REPORT FROM THE PRESIDENT

The heaps of snow left by the blizzard of 1978 were still there, but sunny skies greeted the MLA members who went to Boston. With fourteen Boston Area Music Libraries as hosts, we had a rich, stimulating and substantial series of discussions, concerts, committee meetings, sherry receptions, and even a ball! I cannot praise too highly the local arrangements and the fine programs that our Boston colleagues provided. Especially delightful were the cameo concerts, half-hour live music programs that began each morning’s sessions to remind us that, whatever our technical problems may be, we are basically concerned with music.

I will leave the various sessions to others, concentrating on organizational matters. The Public Librarians' Interest Group, formed a year ago in Nashville, has decided to become a regular committee concerned with the special problems of music collections in public libraries. Interested members should contact Cheryl O'born, its chairperson, Greater Victoria PL, 7th Yates St., Victoria, B.C., Canada V8N 1L4. The International Federation of Library Associations has approved the formation of a Provisional Round Table of Music Librarians, with Clara Steuermann as chair, and Marie Calderisi as secretary, a necessary first step in giving music librarians a voice in the affairs of IFLA. In response to membership concern, the Board adopted a policy of meeting only in states that have ratified the Equal Rights Amendment after our present commitments have been fulfilled.

At the business meeting on March 3 the new dues structure was approved by those present:

Institutional members and subscribers $27.00
Individual members 22.00
Individual subscriptions 18.00
Retired and student members 12.00
All Canadian, add for postage 1.00
All other foreign, add for postage 3.00

Three distinguished librarians were honored for their outstanding contributions to the profession: Edward E. Coby, founder of the Stanford Archive of Recorded Sound and pioneer in the scholarly use of sound recordings; Mary Lou Little, formerly music librarian at Harvard, whose fostering of the early application of machine-readable cataloging techniques led to the development of the MARC music format; and William J. Weichsel, executive secretary and past president, whose administrative talent contributed greatly to the Association's growth.

The MLA prizes, established last year, were awarded for the first time. The prize for the best book-length bibliography or other research tool in music was awarded to E. Ruth Anderson for her Contemporary American Composers: A Biographical Dictionary (Boston: G. K. Hall, 1976). The prize for the best article-length bibliography or article about music librarianship by an author or compiler under the age of forty was awarded to Richard D. Claypool for his "Archival Collections of the Moravian Music Foundation and Some Notes on the Philharmonic Society of Bethlehem," published in Fontes Artis Musicae, 23 (October, 1976) 177-190. No prize was awarded for the best review of a book or score appearing in Notes.

My next assignment will be to match all the volunteers who wish to serve on committees with jobs that need to be done. Those of you who have written offering your services, please be patient a little longer. You will be hearing from me.

Dena Epstein

BOSTON 1978: OH, WHAT A WINTER; BUT OH, WHAT A WONDERFUL MEETING!

The Music Library Association held its annual meeting in Boston at the Copley Plaza Hotel, February 27th to March 4th. With over four hundred registrants, nine concerts, four movies, numerous panels and committee meetings, several receptions, and a grand banquet and ball as finale, the meeting was considered one of the most exciting and successful of all MLA meetings.

Early in the planning stage of the meeting, members of the Boston Area Music Libraries (hosts for the meeting) had decided that the wealth and variety of musical resources and activities in the Boston area should be explored and displayed at this MLA meeting. This idea was reflected musically in the performances of local musicians in short "cameo" concerts, in first performances of music related to session presentations, and in music at the receptions. It can also be seen in the following summary of the program.

The first formal session of the Boston meeting was very appropriately devoted to "Music in Boston: Collecting Local History," Anne Dhu Shapiro from Wellesley College introduced the panel, each of whom sought to document a part of the rich ethnic variety of music in the Boston area.

An increasingly important method of such documentation is the video tape, and we were treated to examples of such tapes by Dr. Rulan Pian of Harvard University. For one of her courses, entitled "Music and Ritual," Dr. Pian had devised a final exam in which short segments of tape, called "Happenings in Boston," were presented to the students, who were then asked to analyze each "happening" in the same manner that case studies from different cultures had been analyzed during the course. Some of the segments shown were: A Columbus Day parade in Boston, a studio piano lesson, the Hare Krishna in Harvard Square, a concert by the MIT Orchestra, a service in the Harvard Chapel, and a scene in a supermarket, complete with music background. It was a fascinating glimpse of how music permeates our lives, in many cases without our knowing it, and of musical "rituals" in our society of which we are totally un-
ETHNOMUSICOCLOGICAL COLLECTIONS: FROM COLLECTOR TO RESEARCHER, THE ARCHIVAL WORK

The second session of the day was a natural continuation of the first, dealing with "Ethnomusicological collections: From Collector to Researcher, the Archival Work." Helen Slotkin, Institute Archivist at MIT, was the moderator. After a few opening remarks on the incredible variety of ways to use ethnomusicological material, she turned the session over to panelists and a discussion of methods of cataloging, preserving and making the material accessible to users.

Ann Biegbel, Archivist of the Institute of Ethnomusicology, UCLA, was the first to remark on her work in collecting and documenting various field recordings for the archival collection at UCLA. The importance of good organization of ethnomusicologists and the Peruvian organization of early medieval manuscripts is to modern musicologists.

A newly developed and growing collection at Harvard University was discussed in much detail by John Ward of Harvard. Its purpose: to represent and make available to the faculty and students of the university. The collection really forms a type of fine arts library by including tribal and folk music and artifacts. Although most of the tapes are based on commercial recordings, special collections within the library do have archival aspects.

The final speaker, Alan Labe from the American Folklife Center in Washington, D.C., represented the foremost archive of ethnomusicology in the nation, the Archives of Folk Song in the Library of Congress. The Archives is a national center for cultural activity and its programs act as experiments which influence other regional and local music programs. Such an archive has certain functions as a national collection in terms of development. It must be equipped to foresee future developments in various categories of ethnic music and must remain flexible in order to meet those demands. Acquisitions in general should be greatest during high energy periods of field work. As in most libraries, the cataloging of the acquired material inevitably lags behind. A vigorous attempt is made to adequately serve users despite cataloging problems, flux, and confusion. Finally, the archive at the national level is a "magnet to human research energy." In a world of too much available information, the Archives of Folk Song is effective by selecting and publishing that information critical to collections and research.

The session was well concluded with an open give-and-take critique of a specific project of classifying and cataloging traditional musical undertakings by MIT's Stephen Erdely. Traditional music represents a large user group and encompasses material to be used on different levels by various users. Traditional library methods of cataloging these materials have not been adequate. Their organization is a problem confronting librarians and musicians, and there is a lot of work ahead.

Linda Solow, Christie Moore, Jean Rife, Sarah Burt
Massachusetts Institute of Technology

FROM STYLIST TO PLATTER: DESIGNING LISTENING FACILITIES AND PRESERVING THE RECORDINGS PLAYED IN THEM

Wednesday morning's session, "From stylist to platter: designing listening facilities and preserving the recordings played in them," provided some valuable information and helpful insights on topics for which there is widespread interest and a dearth of published material. Lenore Coral opened the session with an account of the multi-faceted process for planning and constructing the listening facility at Mills Music Library, University of Wisconsin-Madison, first enumerating the preliminary questions that should be considered by librarians contemplating new facilities. At the outset, what are the listening needs of the users? Is listening done strictly in-house? If so, comfort factors such as shielding of sound from other patrons, headphone comfort and space to use printed materials are critical. Secondly, how strict is your interpretation of the copyright law, and, based on that, what services/functions are wanted? In Madison's hands-off setup, simultaneous dubbing in a library may well be used much like the initial playing after which the listener may manipulate the tape through remote controls for repeated hearings, having been a solution to class-assigned listening needs within the copyright restrictions. Thirdly, how well can you evaluate professional equipment? Do you need a professional consultant?

At UW-Madison, Klepper Marshall King Associates, Ltd. (333 Old Tarrytown Rd., White Plains, N.Y. 10603; telephone (914) 761-8595) was chosen to design the new facility. During initial discussions, questions regarding user patterns and listening needs were refined, and then a schematic design was drawn up with a schedule of costs reflecting minimum-level requirements contrasted with "utopia." Next, bid documents itemizing equipment recommendations were compiled, and a contractor chosen from bids. Ms. Coral reported that, after two years of operation, the facility is highly successful and has displayed excellent durability. In con-
clusion, she urged documentation of other similar efforts in view of the rapidly changing state of the art.

During the question period, Ms. Coral indicated that a half-time technician was employed by her library for equipment maintenance. She also further clarified her library's application of copyright law, stating that one tape copy of an entire issue of a magazine work is made for in-house listening but is not retained.

Larry King, of Klapper Marsh Hall, then gave the audience a closer look at his firm's role in the creation of Madison's facility. Primarily an acoustics firm, KMK (associated with such efforts as Avery Fisher Hall, Yankee Stadium, and Grant Park) works in conjunction with architects. Madison was really its first effort of that type. As well as describing the main planning phases--preliminary discussion and followup report, the more detailed design phases of the construction documents used for competitive bidding--he offered some much needed practical advice, noting in particular the necessity of a contract with specific dollar figures before construction begins. He strongly advised selection of ready-made equipment whenever possible, since custom-designed equipment can be extremely costly and service on it a "riskier proposition." Of critical importance, he said, is the mock up test before construction--the final chance to identify and correct problems. Equipment exhibiting shudders, physical adaptability, and a minimum of excess functionality is also important, as well as power requirements of the building.

Local dealers are in general to be trusted, discount stores to be avoided; similarly, small manufacturers generally provide a better product and service than do large ones. Of several review journals cited by Mr. King, Audio (501 N. Broad St., Philadelphia, PA 19108) and Absolute Sound (Box 115, Sea Cliff, N.Y. 11579) were given special recommendation.

In the following slide presentation, closeup views were shown of the various system components in the facility in Madison as well as that at Northwestern University whose design closely resembles the former and was built by KMK a year later.

During the question period Donald Seibert (Syracuse University) offered that he had formulated a tentative copyright policy for reserve taping, and would make copies available to anyone interested.

Record preservation was the focus of the second portion of the session. Gerald Gibson (Library of Congress) began by outlining the environmental factors in good disc storage and then described the record-preserving techniques practiced at Library of Congress. Referring to the Pickett-Lemco report, A.C. Pickett and M.M. Lemco, "Preservation and storage of sound recordings: a study supported by a grant from the Rockefeller Foundation," U.S. Government Printing Office, 1959, 76 p.) he listed the following main factors in an optimum storage environment: 1) clean, fungus-resistant discs, 2) atmospheric moisture content of 50% relative humidity at 70°F, 3) a temperature as low as possible, 4) proper lighting (mecury vapor fluorescent being undesirable), and 5) vertical storage of discs. At LC, an ultrasonic cleaner, whose type depends on the disc material and type of dirt, is used. Record sleeves made of heavy craft paper with a special laminated lining actually seal the cleaned discs in their own environment (a measure, obviously, suited to archival collections). Proper atmospheric conditions are maintained. Finally, record shelving consisting of "compartments" with 3-inch paper per box, a "filler" for gaps fulfills the last-mentioned requirement. For surface dirt on discs, Mr. Gibson added, black velvet cloths or Selvyt jeweler cloths were found to be efficient.

To test the merits of the sonic cleaner on discs which had undergone the normal wear and tear of a typical institutional setting, Eastman's Sibley Library collection was chosen for study. Helvi McClelland, who supervised the project, related to the audience the surprising difficulty she had in finding old discs in distinctly poor condition, in spite of the open stacks and lack of systematic preservation techniques in the past. Taped examples of discs in their original state were played for the audience and then compared with the sonic-cleaned discs. Although the difference in sound was hardly remarkable (if even audible in cases), the technical difference was important: whereas the "crackles and pops" heard on the taped examples resulted from the dirt, those heard on the cleaned discs were caused by the rust left after cleaning--a much preferable condition in terms of preservation.

Forrest Alter, representing the public library setting with its own unique set of problems and needs, was the final speaker. An amused audience complemented as Mr. Alter painted a truly tragi-comic picture of life at Flint (Michigan) Public Library with anecdotes about the walking curiosities who patronize its listening facility, the peculiar thefts, and the woes of trying to get satisfactory service on equipment. As for preservation methods practiced, every disc returned from circulation is systematically cleaned--the sponge-and-tap-water-method having been resumed since the Recor-Vac's demise. Two useful articles were also cited: "Cleaning up those dirty grooves: a survey of record care products," by Alfred Myers, in Schenew (Dec., 1977, pp. A1-3B) and "Photo-record preservation: notes of a pragmatist," by David Hall, in Special Libraries (Sept., 1971, pp. 357-362).

Mr. Gibson concluded the session with a quote from the Pickett-Lemco report recognizing the chemical degradation of discs. Although our preservation efforts will certainly postpone deterioration, the "time-bomb" nature of discs--100 years considered an approximate life-span--means that ultimately they will self-destruct regardless of care.

Connie Nisbet
Northwestern University

COMPARISONS OF RECORD-CARE PRODUCTS


A LITTLE-KNOWN RECORD-CARE PRODUCT

The SELVYT cloth, a jewelers' polishing cloth made of 100% untreated cotton pile, is an excellent record cleaning cloth. It is lint-free, leaves no chemical residue on record surfaces, and can be washed over and over again. Used dry just to remove surface dust, it creates quite a bit of static electricity. If the Selvyt cloth is slightly damp, this problem is eliminated. Finally, the Selvyt cloth can also be used as a drying cloth following any other cleaning procedure.

Selvyt cloths are made in England. They are available in the U.S. through William L. Dixon Co., 750 Washington Ave., Carlstadt, New Jersey 07072 (telephone (201) 935-0100). New customers are requested to supply the names of references who can attest to the new customer's credit risk.

Prices of the cloths from Dixon are as follows: 10x10, $2.50 each, $25.00 per dozen; 14x14, $3.00 each, $30.00 per dozen; 14x17, $4.00 each, $40.00 per dozen; 17x21, $5.80 each, $58.00 per dozen; 20x21, $6.60 each, $66.00 per dozen.

Helvi McClelland
Sibley Music Library
Eastman School of Music
For the session, Linda Solow (MIT) made the introductions. Mr. Philip J. McNiff, Director of Boston Public Library welcomed the group and Judith Fineal (Judith Fineal Music社es Inc.), former librarian at the American Music Center, was moderator.

Joseph Boonin spoke about two phenomena of the current musical scene: the role of the recording in usurping the role once filled by printed music in the dissemination. He spoke of the overemphasis on music being a past in our concert halls to the detriment of new music. Both result in a commercial disadvantage for publishers of new music although there are [among the ranks of publishers] a few forward-looking people interested in new music committed to the future of that music.

Carter Harnan (Composers Recordings, Inc.) told of the history of CRI, which has been issuing recordings of new music for 24 years, all of which are kept in print and never deleted from the catalog. He said that there are approximately 3000-3500 composers working and being performed today, which makes it very difficult for any one name to come to the front. Also, the musical world now lacks such enigmatic performers of new music as Damrosch, Koussevitzky, Nitopoulos and Stokowski. He stressed, however, that new music must be nurtured in order for there to be good music.

James Yannatos (Harvard University), a musicologist, conductor, and composer, told us his solution to the composer's problem of reaching an audience. He is publishing his music himself, using as capital the commissions he receives for his music. Jon Newson (Music Division, Library of Congress) summed up what LC can offer to music libraries. The Library of Congress will be receiving much more depository material because of the 1976 copyright law (which took effect Jan. 1, 1978) and the amendment which created copyright on sound recordings (after February 15, 1977). Although the division is very conservative about photocopying, theoretically it is the source of last resort for out of print music. Publishers who destroy plates when they let something go out of print come to LC for a copy when interest in the music revives. He suggested to composers who are thinking of publishing their own music that their donated copy may get cataloged and appear in LC card proof, used by some librarians as a selection tool.

During the question period, it was asked why composers donate only ausdial copies (which self-destruct) or transcriptions (which are hard to write). The answer was that this is the only format most composers work in. When a work is published, the transparencies are no longer needed, therefore becoming available as gifts. Ausdial is adaptable to on-demand printing only. Joe Boonin said that music is a strong commodity. He also mentioned the issuance of ausdial scores in plastic comb binding, which break easily and cannot be lettered on the spine. He reminded the audience of the recent demise of several reprint houses, perhaps because of librarians' influence.

Mr. Harnan was asked what prospect there is of CRI going into video-disc recording. The answer was that this is not being planned, but that it certainly could not be ruled out for the future. The question arose about criteria for choosing works to be recorded by CRI. Mr. Harnan said that a view to sales potential was not considered. The committee, made up of 3 to 5 persons, represents a wide range of opinion; and the judges choose by quality alone. It was pointed out that CRI records mostly chamber music. Not even this, Mr. Harnan said, is a restriction. Modern composers do not write for massed forces so often in the past. Nonetheless, he obtained for the recording, a larger work could be produced.

Mr. Yannatos was asked what his next step as a publisher will be. Now that some music has been printed, he is considering various music jobbers. He was reminded to submit review copies to NOTES and perhaps to advertise them as well.

Some members of the audience complained of a lack of access to parts for chamber music by contemporary composers. Jon Newson pointed out that parts for works commissioned by the Coolidge Foundation are provided free by the Library of Congress. Some publishers, however, prefer to rent parts to new music under their control. Joe Boonin stressed that this situation is the result of the variety of policies among publishers, and that perhaps the time is ripe for a panel of composers and publishers to discuss these problems. He even volunteered to moderate such a panel if given a suit of armor.

Other complaints Cardano heard about the difficulty of getting access to out-of-print music. Publishers often charge surprisingly high prices for xerox copies of OP music from their catalogs. Joe Boonin answered that, given publishers' overhead, a high price is likely to be the only fair price for producing single copies. Jon Newson restated LC's position as last-ditch source of OP music, although permission from the copyright claimant must be provided. Exception is made only when a claimant cannot be found. Even this may change in the future because of changing interpretations of fair use under the new copyright law. Projects in England and Canada for the dissemination of scores and parts of contemporary music were mentioned. Another member of the audience asked what the American Music Center is doing in this regard. Although in its infancy, the Center has collected and made available all works that were commissioned by the National Endowment for the Arts. It is not funded to undertake the kind of support that the British and Canadian music centers have given their native composers.

Joe Boonin summed up the session by the prediction that a new era of publication will come about in which the right to make copies would be sold instead of the copies as such.

Vernon Martin
Hartford (Conn.) Public Library

MUSIC IN BOSTON: UNKNOWN RESOURCES IN RESEARCH COLLECTIONS

Thursday afternoon's session at Payne Hall of Harvard University attested fully to the opening statement of moderator Rufus Hallmark: local research objectives in the Boston area provide a wealth of materials deserving serious scholarly study, not perhaps Ph.D. dissertations. The papers, by six speakers, dealt both with resources that have rested in Boston for over a century and with those that have only recently been acquired. These resources contain works both of European composers and of those of long time residents or natives of the Boston area. All of the materials discussed are housed in one of the three major Boston institutions: Boston Public Library, Harvard University and the New England Conservatory.

In addition to recounting the numerous riches in the Music Department at the Boston Public Library, Mary Wallace Davidson gave account of the early beginnings of the collection and its present state. Leonard M. Wallis (Harvard College) discussed the first significant addition to the Public Library's music archives, the Koudelka collection. Bought at auction in Berlin in 1859, this collection consists of some 500 volumes of imprints dating from the fifteenth through the eighteenth centuries. In 1894, upon completion of its present building on Copley Square, the library received the Allen A. Brown Collection. Besides an enormous gift of musical scores, Mr. Brown donated his personal scrapbooks, compiled from clippings over the years. The collection contains documents of local concert life. Recent gifts to the library include the Serge Koussevitzky manuscripts of double bass music, the Walter Platon collection, and the century old choral library deposited by Boston's Handel & Haydn Society. Many of the library's more important holdings are accessible to the public. As in other libraries of comparable size, administrative complexities and problems related to preservation tend to impede the processing of archival materials.

From the Public Library's Brown collection, Mary S. Lewis (Massachusetts Institute of Technology) selected two sixteenth-century prints for her presentation. These two items illustrate the two basic styles of printing prevalent in the 1500's-the popular, commercial type produced with wide circulation in mind, and the more expensive type, printed in limited editions with a particu-
lar benefactor in mind. The one print, a volume of altus partbooks containing several editions of Arcadelt’s works, illustrates the single impression process of printing which Gardane introduced to Italy. This process yielded quantities of volumes at a moderate price. Lacking title pages, these editions incorporated the full text of standard woodcuts which were used repeatedly. The other print, the Novus Thesaurus compiled by Giovannelli, illustrates the luxury edition. Containing a title page and a large amount of descriptive work, this volume comes in upright octavo size with additional pagination. The musicians herein were those of composers active in the Hapsburg Court and contain textual settings often of an imperial nature or in praise of members of the Imperial Court.

E. H. Halverson (Holy Cross College) spoke about music manuscripts and printed editions recently purchased by the Houghton Library of Harvard University. He distributed a list which supplements Craig Wright’s inventory, "Rare Manuscripts at Harvard," in Current Musicology (October 1975-76). Manuscripts newly acquired at Houghton include major works by C.P.E. Bach, Brahms, Ponchialli, Rossini, Berg, and Varaze. An intriguing collection of 359 late eighteenth- and nineteenth-century European printed editions recently came to Houghton from the personal library of Everett Helm. Although most of the composers represented are better known or better known today, many of them were contemporaries of Robert Schumann and are highly regarded in his critical writings.

One Houghton acquisition of particular interest, Rossini’s Pêches de vieillesse, received in depth study from Philip Musgrave (University of Wisconsin). Never printed, this large collection of pieces for piano, voice and piano, and various other instruments presumably was composed during Rossini’s many years in retirement. The set of manuscript copies bought by Houghton in 1970, though incomplete, raised several questions which invite serious examination of its contents. How much did Rossini compose during retirement? Some of these pieces definitely were written during earlier years but found their way, with revisions, into the Pêches de vieillesse. What are the dates of this collection? The order of contents does not reflect the order of composition. How many compositions were at work, who were they, and what characterizes the nature of their "corrections"? What determined Rossini’s ordering of the contents, and when were they put into this order? Dr. Gossett pointed out the unusual nature of some of this music, particularly, the works for piano. These, to some degree, foreshadow the parody style of Saint-Saëns, Satie, and Stravinsky.

In addition to possessing its share of Italian Renaissance prints, the New England Conservatory archives are especially rich in manuscript holdings of Boston area composers and arrangers between 1850-1900. Geraldine O’Hara, Director of Libraries at the Conservatory, detailed the immense number of compositions, in particular, those by Arthur Foote, George Chadwick, Amy Beach, Frederick Converse and Edward Ballantine. The cornerstone for a special collection was laid with the endowment of the personal library of Eben Tourjée, founder of the Conservatory. Chief among his donations was the short score for Debussy's Pelléas et Mélisande. In 1927, the library received the Eille Hall collection of saxophone music containing autographs and manuscripts of saxophone pieces composed for her by Debussy, Hüré, d’Indy and other French composers of the day. Two eminent singers, Marcia Van Dresser and Norma Farber, each left collections to the Conservatory in 1939 and 1966, respectively. Besides memorabilia of their careers, the collections contain holograph and manuscript many songs by notable 20th century composers who wrote especially for these sopranos. A wealth of music for theater orchestra also came to the Conservatory by way of Nathaniel Lopez, longtime conductor of the Boston Theatre Orchestra.

Dr. Leonard Derbrat (Dartmouth College), supplied the listeners with abundant information on the music of George W. Chadwick, President of the Conservatory, 1897-1931. Dr. Ledbetter distributed a preliminary census of sources, both manuscript and printed, for the larger works of Chadwick at the Institute for Study in American Music series. Chadwick spent much of his energy on orchestra works intended for performance by the near at hand Boston Symphony Orchestra. His chamber music has received the greatest attention, while the vocal music has been most neglected. To date, none of his three operas has been produced. Though yielding little influence on native composers, these stage works abound in American Verismo.

An after-workshop discussion of Arnold Schoenberg’s 5 and 6 numbered songs was initiated by the Cambridge branch of the Société des Jeunes Musiciens of Cambridge, Massachusetts. The motivation for this project were those of composers active in the Hapsburg Court and contain textual settings often of an imperial nature or in praise of members of the Imperial Court.

Jean Morrow
New England Conservatory of Music

MONEY - HOW TO GET IT AND HOW TO HANDLE IT

Back in Boston for Friday morning's session, we heard about "Money--How to Get It and How to Handle It." After introductory remarks by Walter Carboth (Department of Music, Brooklyn College, CUNY), Mary Chatfield (Asst. Business Librarian, Harvard University) outlined four types of budgeting: project, formula, line or increment, planning programs, and zero-base. She suggested ways to work with them. The paper by Wendell Brase (Assoc. Director for Administration, Laboratory for Laser Energetics, University of Rochester) mentioned some of the reasons why library budgets require special attention. For example, libraries have no alumni body, they are particularly susceptible to cuts, and their benefits are not obvious or showy. She stressed the importance of an effective working relationship between the librarian and the administrators who approve the budget. Annelise Bush (Director, Somerville Public Library), pointed out that there is a need for better budgeting in the structure of a city government. She emphasized the need for careful statistics, user support, and year-round publicity to and contact with budget decision-makers (for example, here concert mailing list includes the mayor's office).

Resident Michael Keller (Cornell University) reinforced these main themes. First, on the social contract between the Music Library and the rest of the institution, it is important to make only responsible requests and to present real options. A constant dialogue is essential. We suggested using a variety of information formats to keep the administration aware of the library's accomplishments as well as its needs. He touched on the problem of music costs being higher than the costs for science materials, and mentioned a few published sources of relevant figures and fundraising information.

A new question was raised by respondent Thor Wood (Chief, Performing Arts Research Center, The New York Public Library): how should librarians handle budget cuts? One consideration is that changes be reversible. For example, it may be wise for a library to shorten hours or cut staff in order to continue purchasing current materials. Belt-tightening can be self-defeating if quality suffers too much; it is probably better to perform well with fewer programs rather than to limp along, and it is certainly easier to explain to users and potential funders.

The final session, on Saturday morning, was entitled "Reference Service in the Future" and was moderated by Susan Sommer (Music Division, The New York Public Library). The first speaker, Edmund Bowles (Data Procession Division, IBM Corporation), described the many variables that are to be considered in order to use computers for information storage and retrieval in music. He pointed out that computer storage of information is becoming increasingly cost-effective, and since librarians are in a particularly labor-intensive industry, they must take advantage of this.

Sydney Owens (County Library of Medicine, Harvard University) praised Mr. Bowles for his program and suggested some ways in which the same methods could be used for the humanities, particularly if librarians can em
alyze user needs now and communicate them to the producers of the indexes. (For example, when a user wants citations for all the recordings of Bernstein conducting Ravel in Lincoln Center, New York, the indexer must know to tag the hall.) She stressed the importance of the librarian in the search process and the complex skills required to fill that "interface" function.

Cass Lavine (Undergraduate Library, Cornell University) outlined four assumptions that are basic to reference service. First, that the librarian cares that patrons find what they want; the reference librarian is the most important key to the library's contents. Second, that the librarian knows what the patron wants; here, of course, the process is (politely) giving the third degree. Can you read music? Have you ever used the Reader's Guide? The next assumption is that the questions have answers, and the librarian knows how to find them. The librarian must not only determine the search strategy but also decide, on the basis of the user and the library, whether to ask the question outright or teach the method to this patron. Lastly, it is assumed that the library has the materials needed to answer the question; that the collection, in fact, is tailored to its users' needs. (And what do you do if you already know the most useful materials are circulating or stolen?)

Neil Ratliff (Music Division, The New York Public Library) amplified this theme of reference service needing complex skills. In addition to an individual temperament that gets satisfaction from the work, additional expertise is used: for example, knowledge of the subject and the collection; past experience in similar questions; knowledge of the institution itself (there will be special tools unique to each particular library); colleagues and their areas of specialty; even other readers. He also claimed that most patrons are terrified of the reference librarian—except the ones who really just want to chat—and that "unsung hero" is the true status for this highly skilled person.

Linda Solow, Christie Moore, Jean Rife, Sarah Burt
Massachusetts Institute of Technology

PUBLIC LIBRARIANS' INTEREST GROUP

NOW IT'S THE PUBLIC LIBRARY COMMITTEE

The Public Librarians' Interest Group met on Monday, February 27. Cheryl Osborn chaired the meeting which was attended by thirty-seven persons.

Norma Jean Lamb, (Buffalo & Erie County Public Library), presented a talk on "In-House Music Reference Tools in the Public Library." Considerable discussion ensued. A spokesman from the Carnegie Library of Pittsburgh reported their practice of photocopying the title pages of collections analyzed. The file of pages is then kept in call number order. When a work is discarded, the title page is pulled and the cards in the index can then easily be withdrawn. There was an inquiry regarding the existence of any index to audio equipment. Arne Arneson noted that the MLA Audio Visual and Microforms Committee would be issuing such an index. The duplication of effort in the preparation of indexes was a member of the audience reported the attempt made at the TAML Public Library Commission meeting in 1975 to launch an international project for the publication of library indexes. Kathleen Sharp (Cleveland Public Library) noted that there was an index for sword collections of organ and piano music. Intended for the music shops, the publication in question is called Folio-Dex, and consists of a sizable looseleaf index mounted in a metal stand. Replacement pages are sent periodically to keep the service updated. Alphabetically arranged by title, it gives the composers' names, the volume in which any given title appears, and the publisher of the volume. It covers not only songs of all kinds, but also piano, organ, and guitar folios. The second half of this index is arranged by publisher, and gives the complete title contents of each of their folios. Publishers' addresses are generally included as well. For those wishing to avail themselves of this service, the address is: Folio-Dex Company, 7278 King Rd., Lomita, California, 90715. The cost is $38.50 per year. This can be an invaluable tool for libraries having sizable music library collections; although as the books go out of print, further indexing would need to be maintained. Note: This is similar in format and content to the recording index: Phonolog. (Trade Service Publications, Inc., Phonolog Publishing Division, 2720 Beverly Blvd., Los Angeles, California 90057. Mailing address: P.O. Box 93968, Terminal Annex, Los Angeles, California 90051.) This, in addition to title entries for classical as well as popular compositions, lists by performers, popular album titles, and offers a composer cross reference for the classical compositions. The metal stand and extra inserts for this service are $38.50 with a yearly cost of $162 as well.

Cheryl Osborn (Greater Victoria Public Library) and Diane Ota (Boston Public Library) gave a talk on "Intra-Library Co-operation—How Can It Work?" A report on the program for the MLA Public Library Association Audio Visual Committee meeting was presented next. In 1977 Leon Drolet, Chairman of the ALA PLNA Audio Visual Committee, asked if MLA members would organize sessions on collection development for records and scores and on equipment for audio collections in public libraries. The Group approved the request at the Santa Barbara meeting. Mary Ashe, Head of the Art and Music Department at San Francisco Public Library, was appointed to chair the session on collection development and Arne Arneson (University of Colorado) Chairman of the MLA Audio Visual and Microforms Committee, was appointed to chair the session on equipment. The sessions are to be part of a two-day MLA program, "Medias for Libraries," to be held in Chicago at the 1978 summer conference. They are intended for librarians from small and medium sized public libraries and from school libraries. The range of topics to be discussed at the sessions was greatly expanded by the PLNA Audio Visual Committee in January 1978. The consensus of our group was that all of the topics could not be covered in the one hour each allotted for the sessions, particularly all of the topics for the session on collection development. Volunteers were recruited to assist Ms. Ashe and Mr. Arneson with the preparation for and the presentation of the sessions in Chicago.

The last topic for discussion was the status of the Group. In 1977 the Group voted to meet separately from the Open Forum, and the MLA Board approved the request for the 1978 Annual Meeting. President Dana Epstein wished to know whether the Group was desirous of becoming a committee within MLA. After discussion, the Group approved the idea of becoming the MLA Public Library Committee, with the rider that they be permitted to meet at Annual Meetings on a day when other sessions of particular interest to public librarians are taking place since public librarians have a limited amount of time to spend at Annual Meetings. Cheryl Osborn, continuing chairman of the Group by acclamation, took the request to the Board. The Group became an official MLA Committee on March 3, 1978.

Cheryl Osborn
Greater Victoria Public Library

NEW YORK STATE/ONTARIO CHAPTER

The Chapter met at SUNY Binghamton on November 1. Professor Harry Lincoln presented a report on the progress of his computer indexing of incipits of 16th century madrigals and frocchete; he asked for suggestions about format for the printed edition. Professor Sam Chlanis reviewed his research on Greek folk music, showed slides, and provided information about the appearance of Greek/Cypriot ethnomusicological studies to be established at Binghamton. The spring 1978 meeting was scheduled for Syracuse University, date and time to be announced.

Isabel Rose
Toronto Public Library

(More chapter reports on page 7.)
NEWS FROM THE CHAPTERS

CHESAPEAKE

First-rate programs have become a way of life in the Chesapeake Chapter and our April 1, 1978 meeting at Old Dominion University in Norfolk, Virginia was no exception. Host Vernon McCart managed local arrangements while Fred Heute (University of Maryland) chaired the program committee.

Steven Permut (University of Maryland) opened the day with his captivating "Bizarre Interpretations: some striking examples of comparative performance practice on records." We heard Garden, Galli-Curci and Lehmann, Josef Joachim and Tosca Seidel, Josef Hofmann and Vladimir de Pachmann among many others. Next was an open forum on the roles and relationships of musicologist and librarian, chaired by Anita Lamkin (Fairfax Co. Public Library). Clyde Brockett (Christopher Newport College) opened by reminding us of Guido Adler's prediction: "Musicologists will become the servants of music librarians." (Remember - this was April Fool's Day!) Dr. Brockett then made a serious plea for a clarification of the job description and credentials in these two professional fields and an appeal for broad-based collection development. Kathryn Logan (University of North Carolina) outlined a few of the important areas of rapport and made practical suggestions for cultivating these contacts to the benefit of all users.

After lunch an Old Dominion University faculty trio performed music of two local composers (John J. Davye and Ronald Marshall) and the Schubert piano trio, op. 99.

James Hines (Christopher Newport College), Fred Heute (University of Maryland) and Fred Strong (Norfolk Public Library: Virginia Composers Project) in the following panel session chaired by Jean Bonin (University of Virginia) shared with us their expertise in oral history and local history resources. Jim had incorporated interviews to good advantage in his dissertation on "Musical activity in Norfolk, 1680-1975." Fred Strong outlined the very impressive and comprehensive archive of Virginia Composers currently being developed at the Norfolk Public Library, and Fred Heute described MEMC and ABA archives at University of Maryland and made observations on practical matters of technique, evaluation and bibliographic control.

Throughout this busy day centered on the excellent production of Thea Musgrave's Mary Queen of Scots which many had attended the previous night. Most had praise for the lavish production, the genuinely strong music and the superb performance by the Virginia Opera Association.

The business meeting comprised reports from Harry Price (Library of Congress) chapter treasurer, Anita Lamkin (secretary and chairman of membership) and Carolyn Hunter (Library of Congress) (on chapter publications). The bimonthly chapter newsletter will continue and a chapter directory is imminent. Chairman Vernon McCart proposed constitutional revisions to allow flexibility in our meeting schedule and this will be acted upon at our next meeting which will be in the fall at George Mason University in Falls Church, Virginia.

Jean Bonin
University of Virginia

TEXAS

October 13 and 14, 1978 is the date set for the Midwest annual meeting which will be held in Lexington, Kentucky. Mrs. Adelle Bailey, music librarian at the University of Kentucky, is in charge of local arrangements and Katherine Holum, music librarian at the University of Minnesota, of the program planning.

Judith Rycombel of the Reference Department of DePaul University is now preparing to contact the several volunteers that agreed to help with the WPA Music Index project.

They hope to appraise its possible future use and value and see that the 200 file drawers are put in the best possible order. It was originally intended to cover some 175 periodic titles. Approximately 61 of these titles were completed from the period 1774-1930.

Marion Korda
University of Louisville

PENNSYLVANIA

The Pennsylvania Chapter held its fall meeting in Pittsburgh October 16-17, 1977. For the first day's meeting we were joined by the Allegheny Chapter of ARSL/NA for a session on "The Music/Art Library and the Special Patron." The following talks were given: "Writing the art history of nineteenth-century Pittsburgh" by David Williams, Associate Professor of Fine Arts, University of Pittsburgh; "Celebration - an art of healing" by Karen Clarke, Minister of Music, Mercy Hospital, Pittsburgh; "Nikolai Lopatnikov: a composer's life-work" by William Critzer, Pittsburgh Alliance of Composers; "The curator and the fine arts library" by Herdie Bull Teffaln, Curator of Painting and Sculpture, Museum of Art, Carnegie Institute, Pittsburgh; "The problems of a record shop" by Melvin Rubenstein, owner, Audio Buff, Athens, Ohio. Norris Stephens, music librarian, University of Pittsburgh, concluded the session with a guided tour of "Music treasures of the University of Pittsburgh" in the Special Collections Department, Hillman Library.

The following day we met in the Rare Books Room, Hunt Library, Carnegie-Mellon University, where Jno. L. Hunt, a member of CMU's music faculty, and Anne Sroog, Fine and Rare Books Librarian, Hunt Library, spoke on the music in the Rosenboom Collection of Hunt Library.

The chapter officers for 1977/78 are: Ida Reed, Carnegie Library of Pittsburgh, Chairperson; Ann Viles, Curtis Institute of Music, Vice Chairperson; Margaret Dresser, Carnegie Library of Pittsburgh, Secretary-Treasurer.

Current chapter projects include union lists of Pennsylvania holdings of items in Dukles's Music reference and research materials, third edition, and in Charles' Handbook of music and music literature in music and series.

The chapter's spring meeting will be held at Bucknell University April 7-8, 1978.

Ida Reed
Carnegie Library of Pittsburgh

JANUARY 1979
lar benefactor in mind. The one print, a volume of altus partbooks containing several editions of Arcadelt's works, illustrates the single impression process of printing which Garese introduced to Italy. This process yielded quantities of copies at a cost less than that of printing. Lacking title pages, these editions incorporated in their place standard woodcuts which were used repeatedly. The other print, the Novus Thesaurus compiled by Giovannelli, illustrates the luxury edition. Containing a title page and a large amount of decorated work, this volume comes in upright octavo size with continual pagination. The more modest books were those of composers active in the Hapsburg Court and contain textual settings often of an Imperial nature or in praise of members of the Imperial Court.

Mr. Hallmark (Holy Cross College) spoke about music manuscripts and printed editions recently purchased by the Houghton Library of Harvard University. He distributed a list which supplements Craig Wright's Inventory, "Rare Music Manuscripts at Harvard," in Current Musicology (no. 121. MANUSCRIPTS newly acquired at Houghton include major works by C.P.E. Bach, Brahms, Ponchielli, Rossini, Berg, and Varése. An intriguing collection of 359 late eighteenth- and nineteenth-century European printed editions recently came to Houghton from the personal library of Everett Helm. Although most of the composers represented are less known or are little heard of today, many of them are contemporaries of Robert Schumann and highly regarded in his critical writings.

One Houghton acquisition of particular interest, Rossini's Pêchés de vieillesse, received in depth study from Philip N. Gossett, University of Chicago. Never published, this large collection of pieces for piano, voice and piano, and various other instruments presumably was composed during Rossini's many years in retirement. The set of manuscript copies bought by Houghton in 1970, though incomplete, raises several questions which invite serious examination of its contents. How much did Rossini compose during retirement? Some of these pieces definitely were written during earlier years but found their way, with revisions, into the Pêchés de vieillesse. What are the dates of this collection? The order of contents does not reflect the order of composition. How many composers were at work, who were they, and what characterizes the nature of their "corrections"? What determined Rossini's ordering of the contents, and when were they put into this order? Dr. Gossett pointed out the unusual nature of some of this music, particularly, the works for piano. These, to some degree, foreshadow the parody style of Saint-Saëns, Satie and Stravinsky.

In addition to possessing its share of Italian Renaissance prints, the New England Conservatory archives are especially strong in manuscript holdings of Boston area composers active between 1850-1950. Geraldine O'Connor, Director of Libraries at the Conservatory, detailed the immense number of compositions, in particular, those by Arthur Foote, George Chadwick, Amy Beach, Frederick Converse, and Edward Ballantine. The cornerstone for a special collection was laid with the endowment of the personal library of Eben Tourjée, founder of the Conservatory. Chief among his donations was the short score for Debussy's Pelléas et Mélisande. In 1927, the library received the Elise Hall collection of saxophone music containing autographs and manuscripts of saxophone pieces composed for her by Debussy, Hurd, D'Indy and other French composers of the day. Two eminent singers, Marcia Van Dresser and Norma Farber, each left collections to the Conservatory in 1939 and 1966, respectively. Besides memorabilia of their careers, the collections contain holograph and manuscript many songs by notable 20th century composers who wrote especially for these sopranos. A wealth of music for theater orchestra also came to the Conservatory by way of Nathier Lopian, longtime conductor of the Boston Theatre Orchestra.

Dr. Lebedbetter (Dartmouth College), supplied the listeners with abundant information on the music of George W. Chadwick, President of the Conservatory, 1897-1931. Dr. Lebedbetter distributed a preliminary census of sources, both manuscript and printed, for the larger works of Chadwick including the Institute for Student Composers in American Music series. Chadwick spent much of his energy on orchestral works intended for performance by the near at hand Boston Symphony Orchestra. His chamber music has received the greatest attention, while the vocal music has been most neglected. To date, none of his three operas has been produced. Though yielding little influence on native composers, these stage works abound in American Verismo.

The afternoon's papers were enhanced by the evening's performance, given again at Payne Hall. The Boston Chamber Soloists sang madrigals from the Giovannelli collection and vocal music by Rossini and Chadwick. Hearing music performed for the first time in decades, those in attendance were delighted to share in the musical rediscoveries of the participating scholars, librarians, and performers.

Jean Morrow
New England Conservatory of Music

MONEY - HOW TO GET IT AND HOW TO HANDLE IT

Back in Boston for Friday morning's session, we heard about "Money--How to Get It and How to Handle It." After introductory remarks by Walter Gerbodo (Department of Music, Brooklyn College, CUNY), Mary Chatfield (Asst. Business Librarian, Harvard University) outlined four types of budgeting processes--formula, line or increment, planning group, and zero-based. She suggested ways to work with them. The paper by Wendell Brase (Assoc. Director for Administration, Laboratory for Laser Energetics, University of Rochester) mentioned some of the reasons why library budgets require special advocacy; for example, libraries have no alumni body, they are particularly susceptible to cuts, and their benefits are not obvious or showy. He stressed the importance of an effective working relationship between the librarian and the administrators who approve the budget. Annalee Bandy (Director, Somerville Public Library) praised the effort of librarians working with line budgeting.

A new question was raised by respondent Thor Wood (Chief, Performing Arts Research Center, The New York Public Library): How should librarians handle budget cuts? One consideration is that changes be reversible. For example, it may be wise for a library to shorten hours or cut staff in order to continue purchasing current materials. Belt-tightening can be self-defeating if quality suffers too much; it is probably better to perform well with fewer programs rather than to limp along, and it is certainly easier to explain to users and potential funders.

The final session, on Saturday morning, was entitled "Reference Service in the Future" and was moderated by Susan Sommer (Music Division, The New York Public Library). The first speaker, Edmund Bowles (Data Processing Division, IBM Corporation), described the many variables that are to be considered in order to use computers for information storage and retrieval in music. He pointed out that computer storage of information is becoming increasingly cost-effective, and since librarians are in a particularly labor-intensive industry, they must take advantage of this.

Sydney Owens (County Library of Medicine, Harvard University) praised the concept of NLM and suggested some ways in which the same methods could be used for the humanities, particularly if librarians can-
CATALOGING FORUM

The following is a rather general summary of the Cataloging Council's traditional open meeting. A more detailed report will (or has begun to) appear in the Music Cataloging Bulletin.

Don Seibert outlined the organization of the Cataloging Council, consisting of an Executive Committee (formerly the Cataloging and Classification Committee), subcommittee chairpersons, and others such as representatives from the OCLC Users Group, the IAML Cataloging Commission, and the Nine Contributing Libraries.

Larry Dixon announced that the Library of Congress has agreed to bring copies of the nine libraries in addition to LC cards for the same items in Music Books and Sound Recordings, if the former is more complete than the latter in contains information and/or analytical added entries. June Gifford and her sub-committee are in the process of revising their filing rules. Comments are still welcome from persons in possession of the preliminary version; however, no more copies are left for distribution.

In the wake of the second edition of the Anglo-American Cataloging Rules (due to be published this fall) plans are afoot to initiate music librarians in their use. And, now, two future editions, Kitty Skrobela, will pursue re-opening the line of communication with our British colleagues, and Dena Epstein suggested that MLA arrange to participate with the appropriate MLA editorial committee on a more formal basis than before.

Also in the future are hoped-for changes in LC subject headings. The Sub-Committee on Music Other Than Western-Art (Jerry Kaufman, chairperson)-would like more tribal names added, radical and derogatory terms eliminated, and better amplification of existing terms. LeRoy Richmond pleaded, on behalf of public libraries with large pops of music record collections, for more specific subject headings like SOUL MUSIC and DISCO MUSIC, even if such headings quickly become obsolete.

Since the Library of Congress plans to review LCSH for a revision to coincide with the January 2, 1980, closing of LC catalogs, Kitty Skrobela will coordinate the MLA position on changes in music headings. Librarians have been invited by the Subject Cataloging Division to contribute suggestions. (See Library of Congress Information Bulletin, v. 37, no. 10 [March 10, 1978], pp. 158-159.) Lenore Coell emphasized that two years is not a long time, and work should begin now.

The MLA Board of Directors agreed to send a letter to Joseph H. Howard, Director of the Processing Department, deploring the continual postponement of the Library of Congress' implementation of the MARC Music Format and urging implementation prior to the present 1980 target.

The Cataloging Council is considering bringing out a history of music cataloging, not necessarily as a single monograph, but in various forms—perhaps as articles, oral history, etc.

Michael W. Rechel proposed a sub-committee on serials to deal with such things as indexing sources and reprint lists.

Fred Bindman, as is customary, fielded questions concerning LC practice. The emphasis this time, though, was on practice-to-be; that is after 1980.

For specific comments and suggestions on any of the above, readers are encouraged to communicate with the following individuals:

Virginia S. Gifford (Filing rules)
Dickinson Music Library
Vassar College
Poughkeepsie, NY 12601

Larry Dixon (Contributing libraries)
Music Library
Hill Hall O20A
University of North Carolina
Chapel Hill, NC 27514

Judith Kaufman (Other than Western-art)
Music Library
Library
S.U.N.Y. at Stony Brook
Stony Brook, NY 11794

Olga Ruth (OCLC)
1304 Mariposa Drive
Austin, TX 78704

Kitty Skrobela (Subject headings)
Music Library
Middlebury College
Middlebury, VT 05753

LeRoy Richmond (Subject headings)
7 West 16 Street
New York, NY 10011

Garrett Bowles (IAML/ISBD/MBM)
5th Roosevelt Circle
Palo Alto, CA 94306

David Sommerfeld (ISBD/M or MBM)
101 G Street, S. W.
Apt. A-611
Washington, DC 20024

David Sommerfield
Library of Congress

MUSIC OCLC USERS GROUP: IT HAD TO BE MOUG

The names of the officers of the newly formed Music OCLC Users Group were announced at the Boston meeting. Karen Hagberg is chairperson; Olga Ruth, chairperson-elect; Pamela Berlin, secretary; Ann Hess, treasurer and Karl Van Auad, continuing education chairman.

The By-laws and dues structure were almost unanimously approved by the members of the group by a mail ballot prior to the Boston meeting. Approximately one-half of the new members are not members of MLA. Several meetings were held with OCLC representatives, Sharon Wnbridge and Helen Hughes. As a result of these discussions, it was agreed that Sharon would send copies of questions from OCLC members involving the interpretation of music cataloging rules in on-line cataloging to Karl Van Auad. In turn, he will provide answers through a technical bulletin, the first issue of which he hopes to send to members of the Music OCLC Users Group (MOUG) in the near future.

A manual supplementary to the new OCLC On-Line Cataloging Manual is in process. Because score and record cataloging by the LC Music Cataloging Division is off-line, music catalogers have the grave responsibility of "debugging" the MARC music format. Through the technical bulletin and the proposed manual, MOUG will provide information and assistance to catalogers and work to improve the quality of music cataloging in the OCLC data base. Karl Van Auad will serve as the liaison from MOUG to the MLA Automation Committee and Olga Ruth to the MLA Cataloging Council. The officers are exploring the possibility of holding either a workshop or an institute in conjunction with the New Orleans meeting in February, 1979.

Are you a member of MOUG? Three dollars will give you a ringside seat for one of the most challenging responsibilities MLA members have had. Send your checks to Ann Hess, treasurer, 13 South St., North Norwalk, CT 06854.

Olga Ruth
University of Texas at Austin
MUSIC IN BOSTON: CAMEO CONCERTS AND MORE

In order to convey the rich musical culture of Boston with live performances at the Annual Winter Meeting of the Music Library Association, the Concert Committee of the Boston Area Music Libraries (BAML) arranged a feature concert of rare music from BAML libraries, a series of Cameo Concerts, and music performances at the reception and banquet.

The idea of the program for the feature concert was first formulated when BAML members searched their collections for holdings of manuscripts and rare printed scores that would be interesting to bring to light. Three Boston area libraries had such holdings: the Boston Public Library, the Houghton Library at Harvard University, and the Harriet M. Spaulding Library at the New England Conservatory of Music. It was decided not only that these holdings should be described at a session for the Winter Meeting, but also that appropriate selections from these holdings be brought to performance. The Concert Committee visited the libraries, viewed the manuscripts, and matched up the repertoire with a Boston area performing ensemble, the Boston Chamber Solists, under the direction of Ken Dunlap. The resulting program, held at Peine Hall, Harvard University, on an afternoon session, "Music in Boston: Unknown Resources in Research Collections," and a coordinated evening concert, "Treasures From Our Vaults: An Evening of Vocal Chamber Music."

The afternoon featured music by Francesco Corteccia (1504-1557), Maistre Jan (fl. 1514-1538), Jacques Authier (ca. 1505-ca. 1560) and Jacques Arcadi (b. early 16th cent.) from a rare printed score at the Boston Public Library; songs and selections from the opera The Padrone by George Whitefield Chadwich (1854-1931) from manuscript scores at the New England Conservatory; and selected vocal ensembles from Péchés de vieillesse by Gioachino Rossini (1792-1868) from manuscript scores at Harvard University.

To give a sampling of the wonderfully varied musical life in Boston today, a series of half-hour Cameo Concerts were presented. The first Cameo Concert, which preceded the opening session on February 28, 1978, was given by the Cambridge Symphonic Brass Ensemble, performing "Music from the Venetian School, ca. 1600" and "Tower Music, ca. 1675."

The second Cameo Concert, on March 1, 1978, was given by the Nova Woodwind Quintet, performing the Quintet in C Minor, Op. 56, No. 2, by Franz Danzi (1763-1826).

The third Cameo Concert, on March 2, 1978, the Dinosaur Annex Players, with Rodney Lister and Scott Wheeler, Music Coordinators, performed Centering by contemporary Boston composer Dylan Atherton. The fourth Cameo Concert, presenting the concluding session on March 4, 1978, was given by the Advent Guild of Bellringers, Geoffrey Davies, Ringing Master, presenting the basic theory of change ringing and a recital of change ringing on handbells. The Music Library Association also invited to attend a change ringing concert that afternoon in the neighborhood of the workshop of American composer Jacob Kirnazarov.

An additional half-hour concert, coordinated with the session "Music in Boston: Collecting Local History," was performed on February 28, 1978, by the "Iseo" Singers, members of the Albanian community of Boston.

Music was also provided for the Opening Reception on February 27, 1978, and for the Cocktail Reception and the following Banquet and Ball on March 3, 1978. For the welcoming Opening Reception, the Greenwood Consort performed "Spanish Music from the Age of Ferdinand and Isabella" and "Flemish Dance Music from the Seventeenth Century," which included selections from Dansevæ of 1632. The music for the Cocktail Reception was contributed by the Rubber-Tellie (String) Quartet, under the direction of John Dannan and John Voigt. During the evening, works by Bach, Handel, Mozart, Brahms, and others, and dance music, including announcements of other events, were performed by a chamber ensemble under the direction of Eleftherios Eleftherakis.

Thus those who attended the Annual Winter Meeting were introduced to the experience of some of the unusually wide variety of music being performed in Boston today.

Nancy M. Forte
Boston Conservatory of Music

OPEN FORUM

The topic for presentation and discussion on March 3, 1978, at the Open Forum in Boston was "Programs in the Music Library." Programming is a means of increasing awareness of the range of materials in collections and of attracting new users to the music library. The speakers presented synopses of the program activity of their respective libraries.

James P. Forte, Director of the Robbins Library Concert Series in Arlington, Massachusetts, sketched the rise of the live concert in Western Europe and the need for the live concert today. As opposed to other events, arts events cannot exist on gate receipts alone. Mr. Forte went on to describe the development of the Robbins Library Concert Series from the modest beginning five years ago to the flourishing series of today. The concerts presently take place in the Arlington Town Hall, and there is a roster of over one hundred forty musicians who perform in the series regularly and who meet at monthly chamber music workshops. Mr. Forte attributed the success of the series to its inception to the willing musicians, the innovative Music and Art librarian and the amenity of the Director and Trustees to the program suggested. He made a number of practical suggestions for potential program arrangers: start small, with what can succeed, perhaps two to four concerts per year; avoid large efforts which can be costly and lead to great complications; the director of the series should select dates which do not conflict with other events; bear in mind that building is slow and difficult; avoid competition; if the concert series is on a large scale, the director must be a professional; whereas if the series is on a small scale, the musicians will choose their own programs; avoid duplication of material and promote variety; be prepared for potential cancellations due to illness of performers, ill weather or other unforeseeable weather of other events; if possible have alternates from a similar category available; since the audience is prepared for a particular kind of concert; sources of funding include gate receipts, sponsoring institution funds, staff and service facilities, volunteers and grants. Mr. Forte concluded with three recommendations for how all libraries could serve music in addition to their regular activities: "First they could serve the composer, by arranging a performance of at least one new acquisition each year of new and/or old music; second they could perform the service of the performer, by organizing free and well-publicized seminars; and thirdly they could serve the audience, in support of the principle of live performances for live audiences.

Richard Combs, Director of the Chicago Public Library Cultural Center, was unable to be present. Don Roberts spoke briefly in his behalf. Rather than be torn down, the old central library building, a fine example of late nineteenth century Chicago architecture, was renovated and now houses the popular library including the arts section, music section, audiovisual center, children and young adult's collection, foreign language collection, special collections, a theater, and the concert hall where the concert series takes place. The seating capacity of the hall is 500 persons. There is an extremely active music series. The Thursday evening concerts are sponsored by a local savings and loan company and are broadcast on WRTI. Programming is limited to western art music. The programs are well funded. Union rates are paid to performers. A department is responsible solely for programs and exhibits. Staff in this area also prepare press releases and coordinate announcements for the music series.

Don L. Roberts, Head Music Librarian at Northwestern University in Evanston, Illinois distinguished two types of library-related concerts which are held there. It is the policy of the Music Library to have its manuscript materials performed. Performances include the world premiere of Bohuslav Martinu's Violin Concerto (1951), Chicago Symphony Orchestra), Michael Tippett's The Knot Garden (American premiere), and the American premiere of Alban Berg's Pre-Opus One Songs (student performance). A
A REPORT TO MUSIC LIBRARIANS FROM THE SONNECK SOCIETY ABOUT A NEW LIBRARY RESOURCE-IN-THE-MAKING:
THE NATIONAL TUNE INDEX: PHASE I: 18TH-CENTURY SECULAR

With a two-year grant from the National Endowment for the Humanities, The Sonneck Society has begun compilation of a data bank containing information on tunes and songs from selected 18th-century British and American sources.

Sources included:

Ballad Operas in the Wells collection, Three Centuries of Drama (Readex Microprint) and in the Rubsamen collection, The Ballad Operas (Garland).

Allusions of Playford’s Dancing Master, as well as Thompson, Walsh and other basic dance collections.

Vocal scores of selected comic operas, burlettas and other British theatre works, 1750-1800.

Major collections of British song sheets in American libraries.

Major 18th-Century British and American song collections, and songsters with music.

American instrumental tune collections.

American manuscripts with music.

Information included:

Tune Incipits: In numbers representing the degrees of the diatonic scale, in interval sequence representation, and in DARMS notation.

Text Information: First lines, titles, indicated tune names, and characteristic refrains.

Bibliographic information and location of each indexed source.

Number of parts and indicated instruments for the music in each source.

The specific form of final listings has not yet been determined, but they will include a thematic index, a text index, and listings of source contents. Special procedures have been developed to search for tune and text variants which do not appear in the final listings.

For additional information, please write to:

Kate Van Winkle Keller
1804 Boston Turnpike
Coventry, Connecticut 06238
(203) 742-6169

or

Carolyn Rabson
83 Pierspoint Avenue
Potsdam, New York 13676
(315) 265-2205

NEW FACES, NEW JOBS

Michael Ochs, Librarian of the Eda Kuhn Loeb Music Library and Lecturer on Music, Harvard University

COMING IN THE NEXT NEWSLETTER:
MORE ON BOSTON
MUCH MORE ON EQUAL RIGHTS AMENDMENT
AMERICAN LISZT SOCIETY

The American Liszt Society announces the special 1978 Festival in which distinguished members of the Society's International Advisory Council will be featured. Events of the Festival will include concerts by Eugene List; Edward Kilieny; Beveridge Webster; Bela Borsos-Monyi-Nagy; Andrej Duchkiewicz, composer and professor of piano at the Warsaw Conservatory, Poland; Timoh Khrennikov, chairman of the Union of Composers, Moscow, USSR. Mr. Khrennikov will perform his own Concerto no. 2 for piano and orchestra with the Midland Symphony, Don Th. Jaeger, conducting.

Also featured in the Festival are lectures by Alan Walker, Robert Stevenson, Konrad Wolff, William S. Newman, Irving Louens, Julio Esteban, Robert Joseph Silverman, Harold Boxer, Mark Podberesky, pianist-composer-poet, Moscow, USSR.

The Festival program will include twelve concerts and twelve lectures.

The Midland Center is a modern arts complex. The superb facilities for Center programs include a 1,538-seat auditorium-concert hall, 386-seat lecture-recital hall, art and sculpture galleries, dining and lounge facilities, art studios, offices, and tour headquarters.

Membership in the American Liszt Society is open to active professionals interested in Liszt performance and scholarship. The breadth and diversity of Liszt's own musical identity is reflected in the range of interests explored by the Society in its annual festivals and in its semi-annual journal. Interest in Liszt is ever on the increase, this year membership in the Society has doubled. American Liszt Society members will receive a 50% discount at festival events in Midland.

For more information on the Society or for membership application please write to the membership secretary, Dr. Thomas Mastroland, The Catholic University of America, Dean of the School of Music, Washington, D.C. 20064.

CLEARINGHOUSE FOR MUSIC LIBRARY NEWSLETTERS

TO BE ESTABLISHED BY PATSY FELCH

Patsy Felch is establishing a clearinghouse for music library newsletters in the hopes of building an archive of such publications and alerting MLA members to items of general interest from such publications. Editors willing to contribute newsletters should place Patsy on their permanent mailing lists: Patsy Felch, Assistant Music Librarian for Public Services, Northwestern University Music Library, Evanson, Illinois 60201.

Northwestern's own 1810 Overture, edited by Ms. Felch, always interesting and informative, recently contained a listing of monographic thematic indexes not listed in Barry Brook's Thematic Catalogue in Music: An Annotated Bibliography (1810 Overture, Vol. 6, No. 3 - Jan.-Feb., 1978). Copies are available to readers at the above address.

JERONA MUSIC CORPORATION IS ESTABLISHED

Jerona Music Corporation is pleased to announce its establishment under the leadership of its president, Joseph M. Boonin. The corporation has its offices and distribution facilities at 14 Porter Street, Hackensack, N.J. 07601.

Jerona Music Corporation will be engaged primarily in the distribution of printed books on music and musicians. It will service colleges, schools, libraries, performing organizations and other institutional clients. In addition, the firm plans to become active as a publisher of music and distributor of significant musical works in all performance media.

Mr. Boonin brings to this enterprise sixteen years of experience and expertise in the music industry as well as an established reputation both within the industry and in the musical world of the United States at large. As may be expected, the watchword of the firm will be:

TO PROVIDE SERVICE AND PRODUCTS OF THE HIGHEST POSSIBLE QUALITY

Inquiries should be directed to Mr. Boonin at the above address.

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: Music Library Association, 343 South Main Street, Room 207, Ann Arbor, Michigan 48108.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at JUNE 15