

REPORT FROM THE PRESIDENT

Since my last report, I have represented MLA at the ALA meeting in Detroit and the 12th Congress of the International Musicological Society in Berkeley, as well as MLA'S own meeting in Santa Barbara. So much has occurred that I can cover only the high spots. At the meeting of ALA affiliates on June 18, my plea for improved communication and consultation between ALA and its affiliates was seconded by representatives of the archivists, theological librarians, Catholic Library Association, and Theatre Library Association. Robert Wedgeworth, executive secretary of ALA, decided that all affiliates will receive guest invitations to ALA'S midwinter meeting, January 22-28, and that ALA will prepare position papers based on our discussion in Detroit.

The ALA committee meetings to which I had been invited led to further invitations. The Public Library Association Audio-Visual Committee has asked MLA to organize a program on sound recordings for PLA to sponsor at ALA next summer, the preliminary program to be reported at Mid-winter. The program will be planned for MLA by the Public Librarians Interest Group (chaired by Cheryl Osborn) assisted by the Audio-Visual & Microfilms Committee (chaired by Arne Arneson). Anyone interested in helping should contact them. In another area the Resources and Technical Services Division Audio-Visual Committee has invited MLA to send an official representative to its meetings.

While I was attending these committee meetings, the proposed new Anglo-American Cataloging Code was involved in controversy. After my return home, Kitty Skrobela asked me to write a strong letter to the chairman of the Joint Steering Committee urging further consideration of some of the provisions affecting music. Subsequent developments will be reported elsewhere.

The very successful meeting in Santa Barbara will be described by others. Grateful thanks are due to Steve Fry, Program Chairman, and our host and hostess in Santa Barbara, Martin Silver and Susan Sonnet, for their careful planning and superb execution.

In Berkeley at the International Musicological Society I was asked many questions about the new copyright law and about MLA publications. A representative of the Society for Ethnomusicology discussed with me ways in which our two organizations could work more closely. I also had an opportunity for an extended conversation with Charles Atkinson, Book Review Editor of NOTES, on how to increase the number of librarians who write reviews. Interested persons should make themselves known to him. Special thanks are due the members of the Northern California Chapter who ably manned the MLA exhibit, answering questions and generating good will.

September will see MLA members at the IAML meeting in Mainz, and, for the first time, several MLA representatives at the IFLA meeting in Brussels. Our past-president, Clara Steuermann, will read an invited paper on music libraries at this meeting. MLA involvement with national and international library affairs is growing.

Some new appointments have been made. Melva Peterson has been re-appointed representative to the Council of National Library Associations for the term 1977-1980. Cheryl Osborn has agreed to chair the Open Forum as well as the Public Librarians Interest Group, and Ida Reed has replaced Linda Solow on the Music Library Administration

Committee.

In October and early November, I shall attend meetings of the Midwest Chapter, the Finance Committee, and the Board of Directors. Then on to Boston. Please join us there.

Dena J. Epstein
President

THE NEXT MLA MEETING WILL BE IN BOSTON, DURING THE WEEK OF FEBRUARY 27th THROUGH MARCH 4th, 1978.

Announcing MLA Technical Report No. 5: Recordings of Non-Western Music: Subject and Added Entry Access by Judith Kaufman, SUNY - Stony Brook. This useful compilation, a revision and expansion of the lists which Ms. Kaufman provided at the Seattle MLA meeting should be on every music cataloger's desk. It is available from the Ann Arbor office. The price for members is \$4.75.

NATIONAL ENDOWMENT FOR THE ARTS ARCHIVE
AT AMERICAN MUSIC CENTER

The American Music Center and the National Endowment for the Arts are pleased to announce the establishment of a unique collection of new works by American composers who are the recipients of grants from the NEA Composer/Librettist Program. Since its inception in 1973 the Program has awarded grants for more than 140 solo and chamber works, 90 orchestra works, 80 operas and libretti, 60 choral and vocal works, and 45 stage, multimedia and electronic works. Materials from work already completed are now available at the American Music Center; the collections will continue to grow as ongoing and new projects are finished.

The archive housed at the American Music Center will consist of scores, recordings, biographical information, and documents relating to the performance of these compositions. These materials may be studied by performers, conductors, and other interested musicians. A librarian is available for reference questions, including repertoire suggestions as well as obtaining performance permissions and necessary parts from the composers.

Founded in 1940, the American Music Center is a membership organization of composers and music students, professionals, institutions, and publishers, all dedicated to promoting an awareness of contemporary American serious music and encouraging its performance. It has published The Contemporary Music Performance Directory, listing over 1,750 American performing ensembles, sponsoring organizations, performing facilities, concert series and festivals of twentieth-century music. The Center, which is in the process of issuing catalogues of the more than 11,000 works in the AMC Library, also publishes a quarterly Newsletter and awards grants to composers for copying costs.

The American Music Center is the official U.S. information center for American music. Leo Kraft is President; Toni Greenberg is Executive Director. The Center, located in New York City at 250 West 57th Street (tel 212/247-3131) is open weekdays from 9:30 am to 5:30 pm.

NEWS FROM THE CHAPTERS

CHESAPEAKE/SOUTHEAST

The Chesapeake Chapter and the Southeast Chapter plan a joint meeting at Hollins College, Virginia on November 5. Paul S. Koda, Curator of the Rare Book Collection at Wilson Library at the University of North Carolina at Chapel Hill, will present a paper on "Binding: Historical and Contemporary Perspectives." Fred Bindman, Head of the Music Cataloging Section of Descriptive Cataloging at the Library of Congress, will speak on "Music Cataloging at the Library of Congress." After business meetings, lunch, and an organ recital by James Leland, Associate Professor of Music at Hollins College, the program will continue with "Popular Music: Aspects of Collection Development," by Robert M. Jones, Contributing Editor, Popular Music for Notes; "Copyright 1978: Music and the Law," by Carolyn O. Hunter from the Music Section of the Copyright Office at the Library of Congress, will conclude the afternoon's program. An evening concert by the Blackearth Percussion Group, ensemble-in-residence at the University of Cincinnati Conservatory of Music will close the meeting.

GREATER NEW YORK

Once again music librarians were hosted by Broadcast Music Inc., which makes it twice in the same year! The first visit was in Nashville at the MLA national meeting. There we were treated to a lavish cocktail party in an equally lavish setting of marble, plush wall-to-wall carpeting and piped in music (Bach-Brandenburg Concertos with a rhythm section). Hot hors d'oeuvres of all kinds, waiters in white coats with prepared drinks ... but, I digress.

In New York, we received the same splendid hospitality--drinks, hors d'oeuvres, etc., but since the meeting was scheduled to be a tour, we were addressed by Edward Kramer (Pres.), Mrs. Zavin (Perf. Rights), Mr. Sanchak (Public Relations) and others in explanation of BMI's function. There were approximately 50 MLA members present.

Most of us were aware that BMI is a licensing organization, whose purpose is to see that the artists are paid whenever their music is played. What many of us were unaware of is the elaborate logging procedures, which, up until recently, involved a card catalog. Over the last several years, the operation has been computerized, causing a quantum leap in entries and speed of information retrieval.

An explanation of the copyright problem was included in the presentation. It was informative to view the situation from BMI's position and compare it with the library's.

Final chapter meeting of the season - May 7

Approximately 35 members turned out at Columbia University to hear Suki Sommer and her students deliver an allegorical presentation on copyright. That's right, there were actors, a prompter and music to dramatize key aspects of the new law. Many of us admitted afterwards that it was the first time we really understood the new law.

New officers are:

Karl Van Ausdal, SUNY-Purchase, President
Diette Baily, Brooklyn College, Treasurer
William Rorick, Queens College, Program Chairperson
Dale Good, NYPL, Membership Committee

Harold Diamond
Herbert H. Lehman College of the
City University of New York

MIDWEST

The Midwest Chapter will meet in Evanston, Ill. on the 21-22 October 1977. The program includes sessions about Jazz, Music Library Administration and Serials. Everyone is welcome. For registration information contact Don Roberts, Music Library, Northwestern University, Evanston, Ill. 60201

Lenore Coral
University of Wisconsin-Madison

NEW ENGLAND

The New England Chapter held another in its series of music cataloging workshops May 7 at the Berkshire Athenaeum in Pittsfield, Massachusetts. Panelists were Robert Cunningham (Smith College), Sally Evans (Amherst College), and Robert Loud (Hudson Public Library).

This Music Cataloging Workshop brought together for a day of lively discussion twenty people interested in the cataloging of music materials. Topics covered included: the Ohio College Library Center, tape transfer numbers, contents notes, copyright questions, high fidelity, jazz cataloging, computers, and many others. All of these subjects came out of broad needs and problems that the cataloging of music presents. Participants included students, clerical staff, music catalogers and interested librarians from public and academic libraries. This wide spectrum of experience enabled a continual comparison of the theoretical with the practical facts of library life as it deals with access to music materials. Everyone left with a few answers, a few ideas or at least a few more questions about this challenging field.

Robert L. Cunningham
Smith College

The New England Chapter, in addition to publishing a new edition of their Directory of music libraries and collections in New England (available from Joseph W. Scott, Assistant Music Librarian, University of Connecticut, Storrs, CT 06268), has elected the following new officers:

Robert L. Evensen, Brandeis University Library,
Chairman
Joseph W. Scott, University of Connecticut,
Vice-Chairman
Philip Youngholm, Connecticut College, Secretary/
Treasurer
Reina Hart, University of New Hampshire, Member-at-large

NEW YORK STATE/ONTARIO

The chapter met at Vassar College in Poughkeepsie, New York on Monday, April 18. Don Seibert led an open discussion on cataloging and classification, including problems with MARC and OCLC. Professor Edward R. Reilly, Vassar College, presented a paper on his experience in gathering information about Mahler manuscripts. At the business meeting, it was announced that the NYS/Ontario Chapter Constitution and By-laws had been approved; the fall meeting of the Chapter will be in Binghamton in mid-October.

Jeff Rehbach
Cornell University

RECORD ANALYTICS FROM ABROAD

Providing access to classical recording collections is of concern to most music librarians, and several recent developments have lightened if not fully assuaged the woes of those libraries unable to produce analytics for themselves. For example, LC has recently instituted cataloging with up to fifteen analytics; G.K. Hall has recently published a book catalog of the cards for much of the Eastman School of Music recordings collection; and a host of specialized discographies are now available, ranging from Coover and Colvig's Medieval and Renaissance Music on Long Playing Records to J.F. Weber's excellent discography series.

There is, however, another group of ready reference sources to otherwise unanalyzed collections which has the advantages of being both more current, as well as more comprehensive than most other aides. I refer here to the foreign equivalents of our Schwann record catalogs. The two best known of this group, the quarterly English Gramophone Classical Catalogue and the semi-annual West German Bielefelder give full analytics for classical discs; the Gramophone Catalogue also has an index to artists in every issue, and citations to reviews for most recordings. Admittedly, by one count there may be no more than fifty per cent duplication between what is listed in these catalogs and what is available domestically; nevertheless, experience indicates that these tools are usable more often than this percentage suggests.¹

As one might guess, there is a small problem. While many of the record labels used abroad will be the same as in this country, either because they are direct imports with nationwide distribution (e.g., DGG, Philips, Telefunken, Argo, etc.) or speciality imports (many of the offerings of Peters International or HNH Distributors, for example), the majority of foreign performances available in the U.S. will be licensed directly to American labels. Some U.S. companies use enough of a foreign firm's output to warrant remembering the foreign/domestic label equivalents even if they are not one hundred per cent consistent (e.g., English Decca on U.S. London; or English EMI including His Masters Voice and English Columbia on U.S. Angel). Others will be picked up from experience (for example, many German Electrola are on American Nonesuch, many French Erato on Musical Heritage Society). Richard Freed's article in Stereo Review is a good introduction to the complexities of this subject, although many changes have occurred since he made his survey.² Fortunately, there is usually another access point independent of label equivalencies: the performers. That is, if the Gramophone or Bielefelder indicates that the Kings College Choir has recorded a particular work, you can use this information to search either the Schwann Artist Issue or the performer added entries in your own card catalog, to see if the performance in question is already in the library or at least if it is available for purchase in the United States.³

The Gramophone Classical Catalogue⁴, issued quarterly by the same company that publishes the Gramophone magazine, is probably the most useful tool for American librarians. The first section is a composer/title listing similar to Schwann, except that the British publication lists the complete contents of every recording. Thus where our Schwann I lists approximately 25 discs under "Schubert, Songs" with no indication as to which specific ones are performed, the Gramophone gives analytics for each collection. The same holds true for early music and other genres.

Following the composer/title section is one devoted to artists. This provides a useful supplement to our American Schwann Artists Issue which has been appearing only every three to four years. (This may change now that the Schwann operation has become a part of ABC Leisure Magazines, the publishers of High Fidelity). In addition, the numbers in parentheses after a disc (4/69, for example) indicate the issue of the Gramophone magazine where the recording was originally reviewed.

There are at least two caveats to the Gramophone Catalogue, however. First, to no one's surprise, it is not error free. Second, and much more bothersome, only the record numbers and prefixes are given in the main listings. The user must take this information and convert it into a record label using a table at the front of each issue. It is disheartening how often there will not be an exact match, although the name of the company can usually be inferred from the information given. Regardless, the work should be considered a must purchase by any library with a sizeable classical record collection which does not have complete analytics for its anthologies.

As with the Gramophone Classical Catalogue, the West German Bielefelder⁵ gives full analytics. It does not have a separate performer section, but it does list all anthologies by label and number as a means of providing direct access to the complete contents of any collection. Label information is given after each entry, and the prices for the labels and their series are provided in the back. Needless to say, the recordings listed in the Bielefelder and Gramophone catalogs include discs from around the world which are available for purchase in England and Germany, respectively, not just the ones manufactured in the catalog's country of origin.

There are a number of other foreign catalogs in addition to the above two, many of which are listed in David Cooper's International Bibliography of Discographies.⁶ The Gramophone Catalogue and the Bielefelder should be adequate for most libraries.

By way of illustration; the following three examples describe actual situations involving the foreign "schwanns." To a certain extent the examples are atypical, since they suggest that the catalogs yield only one possible recording per work. This is, of course, not the norm. In most cases the user will have a choice of several recordings.

EXAMPLE 1

A library user wants "Ce breuvage pourrait" from Massenet's Herodiade. Schwann I has nothing under Massenet that looks likely. Schwann II does list two unanalyzed collections, but they are both sung by women and the piece is for baritone. Proceeding to the Gramophone Classical Catalogue one finds under the composer and title a recording which features Sherrill Milnes on "ARD 10122." As is frequently the case, the prefix ARD is not listed in the front of the catalog. In the Schwann Artists Issue, under Milnes, is RCA ARL1-0122, "Domingo Conducts Milnes."

EXAMPLE 2

A musicology student needs a recording of Dufay's chanson "Guillame se va" for a report, and cannot find it listed in Schwann. A check in Coover and Colvig's medieval and renaissance discographies also yields nothing. The Gramophone Classical Catalogue, however, indicates that David Munrow and the Early Music Consort have recorded it on SLS5049, which, according to the "Alphabetical index of record series, types & prices" is an HMV (His Master's Voice). Hoping to find a title for the album, the Artists Index in the back of the Gramophone Catalogue is consulted, and the "Art of the Netherlands," (SLS5049) is found. It is now possible to use this title to search the Collections Section of Schwann I under Munrow and locate the U.S. label and number. (This, of course, assumes that the title is the same on both sides of the Atlantic, a fact which is hardly warranted.) One should not be surprised to find that the recording is available in this country on Seraphim, since English HMV is an EMI label which corresponds to the American Angel family.

EXAMPLE 3

A professor turns in a record order slip indicating that he would like for the library to get Turnabout 34163 for his piano literature course; unfortunately, he does not give a title, composer, or any other information. There is no Turnabout catalog available. The Bielefelder, however, has a listing by manufacturer in every issue, and sure enough, some Turnabout discs are available in Germany; the recording turns out to be "Liszt Operatic Paraphrases and Phantasies." (Such a use for the Bielefelder will, admittedly, be rare, but may be very helpful when more obvious sources fail).

(cont. from p. 3)

- ¹Donald C. Robbins, "Current Resources for the Bibliographic Control of Sound Recordings," Library Trends 21 (July 1972): 143-44.
- ²Richard Freed, "The European Record Companies," Stereo Review 25 (September 1970): 75-85.
- ³It needs to be noted that one of the major sources for foreign licensed performances, the Musical Heritage Society, is not covered in Schwann.
- ⁴Gramophone Classical Catalogue is issued quarterly by the "Gramophone," 177-9 Kenton Road, Harrow, Middlesex, HA3 0HA, GREAT BRITAIN. Current subscription rate is \$10.00 annually.
- ⁵Bielefelder Katalog: Schallplattenverzeichnis für klassische Musik, Geistliche Musik, Folklore appears in March and October of each year. Order from Bielefelder, Verlagsanstalt KG, 48 Bielefeld 1, Postfach 1140, GERMANY.
- ⁶David Edwin Cooper, International Bibliography of Discographies: Classical Music and Jazz & Blues, 1962-1972: A Reference Book for Record Collectors, Dealers, and Libraries (Littleton, Colorado: Libraries Unlimited, 1975).

Robert Skinner
Southern Methodist University

HAVE YOU SEEN THESE?

Russell Sweeney, "Music in the Dewey Decimal Classification," Catalogue and Index, no. 42 (Autumn 1976) p. 4-6.

Harold E. Samuel, "Musicology and the Music Library," Library Trends, v. 25, no. 4 (Apr 1977) p. 833-846.

The entire issue, which was edited by Don Krummel, is titled "Trends in the Scholarly Use of Library Resources." One other article that may have some interest to music librarians is:

Gordon Stevenson, "The Wayward Scholar: Resources and Research in Popular Culture," same journal, p. 779-818.

NEW FACES, NEW JOBS

Judith Coon, Assistant Music Librarian, State University of New York at Buffalo.

Joan Falconer, Music Librarian, Appalachian State University, Boone, North Carolina.

Douglas Gibbons, Librarian, The Museum of Broadcasting, New York, New York.

Mary Wedgewood, Music Department, Otto Harrassowitz, Wiesbaden, Germany.

CAML / ACBM

The annual subscription to the CAML Newsletter/ACBM Nouvelles (the official organ of the Canadian Association of Music Libraries) for libraries and librarians outside Canada is now \$10 for institutions and \$5 for individuals. The Newsletter is published four times a year: February, May, August, and November. Although it is published specifically for Canadian music librarians, the Newsletter will be expanded to include short articles dealing with the type of problems which confront all music libraries. And now libraries and librarians in the U.S. may subscribe without the necessity of becoming members of CAML. Send all orders and requests for information to:

Canadian Association of Music Libraries
c/o National Library of Canada
395 Wellington Street
Ottawa, Ontario K1A 0N4
Canada

NEWS FROM THE COMMITTEES

PUBLICATIONS COMMITTEE

The Publications Committee placed an announcement of a "Works in Progress" column in the May-June 1976 Newsletter. For a variety of reasons the Committee has been unable to devote the necessary time to develop the column, although many inquiries have been received. The Committee has now found a willing volunteer to regularly write the column and asks that all those who have begun new projects, as well as those who have responded in the past, to send citations and other information to:

Raymonde S. Kramlich
2462 Filbert Street
San Francisco, California 94123

A-V AND MICROFORMS COMMITTEE

Arne Arneson, chairman of the A-V and Microforms Committee, sends this notice from the Galpin Society Journal, no. 30, (May, 1977), p. 169.

ETHNOMUSICOLOGICAL AUDIO-VISUAL ARCHIVE

A proposal has been made to establish an Ethnomusical Audio-Visual Archive at Cambridge. It is envisaged that the Archive will include sound-films, videotapes, audio-tapes, slides and photographs related to the following subjects:

1. Performances of Oriental and African Folk and Classical Music and Dance
2. Performances of European and American Folk Music and Dance
3. Techniques of instruments, and instructions in performance (with written material expounding tablatures and music where relevant)
4. Methods of construction of Oriental and African instruments, and European and American folk instruments (with an instrument name register on a world historical basis)
5. World Music Iconology
6. Records of archaeological finds of extant instruments and parts of instruments, on a world basis

At this stage it would be valuable to hear from members who would be willing to donate material they no longer need but which would be of great benefit to others by being generally accessible in the Archive. Please contact Harvey Turnbull, 17 Hamilton Road, Cambridge, CB4 1BP, giving details.

BRADLEY RECEIVES AWARD

Carol Bradley has received the Chancellor's Award for Excellence in Librarianship, by the State University of New York. This award, in its inaugural year, was given to only six individuals throughout the SUNY system.

The recipient, Associate Director of the Music Library at SUNY Buffalo since 1967, is the author of "Music Libraries in North America," (Encyclopedia of Library and Information Science, vol. 18, pp. 358-425), lengthy biographies of O.G. Sonneck, Otto Kinkeldey, and George Sherman Dickinson (in the Dictionary of American Library Biography, currently in press).

Her dissertation, from Florida State University, The Genesis of American Music Librarianship, 1900-1902, will be available shortly. Based to a large degree on oral history, this work will be a history of the idea of music in libraries.

Our congratulations to one of "our own" who has been so honored.

NORTHERN CALIFORNIA

The Northern California Chapter was invited to hold its spring meeting at the San Francisco Conservatory of Music on Friday afternoon, May 6, 1977. We met in the new Student Lounge, enjoyed delicious refreshments and socialized while waiting for members and guests to gather. We were happy to welcome Mrs. Clara Steuermann in our midst. Mrs. Viola Hagopian, librarian of the Conservatory, had arranged a full program.

The main speaker was Mr. Paul Hersh, pianist, violist, former member of the Lenox Quartet and currently on the faculty of the Conservatory. Mr. Hersh made a formal and stylistic analysis of the work and then proceeded to give a stunning performance of Elliott Carter's Piano Sonata, 1945-46.

Mr. John Douglas of San Jose State University spoke briefly about the exhibit he had arranged for our meeting. There were representative copies from his collection of the publications of societies devoted to individual musicians. Mr. Douglas' collection numbers over one hundred such societies. An up-dated, annotated list is expected to appear in a forthcoming issue of MLA Notes.

Mr. Edward E. Colby of Stanford University offered member libraries a present of a book by Barbara MacKenzie entitled Singers of Australia, from Melba to Sutherland, published by Lansdowne in 1967.

Mrs. Ann Basart gave a progress report on the revised editions of the Union List of Music Periodicals in Northern California. Progress is slow because of the dearth of free time on the part of volunteers. The Chapter voted a self-assessment of five dollars per member to help fund its publication.

New officers were elected. They are:

Chairperson:

Ms. Marlene Wong
Music Librarian
The Library
University of California
Davis, CA 95616

Secretary-Treasurer:

Mrs. Lucretia Wolfe
Assistant Librarian
Library
San Francisco Conservatory of Music
1201 Ortega Street
San Francisco, CA 94112

At the conclusion of the business meeting we were treated to an elegant sherry hour by the Guild of the San Francisco Conservatory of Music. This was followed by dinner at a very good Chinese restaurant, mandarin style, where the courses were expertly ordered by Marlene Wong.

That evening we came back to Hellman Hall, their new theater, where the Conservatory's Opera Workshop staged scenes from Rossini's Barbiere di Siviglia. That ended another memorable meeting at the San Francisco Conservatory.

Johanna Fritsche
Sonoma State College

PENNSYLVANIA

The Spring meeting took place on April 24-25 at the Franklin Motor Inn and the Free Library of Philadelphia. On Sunday afternoon Mary Beth Peters, Attorney Advisor to the General Counsel, U. S. Copyright Office, discussed the new copyright law and its effect on music libraries. She graciously fielded the many questions prompted by the new law.

There followed reports from participants at national meetings: Peter Eisenberg on the ARSC Annual Meeting, Shirley Weekley on the MLA Winter 1977 meeting in Nashville, Ida Reed and Carole Franklin on the work of the MLA Administration, OCLC, and Basic Music List Committees.

In the evening many of us attended the final historic performance of the Curtis Opera in a production of Così fan Tutte at the Walnut Theatre. Thanks to Ann Viles who not only secured the tickets but chauffeured us to and from the Theatre!

Monday's session at the Free Library began with a panel discussion of "Gifts in the Music Library". Participants were Norris Stephens, University of Pittsburgh; Peggy Dusch, Carnegie Library of Pittsburgh; Ann Viles, Curtis Institute of Music; and Richard Duris, moderator.

Otto Albrecht then spoke on the current state of music reference works: Grove's, M.G.G., & RISM concluding with the sad news of the recent theft of many rare manuscripts and early printed editions from the Rare Book collection in the Albrecht Music Library at Penn.

Business conducted included the election of Dr. Albrecht to honorary membership in the Chapter and the selection of Pittsburgh's Carnegie Library as the site of our Fall meeting.

Officers are:

Carole Franklin, Penn State University, University Park, Chairperson
Ida Reed, Carnegie Library of Pittsburgh, Vice-Chairperson/Chairperson-Elect
Myrtle Nim, Carnegie-Mellon University, Pittsburgh, Secretary-Treasurer

Carole Franklin
Pennsylvania State University

The Fall meeting of our Chapter will be held at Hillman Library, University of Pittsburgh, on Sunday, October 16, and at Hunt Library, Carnegie-Mellon University, on Monday, October 17. Our Sunday meeting will be held in conjunction with that of ARLIS/Allegheny Chapter. The following program is planned. A series of papers on "The Music/Art Library and the Special Patron" will be given Sunday afternoon: David Wilkins, Associate Professor of Fine Arts, University of Pittsburgh: Writing the art history of nineteenth-century Pittsburgh; Karen Clarke, Minister of Music and Co-ordinator of the Ministry of Healing, Marcy Hospital, Pittsburgh: Celebration--an art of healing?; William Critser, Pittsburgh Alliance of Composers, Secretary-Treasurer: Nikolai Lopatnikov: a composer's life-work; Herdis Bull Teilman, Curator, Painting and Sculpture, Museum of Art, Carnegie Institute: The curator and the fine arts library; Marty Rubin, owner, Audio Buff, Athens, Ohio: The problems of a record jobber. Following the presentation of papers, Norris Stephens, music librarian at the University of Pittsburgh, will offer a guided tour of the music treasures of the University of Pittsburgh.

On Monday morning Jno L. Hunt and Anne Skroog will offer information on "Music in the Rosenbloom Collection of Hunt Library" and "Musical Treasures of Hunt Library." A business meeting will end the morning session and the meeting.

The Pennsylvania Chapter is planning its first publication: a union list of holdings cited in Duckles Music Reference and Research Materials, 3rd edition. A union list of holdings in Charles A Handbook of Music and Music Literature will closely follow.

Ida Reed
Carnegie Library of Pittsburgh

ROCKY MOUNTAIN-PLAINS

The first meeting of the Rocky Mountain-Plains Chapter will be held in the Spring of 1978 in Boulder, Colorado with programming and dates to be announced later. Our interest questionnaire has met with enthusiastic support from all corners of our area. Interested persons in Colorado, Wyoming, Utah, Arizona, New Mexico, Nebraska, Kansas, Oklahoma, the Dakotas, Montana, Nevada and Idaho (no, we're not kidding!) who were missed in our first mailing should contact me at the following address:

Arne Jon Arneson
Music Library
Norlin Library
University of Colorado at Boulder
Boulder, Colorado 80309

OCLC: NOW A MUSIC USERS GROUP?

As many of you will know a movement got underway at Nashville to organize a Music OCLC Users Group. A volunteer team of five (Karl Van Ausdal, Mary Lou Little, Karen Hagberg, David Knapp and Lenore Coral) are setting up some guidelines for the organization. The purpose of the group will be to keep music users up to date on OCLC decisions, keep open channels of communication with OCLC about our special set of problems and to keep up the standards of music and sound recording cataloging in the OCLC data base. We hope also to be involved in organizing training sessions and continuing education programs for OCLC Music users. Anyone interested in receiving the first issue of the newsletter should send his name and address to me,

Lenore Coral
Mills Music Library
University of Wisconsin
728 State Street
Madison, Wisconsin 53706

MORE NEWS FROM THE BOARD OF DIRECTORS

YES, IT'S HERE: A REFERENCE FILE OF QUESTIONNAIRES

The Music Library Association Board of Directors wishes to establish a reference file of music library questionnaires. These will be available to MLA committees and other interested parties. Don L. Roberts has been charged with the task of organizing the file and requests that copies of all questionnaires circulated in the last ten years relating to any aspect of music librarianship be sent to:

Don L. Roberts
Music Library
Northwestern University Library
1935 Sheridan Rd.
Evanston, IL 60201

CHAPTER MEMBERSHIP

In response to a query from the Texas chapter, the Board of Directors has adopted a policy for the Association as follows:

Members may choose the chapter(s) to which they wish to belong.

In the Northeast area it is not uncommon for an individual to belong to two or even three chapters, in addition to national membership.

BLACK MUSIC REFERENCE SERVICE

Dominique-René de Lerma, who served as music librarian at Indiana University for 13 years, is now a professor of music and head of graduate studies in music at Baltimore's Morgan State University. He will be happy to provide prompt replies to reference questions related to black music addressed to him at MSU's Department of Music, Baltimore, MD 21239. He would also appreciate news on black music and musicians.

EXCHANGING JOBS: A CASE STUDY

A POST POSTSCRIPT

Readers should note that Judy Coon's address is now 257 Callodine Avenue, Amhearst, New York 14226. Those wishing to confer with her regarding exchange programs for music librarians should write to her at the new address.

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Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at

NOVEMBER 17TH.