

MUSIC  
LIBRARY  
ASSOCIATION

# NEWSLETTER

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## REPORT FROM THE PRESIDENT

Those of us who were able to attend the summer meeting in Chicago owe a great debt of gratitude to Mary Ashe and Forrest Alter for arranging an outstanding program, as well as to Vern Frudd for fine local arrangements, most ably assisted by Donald Draganski, Janet Fox, Nancy Harvey, Patsy Keyser, and Connie Nisbet. You will be reading reports of the various sessions elsewhere in this issue,

The Board of Directors' meetings, except for one closed session, were open to all interested members, and by the last session there was a gratifying number of observers, with some participation from the floor on various agenda items. A concise version of the minutes of the Board of Directors' and Business meetings will be published in a later issue of the NEWSLETTER. The Board was at ease, and the reaction to the first experience of open meetings was positive.

Implementing a suggestion of the Executive Search Committee to seek out possible liaison with other associations for shared office facilities, the Board invited Dr. Frank E. McKenna, Executive Director of the Special Libraries Association, to make a presentation outlining the service capabilities of his New York office. The Board had also received information from William H. Reynolds, President of the College Music Society, about the Society's office located at SUNY Binghamton. The interest of the Board in pursuing these possibilities was evident, and there will be continuing dialogue during the coming months. It is not yet possible to project a timetable, but the Board has assigned priority to this matter and expects to achieve a more concrete stance before the end of the year.

During the Business Meeting the Association saluted Edward N. Waters, recently retired as Chief, Music Division, Library of Congress, and Kurtz Myers, retiring from Denver Public Library in September to move still farther West, to San Francisco. Congratulations went to Lenore Coral and Don Krummel, recipients of NEH awards, as well as to William McClellan, who has been named a Fellow of the Council of Library Resources for 1976-77.

At the invitation of Robert Wedgeworth, Executive Director of ALA, the President attended a luncheon meeting of the Affiliate Associations of ALA. There were representatives from ten or more groups (law, medicine, theatre, religion, et cetera), and an effort was made during the discussion to identify possible areas of mutual assistance between affiliate organizations and ALA. Clara Jones, newly installed as President of ALA, was present for part of the meeting.

Later in the week the President and Vice President attended a meeting of the American members of IFLA and had an opportunity to meet Margreet Wijnstroom, Secretary General of the organization, who was visiting from Holland to attend ALA for the first time. Ms. Wijnstroom and Robert Vosper, Vice President of IFLA, discussed with us proposed statute changes, as well as matters of finance, which will be decided at the summer meetings in Lausanne. Jan Franck, MLA Archivist, will serve as our voting representative there and will submit a report upon her return.

Wherever your summer wanderings have led you, may there have been relaxation and refreshment in abundance. Good wishes for a productive season ahead!

Clara Steuermann

Our Annual Midwinter Meeting will be in Nashville 2-5Feb77.

## CHICAGO 1976

### SHEET MUSIC: THE LATEST LURE AND LORE

The first general session of MLA's annual summer meeting bore the intriguing title of "Sheet Music: The Latest Lure and Lore." A capacity audience of both music librarians and ALA members were treated to a fascinating panel of experts, led by Lester Levy, one of the "grand old men" of sheet music collecting. Mr. Levy presented a capsule history of sheet music publishing and collecting in America and then introduced his panel as being representative of the various facets of the National Sheet Music Society--collector, dealer, performer and librarian--with all of us providing that important segment, the audience.

Mrs. John Cleary, who has been a collector for many years, became a dealer some three years ago when she took over a 30-year old business, Musical Americana Publishing Company of Omaha, Nebraska. She spoke about how a dealer operates, from receipt of boxes or bound volumes of old music, through the sorting and pricing process, to the final sale to a collector, often at auction. She feels that as much of the current interest in sheet music collecting is due to the nostalgia fad as to purely musical interests. Some particularly popular areas right now are ragtime, Al Jolson, and old movies, but she knows collectors who specialize in such things as songs about cats, or even bugs.

Hugh A. Ingraham represented those who bring the old music alive--he is with the SPEBSQSA International Office in Kenosha, Wisconsin. (That wonderful acronym stands for the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America!) Mr. Ingraham described the Society's activities and the operations of its "Old Songs" library, which provides music for the thousands of quartets and choruses across the country.

Tommy Ferris, a professional piano player in Chicago, and a collector for over 50 years, had some delightful anecdotes about his adventures in amassing a collection of over 25,000 songs.

Two librarians then talked of the satisfactions and the problems of working with large sheet music collections. Stephen Fry, of the University of California at Los Angeles, expressed his philosophy about such collections: "10 pieces of sheet music are a liability, 10,000 pieces constitute an archive, and 500,000 pieces become a monster." He has only recently become the custodian of such a "monster," the UCLA Music Library Archive of Popular Music, and he described its development and its prospective organization and bibliographic control. Richard Jackson, who heads the Americana Collection of the Music Division of the Library and Museum of Performing Arts at Lincoln Center, then gave us a glimpse of the great collections which are under his jurisdiction. John Tasker Howard originally organized the 19th-century sheet music, complete with subject index (which is still maintained!)

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The Elliott Shapiro Collection, acquired in 1956, added greatly to this outstanding library of early Americana. The bulk of the collections are now arranged in three chronological categories: AM1--To 1830 (a complete catalog has just been completed); AM2--1830-1870; and AM3, a proposed category, from 1871-1900, in which music is now being sorted. Other smaller collections include pop songs (1890 to the present), pop piano music, and show and movie music.

The panelists stimulated many questions from the audience and a lively discussion followed.

Barbara Henry  
Library of Congress

#### THE AMERICAN ARTIST AND AMERICAN MUSIC SINCE THE CENTENNIAL

On Wednesday, July 21, 1976, a joint luncheon was held at the Palmer House in Chicago by the Music Library Association and ALA-ACRL Art Section. Guest speaker at the luncheon was David Tatham of Syracuse University, who is the author of The Lure of the Striped Pig: The Illustration of Popular Music in America (1820-1870). Professor Tatham gave an interesting and often amusing talk on "The American Artist and American Music since the Centennial." A brief history of American art and its relationship to music, particularly musical iconography was given accompanied by slides. Numerous examples of musical iconography can be found in early American art. Late nineteenth and early twentieth century art often used individuals performing music as a frequent theme, such as Thomas Eakins' paintings of parlor music, John Sloan's "Man Mönkey" and Ben Shahn's "Chicago Jazz." A long tradition of paintings of instruments can be seen in such widely differing interpretations as Harnett's paintings of musical instruments to Oldenburg's "Miniature Soft Drum Set." Other relationships between art and music were discussed: the use of music as a theme in Ryder's "Siegfried and the Rhine Maidens" and such portraits of sound itself as Burchfield's insect choruses.

The lecture-demonstration closed with a brief discussion of the illustration of music, particularly in terms of sheet music covers or drawings and paintings which accompany musical notation. Examples were shown of the works of Peggy Bacon and Maurice Sendak.

Robert Evensen  
Brandeis University

#### COMMON CONCERNS OF ART AND MUSIC LIBRARIANS

After the luncheon a joint session of MLA and the ALA-ACRL Art Section focused on the "Common Concerns of Art and Music Libraries." Gerd Muehsam, chairperson of the program, explained that the idea for the joint session came from the January 1975 issue of Library Trends (vol. 23, no.3) on "Music and Fine Arts in the General Library." This program was designed primarily for academic and large public libraries. Three topics were discussed: (1) budgets, (2) collection development, and (3) staffing. Moderator Wolfgang Freitag, of Harvard University, spoke briefly on the common concerns of art and music: their appeal to the senses, the many levels of interest (academic or studio, amateurs or collectors), the uses of machine technology (sound equipment, slides, film, computers, microfilms). The historical differences of art and music collections are well known. The concept of caring for music in a separate library is much older, with all the great libraries of the world having music collections. Art libraries, on the other hand, are much newer, often linked with special collections or museums. Likewise, the development of standards for handling music began early and has been well established,

with cataloging codes taking into consideration the unique problems of musical scores. Art books, on the other hand, have often been treated like ordinary monographic material.

William Bunce, of the University of Wisconsin, discussed the problems of collection development. Libraries lag in promoting the fine arts. Often the arts are considered to be recreation, as is shown in Dewey's classing of the fine arts and recreation together in the 700's. Collection development in art and music should be broad, especially in current developments. The scope of the collection should be well balanced, including works of high quality as well as just those demanded most often by the library's users. This kind of development can be used to educate the clientele. The individual nature of both art and music must also be brought into focus. They are actually quite different. Though they have common problems, combining them is not the answer, as many public libraries have discovered. Bibliographic control is important to collection development, and cooperation, particularly in subject areas, is essential between special, academic and public libraries.

William Dane from the Newark Public Library, focused on money, experience and performance and their relationship to staffing. Adequate funding must be appropriated to improve working conditions, salaries, and fringe benefits. This has a great impact on the quality of staffing. Art and music demand the services of subject specialists. Knowledge in handling the required special materials and the knowledge of foreign languages are important. The role of the paraprofessional and the generalist is often discussed in the context of art and music--is the library degree necessary? The performance of the staff in reference, acquisitions, cataloging is affected by the quality and amount of staffing.

Budgetary problems were discussed by Barbara Greener, of Queens College. Budgeting the art or music collection is difficult. The February 9, 1976 Publisher's Weekly shows that the average music book published in the U.S. increased from \$14.43 in 1974 to \$14.83 in 1975, whereas the average art book increased from \$14.46 to \$17.90. In addition to material sources (like books), and special equipment (like record players, slide projectors, and shelving), human resources must always be considered. The adequate remuneration of a highly educated staff of music catalogers, slide librarians, and technicians must also be sought. Various theories of budgeting center around whole budgets, line-item budgets, or performance budgets. Five elements of the budget to consider are: (1) book funds, (2) public service staff, (3) technical staff, (4) administrative staff, and (5) current expenses. No matter what form it takes, the budget is the most important element to the library.

Robert L. Evensen  
Brandeis University

#### PHONORECORDS, RECORD REVIEW INDEXING AND DISCOGRAPHY

The panel session "Phonorecords, Record Review Indexing and Discography," moderated by NYPL's Irwin Kraus, followed neatly from the discussions of sound recordings prominent in Thursday afternoon's open forum. Harold Diamond, representing the smaller recorded sound collection, explained how his collection of about 3,500 discs at Lehman College (CUNY) is serviced and organized. He enumerated the advantages of using accession numbering for the recordings of each composer and also anthologies, and the disadvantages of fully classing the recordings. He also described the changes he makes on LC cards for phonorecords (e.g., full analytics through added entries, using transcribed titles rather than LC uniform titles and eliminating added entries deemed unnecessary for the Lehman College collection). His description was supplemented with a handout of examples.

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## MLA WASHINGTON REPORT

ON THE EVE OF COPYRIGHT REVISION: S22 COULD TAKE EFFECT  
JANUARY 1, 1978

The omnibus Copyright Revision Bill (S 22) is expected to pass in the House in the fall of this year, and will most likely be signed into law in this congress. It is the first general revision of Title 17 of the United States Code and much time and effort have gone into the wording, content and intent of the Bill; it seeks to codify what was heretofore, in many instances, case law; insofar as possible it attempts to allow for the impact of new technologies; most importantly, however, its main thrust is to carry on the tenets of the principles of copyright protection: to promote science and the useful arts while protecting the rights of authors.

Attendance at the many hearings before the House Subcommittee on Courts, Civil Liberties and the Administration of Justice (or a reading of the three-volume, 2240 page print of the testimony) only gives a small idea of the amount of work done by the Subcommittee, the legal staff, and Register of Copyrights, Barbara Ringer, who together drafted the markup of S 22 and its accompanying report which outlines the legislative intent behind it. Work done by various copyright committees, lobbies and private citizens cannot be calculated.

MLA has long had an interest in the final outcome of this legislation, since one particular section (S 108h) which deals with library photocopying appeared to be discriminatory against music as a subject for scholarly study. The section basically reaffirms that libraries may make photocopies of parts of works for certain purposes. The exceptions to this were "a musical work, a pictorial, graphic or sculptural work, or a motion picture or other audio-visual work." These words remain in the marked up Bill. However, the accompanying report makes the legislative intent quite clear:

"Although subsection (h) generally removes musical, graphic, and audiovisual works from the specific exemptions of section 108, it is important to recognize that the doctrine of fair use under section 107 remains fully applicable to the photocopying or other reproduction of such works. In the case of music, for example, it would be fair use for a scholar doing musicological research to have a library supply a copy of a portion of a score or reproduce portions of a phonorecord of a work. Nothing in section 108 impairs the applicability of the fair use doctrine to a wide variety of situations involving photocopying or other reproduction by a library of copyrighted material in its collections, where the user requests the reproduction for legitimate scholarly or research purposes."

Educational exemptions are also treated within the report, and appear to be quite straightforward. The basic principle here, as elsewhere, is to protect the author and his assigns and heirs against serious financial loss.

With regard to interlibrary activities, the report as well as the Bill make it clear that, under prescribed situations, it is permissible to make photocopies for interlibrary loan or transfer. Another area dealt with is coin-operated or other reproducing equipment on library premises which is unsupervised. S 108(f) specifically "exempts a library or archives or its employees from liability for the unsupervised use of reproducing equipment located on its premises, provided that the reproducing equipment displays a notice that the making of a copy may be subject to the copyright law." It goes on to point out that the patron using such equipment is not covered by this exemption.

In the likely event that this legislation does indeed pass, a more in-depth treatment will follow. In the interim, it is felt that the interests of MLA have been heard and incorporated in the legislation as it currently stands.

## OTHER LEGISLATION

HR 6673, introduced 5 May 1975, passed the House 8 September 1975 and Senate 11 December 1975, and was signed by the President 2 January 1976 as PL94-201. This established in the Library of Congress an American Folk Life Center. Authorized funding is at a level of \$770,000 for the next three years.

HR 585 (introduced by Koch, NY) on 14 January 1975 and referred to the Ways and Means Committee, has seen no action at present. Its intent is to restore to artists 100 per cent of the fair market value of works donated to non-profit institutions. This would be achieved by an income tax exemption. Several other pending bills deal with this subject.

Carolyn Owlett Hunter  
Copyright Office, LC

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## NEW FACES, NEW JOBS

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

Theodore Albrecht, Music Librarian, Case Western Reserve University  
Rayna Jo Baker, Assistant Music Cataloger, Music Library, University of Illinois  
Deborah Attridge Floyd, Librarian I, Art & Music/Theater Department, Memphis Public Library  
Marcia Thomas Nielsen, Music & Phonorecord Cataloger, Indianapolis Public Library  
Patricia T. Nolan, Assistant Music Librarian, Maxwell Music Library, Tulane University  
Geraldine Ostrove, Director of Libraries, New England Conservatory  
Gordon S. Rowley, Music/Art Librarian, Northern Illinois University, DeKalb  
David Sommerfield, Music Section, Descriptive Cataloging Division, Library of Congress

## SMITHSONIAN OPPORTUNITIES IN MUSIC

The Smithsonian Institution offers a limited number of research training fellowships and scholarships, especially in the areas of American music, musical instruments, musical iconography, ethnomusicology, and performance practices. Fellowships--with stipends of \$10,000 for post-doctoral research, \$5,000 for pre-doctoral--are granted to investigators working in residence for 12 months at the Smithsonian and with Smithsonian staff members. (The fellowships are also available to investigators working in residence for less than 12 months--a minimum of 6 months--with a reduced stipend proportional to the length of study). The deadline for fellowship applications is January 15.

In selecting individuals for participation in academic programs, the Smithsonian Institution does not discriminate on grounds of race, creed, color, sex, age or national origin of any applicant. For more information and application forms write: Office of Academic Studies, Smithsonian Institution, Washington, D.C. 20560. Please indicate the particular area in which you propose to conduct research and give dates of degrees received or expected.

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Richard Le Sueur outlined the problems and procedures relating to the larger circulating collection of approximately 35,000 discs at the Detroit Public Library. He noted that in the last few years about 58 per cent of the popular music recordings and 38 per cent of the classical discs had disappeared. The recordings are classed and are indexed through cards arranged by individual work. A special reference collection of unique recordings, such as composers conducting their own works, and a black music record collection are maintained at the Detroit library.

Irwin Kraus, of the New York Public Library, described and evaluated indexes for recordings, pointing out that while Kurtz Myers' "Index to Record Reviews" in NOTES is still the best selection guide, it has not been cumulated in over 20 years. He mentioned other useful guides, including Armitage and Tudor's Popular Music Record Reviews, Maleady's Record and Tape Reviews Index, and Media Review Digest.

These presentations provoked much discussion from the session's audience. Shelving, labeling, indexing, cataloging and security were prominent issues developed from the floor. Gerry Gibson, from LC's Recorded Sound Collection, offered to provide addresses for record companies whose recordings appear on LC cards to anyone who would furnish the manufacturer's name and the label numbers. The merits of shelving by manufacturer were discussed, and uses of the book catalog, card catalog and various indexes for different situations were expressed. Gloria Hoegh related her problems with record losses at the Oshkosh, Wisconsin, Public Library. She described her use of checkpoint labels on recordings, pressing the magnetic security labels on the label of each recording and repunching the holes, to coordinate with the library's security system. Binnie Braunstein reported on the status of the automated record catalog she developed for the University of Maryland, Baltimore County. Karen Hagberg announced that G. K. Hall would publish the Sibley Music Library's record catalog and that regular supplements would appear. Richard Le Sueur mentioned his index of vocal recitals on LP's which now incorporates more than 4,000 entries. Although each library solves problems in its own often unique way, it is certainly useful to hear about similar problems and solutions developed elsewhere.

Stephen Fry  
University of California at Los Angeles

#### TO HAVE AND TO HOLD: PUBLISHERS CATALOGS

In the final session Friday afternoon, "To Have and to Hold: Publishers' Catalogs," moderator Lenore Coral from the University of Wisconsin, Madison, LC's Barbara Henry and John Wiser of Joseph Boonin, Inc. each projected a view of the importance of publishers' lists, culminating in an "immodest" proposal for a nationwide collection and preservation program. Lenore Coral introduced the session with a historical survey of publishers' trade catalogs and what they can tell today's scholar about printed music of the past. She emphasized the importance of these documents as resources for dating early published music, as records of the history and development of music publishing firms and as indicators of musical taste within specific musical areas.

John Wiser, in charge of Boonin's Universal Edition distribution, outlined with critical humor how to tell what is available and what is not from music publishers throughout the world. He noted that large U.S. firms usually issue separate lists for medium or genre and often also issue stock order blanks. Few, however, issue complete stock catalogs and those "complete" lists which are available are usually of little reference value. An accounting of lists from foreign publishers followed.

Barbara Henry pictured for the audience the sixteen filing cabinets in LC's Music Division which house their collection of music publishers' catalogs and lists. She then envisioned an inventory of retrospective publishers' catalogs, world wide. She proposed collection centers for the catalogs organized among the 11 MLA chapters. Each chapter would be assigned responsibility for collecting broad areas while individual libraries within the chapters would be delegated specific firms. The chapters, then, would create directories of their holdings and lists of wants and duplicates. A union catalog would be compiled from these directories. Smaller and local publishers' catalogs could be collected by the local libraries. "Who," Barbara asked, "has earlier Cos Cob, Arrow and other catalogs of smaller but important firms now?" She also raised many questions about the proposal and its purpose: How do you distinguish between dealers' and publishers' catalogs? Should the project include popular music? Do publishers keep archival copies of their catalogs? (Often not). What is the best method for arranging, storing and preserving the catalogs?

The audience offered answers to many of these questions and various suggestions about the project. It was good to know that a few libraries, such as the University of Rochester's Sibley Music Library, are cataloging publishers' catalogs and providing analytics for important lists which appear on the back pages and covers of scores. LC's Gerry Gibson mentioned that the Association for Recorded Sound Collections is maintaining an archive of record manufacturers' catalogs. The feasibility of establishing the Center for Research Libraries as a central depository for publishers' catalogs was bandied about. Barbara Henry summarized the session with a plea to all music librarians to retain their publishers' catalogs and documents and to assist in promoting this important and monumental archival project.

Stephen Fry  
University of California at Los Angeles

#### IAML - US

A limited number of partial travel grants will be available for the 1977 IAML Congress which will be held in Mainz, Germany on September 4-9. In addition to allocating funds for official delegates, the IAML-US Board desires to continue its new policy of supporting younger IAML-US branch members who have not had the opportunity to actively participate in international meetings.

Applicants should send a brief resume and a letter describing their responsibilities at the Congress or, for those without official duties, their reasons for wanting to participate in the Mainz session to Dr. Vincent Duckles, Chairman, IAML-US Branch, Music Librarian, Morrison Hall, University of California, Berkeley, California 94720. All applications must be received by December 15 and the grants will be announced in the spring of 1977. It is anticipated that the IAML-US Branch will be able to make several awards in future years.

Don L. Roberts  
Northwestern University

#### DIRECTORY OF MUSIC LIBRARIANS IN THE UNITED STATES & CANADA

This new directory, edited by Don Phillips of UCLA, has been compiled by the Membership Committee of the Music Library Association: Binnie Sybil Braunstein, Linda Beck Wilson, and Don Phillips, Chairman. The preliminary edition lists the names of some 600 practicing Music Librarians, along with their degrees, and work and home addresses. Indices are provided to the names by type of library and fields of specialization. It is an invaluable tool for locating your colleagues, and every Music Librarian should have a copy close at hand. 46 p. Order your copy today. Send your check for \$3.00 (MLA members: \$2.50) to: Music Library Association, 343 South Main Street, Room 205, Ann Arbor, Michigan 48108.

## NEWS FROM THE CHAPTERS

## MIDWEST

The annual fall meeting of the Midwest Chapter will be held in Madison, Wisconsin, on October 22-23. Panels will deal with listening centers in music libraries, special music libraries, and music publishers and their special services. For more information about the program and local arrangements, write to Marianne Kozlowski, Lovejoy Library, Southern Illinois University at Edwardsville, Edwardsville, Illinois 62026.

## NORTHERN CALIFORNIA

The Northern California Chapter held its spring meeting at Stanford University on Friday, April 30, 1976. We gathered in the large lounge of Tresidder Memorial Union. After registration and coffee we heard a fascinating, illustrated talk by Herbert Myers, lecturer in music at Stanford University and doctoral candidate there. His topic was "The Reconstruction of a Fifteenth Century Fiddle." He demonstrated that this instrument, the ancestor of the violin, could be accurately reconstructed, first by reading several books on theory and performance practice written in and around the fifteenth century, and then by carefully examining pictures, especially oil paintings, that depicted musical instruments of the period. Memling and Van Eyck were especially rewarding, as we could see from colored slides that brought out details of various parts of the fiddle. Mr. Myers closed his talk by taking up two instruments which he had constructed and playing a merry tune.

The second speaker in the morning was Oliver Daniel, Vice President of BMI (Broadcast Music, Incorporated). He addressed himself to the subject of copyright protection for the composer. Indeed, titled his remarks "The Composer and the Business of Music." He deplored the ways in which colleges and universities circumvent the intent of the law by widespread and wholesale xeroxing of sheet music and made the cogent observation that one would think that academia would be the bastion for the protection of intellectual property.

Participating in the discussion that followed were two composers, Lou Harrison from San Jose State University, and Leland Smith of Stanford University. Dane Rudhyar was in the audience.

After an elegantly served lunch in the Faculty Club, we had a long business meeting. Among other items, we had a further discussion of the status of the revision of the Copyright Law, and reports on the MLA midwinter meeting at Seattle in February. The main feature of the afternoon program was the talk by Edward Colby, Head Librarian, Music Library and Archivist, Archive of Recorded Sound at Stanford, entitled "Diurnal and Nocturnal Aspects of the Stanford Archives of Recorded Sound." This was followed by an inspired presentation employing audio and visual aids by Artis Wodehouse. Ms. Wodehouse has used the Archive to investigate early recordings of pianists playing music of Chopin, in particular the Nocturne, op.15, no.2. We heard versions by Josef Hofman, Paderewski, Rachmaninoff and two by Artur Schnabel recorded several years apart, while following the score on the screen. What differences in performance! What a revelation! Guided tours of the Music Library and the Archive of Recorded Sound were even more meaningful after Ms. Wodehouse' inspiring talk.

At the reception which closed the afternoon, members agreed that Edward Colby and his staff had planned and staged an impressive program. A few of the chapter members came back to the Stanford Campus after dinner for a concert of works by Beethoven and Milhaud by the Francesco Trio.

A Fall meeting is planned at the University of California, Berkeley. The date is uncertain.

The Chapter officers were re-elected for another year. They are Johanna Fritsche, Chairperson (California State College, Sonoma in Rohnert Park) and Reginald T. Tidy, Secretary-Treasurer (College of Marin in Kentfield.

Johanna Fritsche  
California State College, Sonoma

## SOUTHERN CALIFORNIA

Don Hixon reports that the Southern California Chapter has published a Directory of Special Music Collections in Southern California Libraries. This list of 41 special collections in music is available for 1.50 from Don L. Hixon, Acquisitions Dept., General Library, University of California, P.O. Box 19557, Irvine, Calif. 92713.

CANADIAN ASSOCIATION OF MUSIC  
LIBRARIES: ACTIVITIES FOR 1975-76

W. Dale Ward has submitted the following report on activities of the Canadian Association of Music Libraries during the past year. We are pleased therefore to report the activities of our colleagues in Canada.

In August 1975 CAML was host to the 11th Annual Congress of the International Association of Music Libraries in Montreal, Quebec. CAML held its Annual Meeting on August 22nd.

There were two workshops held during the year. The first was held on Saturday January 31st at the National Library of Canada. A tour of the Music Division was given in the morning followed by a luncheon. In the afternoon, Dr. Stephen Willis, Music Manuscript Specialist of the National Library, spoke on "Organizing a Musical Manuscript Collection"; Dr. Helmut Kallmann, Chief of the Music Division of the National Library, presented the "Data-Sheet Project" in a talk entitled "From CMLA Centennial Project to Union Catalogue of Early Canadian Music"; and lastly there was an open forum on the National Library's proposed survey of music library resources in Canada.

A second workshop was held on Saturday April 3rd at the Maison de Radio-Canada in Montreal. In the morning a tour was given of the Maison. After a buffet lunch, M. Robert Ternisien of Radio-Canada spoke on "Music Copyright." His talk was followed by a lively period of questions and discussion.

In the Spring, CAML members were invited to attend the 12th Annual Conference of the Canadian Association of University Schools of Music as affiliated members. The conference was held from May 25th to 28th during the Conference of the Learned Societies at the Université Laval in Quebec City. CAML members were treated to a series of stimulating lectures and roundtable talks. All the attractions of one of Canada's most picturesque cities delighted the delegates and there was a series of mini-recitals interspersed throughout the conference. On Friday morning, Dale Ward, CAML president, chaired the final roundtable, organized jointly by CAUSM and CAML. Kathleen McMorow, of the University of Toronto, spoke on "The Music Library and Automation"; Geoffrey Briggs, of Carleton University, on "Cooperation between Music Libraries: Fact or Fiction"; Yves Chartier, of the University of Ottawa, on "Musicology and Librarianship"; and Helmut Kallmann, of the National Library of Canada, on three projects: the Data-Sheet Project, the Canadian Encyclopedia and the Music Library Survey.

The CAML Annual Meeting was held that afternoon. It was thrilling to see such a large number of CAML members in attendance. The fact that most CAML members expressed the desire to meet again with CAUSM showed the success of the joint venture.

The 1976/77 Executive consists of the following members: President, Maria Calderisi; Past-President, W. Dale Ward; Vice-President, Kathleen McMorow; Secretary, Lorna Hassell; Treasurer, James Whittle; and Councillors, Conrad Sabourin and Isabel Clark.

W. Dale Ward  
Université Laval, Québec

## LETTERS TO THE EDITOR

The Arts and Humanities Bill, H.R. 8274, is a proposal with the potential to collect nearly \$1.8 billion a year by donations from individual taxpayers. There are hundreds of local symphonies, theatrical groups, museums, dance companies, and private colleges that are on the brink of financial disaster. This bill would provide help to many of them.

H.R. 8274 is a unique way to support the Arts and Humanities; it calls for a check-off box on federal income tax forms. Taxpayers could make tax deductible donations to the National Endowment for the Arts, the National Endowment for the Humanities, or both. All monies received would be supplemental to Congressional appropriations. The Bill specifically prohibits monies from being spent on endowment administration cost.

An article by Otile McManus which appeared in THE BOSTON GLOBE (February 7, 1976) stated, "A current Federal appropriation of \$189,000,000 represents an outlay of 29 cents per capita spent on the arts and humanities, a negligible sum when compared with the per capita outlays of \$380 for defense, \$110 for health, \$50 for education and \$4 for public transportation."

The Bill is sponsored by Congressman Frederick Richmond (D-NY). In his July 8, 1975 address to the House of Representatives, Richmond said, "It is indeed ironic that the United States which boastfully considers itself the center of Western culture has permitted the arts and humanities to deteriorate to the point where each day more and more time and energy is devoted not to the development of the creative potential but in a fight for financial survival."

Richmond is encouraging a letter-writing campaign to members of the House, Ways and Means Committee. Send short statements of support for the Arts and Humanities Bill, H.R. 8274 to Congressman Al Ullman, Chairman, Ways and Means Committee, House of Representatives, Washington, D.C. 20515.

Let's support the arts!

Jeanette Drone  
Memphis State University

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## INTERNATIONAL ASSOCIATION OF MUSIC LIBRARIES - US

The U.S. Branch of the International Association of Music Libraries held an informal meeting, chaired by the Secretary/Treasurer, Don Roberts. It was announced that nine US members had received partial travel assistance for the Bergen conference from the American Council of Learned Societies and the IAML-US Branch. Among items discussed were the new ISBD for non-book materials which is being presented at the IFLA meeting in Lausanne in August. Concern was expressed that U.S. music librarians have had no opportunity to offer any input. There was much discussion concerning the desirability of IAML being involved in IFLA's deliberations on establishing an ISBD for recordings. It was urged that IAML have a representative at the forthcoming IFLA conference.

It was announced that the Directory of Music Research Libraries, Part I; Canada and the United States, which appeared in a preliminary edition in 1967, is now being updated by Charles Lindahl of the Eastman School of Music. A communiqué from him reported that the questionnaires for the revised edition will be mailed this fall. He urged all recipients to quickly respond and also to inform him of little-known collections he may have overlooked. This first(revised) edition will become a part of Series C of the Répertoire International des Sources Musicales (RISM) and will include music collections which have not contributed to that inventory as well as more current information on libraries in the preliminary edition.

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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.

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Deadline for submitting copy to the editor for the next NEWSLETTER is October 28th.

It was decided that the question of reduced dues for retired members should be passed to the Internato Board for retired members should be passed to the International Board without comment. The meeting concluded with a series of brief reports given by Garrett Bowles, Lenore Coral, Gerald Gibson, Barbara Henry, Geraldine Ostrové, and Don Roberts on the activities planned by various commissions for the Bergen conference.

Barbara Henry  
Library of Congress

Don L. Roberts  
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