizabeth Sprague Coolidge festival at the Library.

At the business meeting the members present voted on the chapter's changing its name, and discussed the intent to present the MLA publications exhibit at the Maryland Library Association meeting in Ocean City on May 1 and 2, a "dry-run" newsletter to keep up-to-date on the chapter between spring and fall meetings, and the proposed tentative location of the next fall meeting.

David Sommerfield
Peabody Conservatory

GREATER NEW YORK

At the Greater New York chapter's meeting on May 3rd John Graziano will present a lecture-demonstration of popular music which originally appeared in turn-of-the-century newspapers. Entitled "The Musical Journal of William Randolph Hearst," the discussion will center on bibliographic problems encountered in studying these works, especially those owned by Hearst. A medley of popular songs of the era will close the program. The meeting will begin at 2 pm at the C.U.N.Y. Graduate Center, 33 West 42nd St., in the 3rd-floor studio.

MIDWEST

Jack Ralston, chairman of the Midwest Chapter, reports that state chairpersons within Midwest Chapter have been appointed to work closely with their respective state library associations to better serve the musical needs of the non-music librarians within each state. Meetings of the smaller groups were held on December 6th and April 4th. The Illinois group plans a meeting in Urbana on May 2nd.

The fall meeting for Midwest Chapter has been set for October 24-25 at Ohio State University in Columbus. A program on the Ohio College Library Center is being planned by Marion Korda and Marianne Kozlowski.

NEW ENGLAND

Meeting at Smith College in Northampton, Mass. on April 18th, the New England Chapter began its meeting with Louise Cuyler's "Research in Libraries: a Dialog." At the business meeting the following new officers were elected: Robert L. Cunningham, chairperson; Diane Ota, vice-chairperson; Nancy M. Forte, secretary-treasurer; Michael Ochs, member-at-large. After lunch and tours of Farbes Library and Smith College's Werner Josten Music Library the members reassembled at the Center for the Performing Arts. The afternoon session was entitled "The Budget Problem - 1975." Speakers included Mary Lou Little, Robert Loud and Dorothy Bogner.

NEW YORK STATE/ONTARIO

The New York State/Ontario Chapter plans a spring meeting at Cornell University on Monday June 16th. Topics selected in consultation with representatives of the South Central Research Library Council are "Alternative Methods of Cataloging and Classifying Recorded Sound Materials" (Donald Seibert, Syracuse University, Moderator), "Access Policies and Collection Strengths of Major Music Collections in New York State" (Arne Arneson, SUNY-Binghamton, Moderator), "Care and Security of Recorded Sound Materials" (Edith Johnson, Ithaca College, Moderator), "Basic Musical and Musico-Bibliographic Jargon and Basic English Language Reference Sources in Music" (Charles Lindahl, Eastman School of Music, Moderator).

The Continuing Education Committee's multi-media production "Expanding the Music Collection in the Library" will be shown continuously during the afternoon. Michael Keller is in charge of arrangements. Inquiries should be addressed to him at the Music Library, Lincoln Hall, Cornell University, Ithaca, New York 14853.

NORTHERN CALIFORNIA

The Northern California Chapter's spring meeting is planned for Friday, May 2nd at Dominican College in San Rafael. An unstructured "Open Forum"-like morning session is planned. The afternoon session, moderated by Ann Basart (University of California, Berkeley), will be a workshop on music reference. A panel "to present ideas, opinions, and to answer your questions" will be made up of Mary Ashe (San Francisco Public), Richard Colvig (Oakland Public), Vincent Duckles (University of California, Berkeley), Viola Hagopian (San Francisco Conservatory of Music) and Sister Mary Dominic Ray (Dominican College). A tour of the American Music Research Center and a concert by Dominican College students will complete the day.

PENNSYLVANIA

An organizational meeting of the new Pennsylvania Chapter was held at the University of Pittsburgh on April 10th. Besides a short organizational business meeting, chaired by Richard Duris of Temple University, members were treated to a walking tour of music libraries in the Oakland section of Pittsburgh: the University of Pittsburgh, the Music Division of Carnegie Library of Pittsburgh, and Hunt Library of Carnegie-Mellon University. The Scaife Gallery of Carnegie Museum was also on the itinerary.

TEXAS

The Texas Chapter held its second meeting at Southern Methodist University, in Dallas on April 5th, immediately following the annual meeting of the Texas Library Association. Among the thirty members in attendance were librarians and library assistants representing public and academic institutions from most parts of Texas.

The first formal activity of the morning was the viewing of the multi-media presentation, "Expanding the Music Collection in the Library," produced by the MLA Committee on Continuing Education.

A "Forum on Music Cataloging Problems" chaired by Donna Mendo of the Dallas Public Library followed. The discussion centered around ISBD and the recent changes introduced on LC cards to facilitate machine readability. The exchange of information was extended to the recent revision of chapter 6 of AACR and the continuing work on chapters 13 and 14. This session was concluded by an exchange of information concerning cataloging methods and classification schemes used to catalog recordings by those present at the meeting. The closing presentation of the morning was given by Karl Miller of North Texas State University on "The Private Collector as a Resource for the Library." Miller, a collector of recordings of 20th century music, played several examples of non-commercial recordings as part of his talk. The documentary and research value of such recordings -- which, incidentally, were of excellent quality considering that many of them were from the pre-tape era -- was emphasized. A plea for more cooperation and exchange among private collectors and librarians concluded the presentation. A general discussion followed on the possible legal problems brought about by such copy-exchange programs.

After lunch at Kuby's delicatessen, a forum, chaired by Morris Martin, was held on the "Current Status of Music Materials in Copyright Legislation." Much discussion ensued on both the copyright revision bill and on the legality of copying phonomaterials.

The afternoon session concluded with a business meeting where plans were made to compile a list of music periodical holdings, both current and retrospective through 1975, for major Texas music libraries.

Béla Foltin was appointed to head a committee on the drafting of the constitution and by-laws for the Texas Chapter. The chapter plans to meet at Baylor University in Waco next Fall.

Béla Foltin, Jr.
North Texas State University

A PUBLIC SERVICE DIALOGUE

(The following essay is based on a presentation for the program of the October 18-19, 1975, Midwest Chapter Meeting of the Music Library Association in Bloomington, Illinois)

Exhibitionism in the Music Library

Librarians certainly know, especially those of us who have worked in public libraries, the prominent role exhibiting plays in the library. Indeed, exhibiting is certainly the most interesting and effective way for the librarian to show off his or her resources.

The display of library materials in a glass case has traditionally been an advertising medium meant to attract library consumers as well as to show off new acquisitions, or commemorate a season, holiday, or birthday. Also well-executed exhibits boost the image of the library and are sources of pride for the patron and library administrator, affording a feeling of well-being and an on-top-of-it image, especially for prominent visitors.

Library exhibits, however, can be viewed with a higher purpose in mind. I think it is important to conceive of them on the next higher level--the teaching level. In these days of liberation and professionalism there have been many questions about the function and status of the librarian. Through reference work and other public service functions the librarian participates in teaching activities directly; in other work, indirectly.

Through knowledgeably conceived and well-prepared exhibits the library becomes a teaching institution by expanding the scope and concepts of students and other library users and by offering factual information in a planned learning environment. Exhibits can even provide that element of inspiration, in the tradition of the real reference librarian, necessary for successfully seeing through a difficult project.

Most music libraries are furnished with an abundance of materials for creating exciting exhibits. Music in manuscripts (facsimiles or the real thing) and printed editions make attractive and important display items. You can show the composing process, from sketches to the printed score, and demonstrate the different decisions an editor must make in scholarly and performing editions, and also compare early music in neumatic notation or tablature with modern transcriptions.

Exhibits can be timely presentations, commemorating prominent birthdays and festivals, or showing library materials relating to recent topical interests (music for movies, copyright legislation, black music, etc.) Often you can coordinate exhibits with school assignments or course subjects, or with special local programs, visitors or occasions.

I think in most exhibits pictures, even objects and icons, are as important as books, scores and other library materials. It is useful to have a file of illustrations cut from discarded book jackets, duplicate magazines and advertisements. Displayed materials look much better when mounted on colored card stock or heavy paper (surplus from the duplicating center or samples from a local printer), and coordinated remnants of elegant fabrics do much to dress up a display case.

An interesting article, "On the Planning and Arranging of Music Exhibitions" by A. Beverly Barksdale, appears in NOTES (v.10, Sept., 1953) and has been reprinted in Carol June Bradley's Reader in Music Librarianship. The Reader also contains a selected bibliography of articles and "exemplary" exhibit catalogs relating to music exhibits.

The following list of exhibits which seemed to inspire viewers at the Northwestern University Music Library, is intended to stimulate ideas of your own. Some of these exhibits were accompanied by bibliographic handouts relating to the subject. At appropriate times other NU Music Library exhibits featured Liszt, Martin , Verdi, Lutosławski, Cage, and other composers.

The Notation of New Music
Musical Instruments from Around the World
Happy Birthday, Beethoven
The Art of the Musical Autograph
The Moldenhauer Archive: Music History from Primary Sources
Operas of the Baroque Period
Sir Michael Tippett: A Visit to America
A Salute to Women Composers
The End of a Jazz Era: A Tribute to Duke Ellington: 1898-1974
The Thematic Catalogs of Mozart and Beethoven
Stamps on Musical Themes
Two Musical Centennials: Arnold Schoenberg and Charles Ives
Medieval Music Notation
Those Wonderful Men and their Music Machines
Wagner in Contemporary Caricatures

Stephen Fry
Northwestern University

DID YOU SEE THESE?

Emrich, Duncan

"Children's folklore in the [Library of Congress] Archive of Folk Song." Quarterly Journal of the Library of Congress. 30,2 (Apr. 1973), 140-151.

After briefly describing the aims and collection of the Archive of Folk Song, the article discusses the many kinds of children's folklore (with specific examples) contained in the Archive. These include Games--17 kinds with examples of each kind; Rhymes--18 kinds; Riddles--3 kinds; and Songs--7 kinds.

Falconer, Joan O.

"A handiguide to: do-it-yourself music binding." Wilson Library Bulletin. 48,1 (Dec. 1973), 332-335.

Describes procedures for the in-house binding of single signature scores as pamphlets using a sewing method and offers helpful suggestion on professionally bound scores.

Feldstein, Barbara

"A musical approach to books." Library Journal. 98 (Oct.15, 1973), 3128-3129.

A children's librarian describes how children can become interested in literature through music. Popular songs with the same themes as books being read are discussed, and a better understanding of the literature and music results.

"Opera to the people." American Libraries 4,8 (Sept. 1973), 467.

The Seattle Opera introduces opera to the citizens of small Washington towns by giving programs in their libraries.

Jeffrey Earnest
University of Houston

"Draft: Guidelines for branch libraries in colleges and universities," College and Research Libraries News, (December 1974, no.11), 281-283.

Arneson, Arne J., "Microformats and the music library: a bibliographic-use survey of recent trends," Microform Review (January 1974), 25-29.

NEW FACES, NEW JOBS

Barbara Henry, Assistant Head of the Reference Section, Music Division, Library of Congress.

Stephen M. Fry, Music Librarian, University of California at Los Angeles.

Karen Miller, Librarian, Cleveland Institute of Music.

Members please note that membership fees for MLA (like everything else!) are going to be higher next year (Sept. 1975-August 1976). Personal memberships have been set at 16 dollars, institutional memberships at 18 dollars, student memberships at 7.50. Renewal notices will be sent as usual. This notice is meant only as an early warning.

BARBARA HENRY NAMED ASSISTANT
HEAD OF REFERENCE SECTION

Barbara Henry, Head Librarian at the Curtis Institute of Music in Philadelphia, has been appointed Assistant Head of the Reference Section in the Music Division at the Library of Congress.

A native of Bangor, Maine, Ms. Henry received both bachelor's and master's degrees from Boston University. The University of Pittsburgh awarded her the MLS in 1964.

Ms. Henry held positions at New Orleans Public Library, East Carolina University, and Northwestern University before going to Curtis.

While she was in the Chicago area, Ms. Henry studied at the Newberry Library in conservation of research library materials and bookbinding.

As a performer she specializes in medieval, renaissance and baroque music on the recorder, baroque flute, and viola da gamba. She has participated in summer seminars at Oberlin and Sarah Lawrence.

COATES AT MUSIC SERVICES DIVISION

Eyler Robert Coates has been appointed head of the Music Services Section, Division for the Blind and Physically Handicapped, succeeding Mary Mylecraine who retired.

As section head, Mr. Coates seeks to meet the music instruction needs of blind and physically handicapped readers. He is also editor of a division bimonthly periodical, The New Braille Musician.

Mr. Coates was head librarian at Shenandoah College and Conservatory of Music in Winchester, Va., for the last five years.

A native of Louisiana, Mr. Coates attended Tulane University and received a bachelor's degree from Southeastern Louisiana College. He also attended North Texas State University, studied law and library science at Louisiana State University receiving an M.S. degree in Library Science in 1969.

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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 September 9th.

Those who write to the editor at his home address please note that it has been changed to 1211 Bellemead, Denton, Texas 76201.