

Music Library Association **newsletter**

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1978

REPORT FROM THE PRESIDENT

We start the fall with a new editor and a new look for the *Newsletter* as Suzanne Perlongo takes over. Good luck, Suzanne, in your new assignment, and warmest thanks to Morris Martin for his years of hard work as *Newsletter* editor.

The sessions presented by MLA at ALA "attracted the largest attendance" of any of the 'Media for Libraries' programs, according to Leon Drolet, chairperson of the Public Library Association AV Committee. He continued, "The committee was so impressed that they have demanded that I invite your Association to participate again in 'Media for Libraries' which will be held at the ALA convention in Dallas." Congratulations are in order to Cheryl Osborn, Arne Arneson, Mary Ashe, Gail Davidson, Irwin Kraus, and Kathleen Shamp. These programs marked a step forward in our efforts to reach small and medium-sized libraries.

Since ALA the review of the Administrative Structure has led to a number of new appointments. Danny Hatcher has joined the Finance Committee, releasing Melva Peterson for other activities. The Nominating Committee for the February, 1979 ballot is being chaired by Pauline Bayne, with Marsha Berman, Vern Frudd, and Don Leavitt as members. Linda Solow has replaced John Tanno as chair of the Publications Committee, with three new members added to the Committee: Dale Hudson, Jim Pruett, and Neil Ratliff. Charles Simpson has joined the Automation Committee.

Other changes include the addition of Charles Lindahl and Margaret Lospinuso to the AMS/MLA Joint Committee on RISM; Dee Bailey has succeeded Walter Gerboth as chair of the AMS/MLA Translation Center, while Walter has succeeded Don Krummel on the MLA Prize Committee; Wilma Reid Cipolla is our new representative to the Joint Committee on the *Union List of Serials*; and Norma Jean Lamb now heads the Open Forum. A number of committee seats are still to be filled.

Two new committees have been formed to meet new needs. A Constitution Revision Committee has been named, headed by Gerry Ostrove, with Walter Gerboth and Marguerite Iskenderian. In an attempt to extend the coverage of RILM, a IAML-US/MLA Joint Committee on RILM is being formed under the leadership of Melva Peterson. Many of you who volunteered your services will be asked to help on this project, and more volunteer bibliographers will be needed.

The negotiations with outside management firms are proceeding, with a decision expected in the next few months.

To the great satisfaction of the music library community and music scholars everywhere, the *Library of Congress Information Bulletin* for June 23 announced that Donald Leavitt has been named chief of the Music Division, Jon Newsom, assistant chief and Barbara Henry, head of the Reference Section. Heartiest congratulations to all three!

Dena J. Epstein
President

MIDWINTER MEETING PREVIEW

The Annual Midwinter Meeting of MLA will be held at the Fountain Bay Club Hotel in New Orleans, Louisiana, February 6-10, 1979. Festivities will begin with an Early Registration Punch Party and a preview of the exhibits from 7:30-10:30 P.M. on Tuesday the 6th. For those who arrive early there will be open meetings of the MLA Board of Directors on both the 5th and the 6th.

Topics of the various general sessions will include *Collection Development* and *AACR2: Interpretation, Notes, and Queries*. There will also be a joint session with the Sonneck Society on Saturday featuring a discussion of jazz archives in the United States. Adequate time will be provided for visiting the exhibits, as well as for sightseeing and for sampling the great variety of wonderful food for which New Orleans is justly famous.

Preliminary programs and registration forms will be mailed in mid-November. When you get yours, don't put it aside to take care of later. Get that hotel reservation and the meeting pre-registration in as soon as possible. All of your friends and colleagues, as well as a great group of exhibitors are looking forward to seeing you.

William J. Weichlein
Convention Manager

MLA AT ALA

ALA CONFERENCE: JUNE 24-30, 1978

This year's conference represented substantial progress for MLA over last year's. In 1977 I was the sole representative; this year a number of MLA members attended on official business. Don Seibert represented the Automation Committee at the meeting of Representation in Machine-Readable Form of Bibliographic Information (MARBI); he also presented a joint statement signed by the presidents of the American Association of Law Libraries and MLA to the chairperson of the Executive Committee of the Resources and Technical Services Division, requesting a voting status for national specialized library associations on any future catalog code revision committee. In the discussion of future catalog code revision, there was substantial support for this request, despite the legal difficulties in granting a vote on an ALA committee to groups that are not part of ALA. The proposal was tabled, but Don and I both had a sense that our role in the future may be a stronger one.

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Two sessions were presented by MLA members for the Public Library Association Audio-Visual Committee on Wednesday, June 28: *Audio Equipment in Libraries: Factors for Decision Making*, by Arne Arneson and Gail Davidson [See a detailed report elsewhere in this issue], and *Recordings in the Library*, by Kathleen Shamp and Erwin Kraus, moderated by Mary Ashe. I understand these meetings were very well received. Unfortunately I could not be present, for a session for IFLA members was held at the same time. Arne Arneson and I also attended the meeting of the ACRL AV Committee, a gathering of AV people from many different associations, a useful clearinghouse for AV projects and information.

Saturday, June 24, I attended the session, *New Directions for the National Union Catalog*, in which LC unveiled its plans for the future. A number of MLA members had written me of their concerns about specific details, so I went armed with questions and examples. As the meeting proceeded, it became apparent that my specific questions were premature, for no music register or index is possible until the MARC music format has been fully implemented and is functioning well. Every speaker invited questions, comments and suggestions during the next period when planning will be in progress. I urge concerned MLA members to direct their comments to: Joseph H. Howard, Director, Processing Department, Library of Congress, Washington, D.C. 20540.

Another ALA development took place before the conference, when John Tanno negotiated with the ALA Publishing Services for the publication and distribution by ALA of MLA's Basic Lists under the title: *The Basic Music Collection*, compiled by the Music Library Association Subcommittee on Basic Music Collection, edited by Pauline Shaw Bayne. A publication date has not yet been announced.

No meeting of ALA affiliates was scheduled.

Dena Epstein
President

AUDIO EQUIPMENT IN LIBRARIES

On behalf of the Music Library Association and the Public Library Association's Media for Libraries Programs, Arne Arneson and Gail Davidson teamed up to present a talk on audio facilities and their hardware at the 97th Annual Conference of the American Library Association on June 28th in Chicago. A receptive audience of about 175 school, public, media and college librarians was presented with the options and ramifications of closed versus open listening centers and guidelines for the selection of appropriate equipment. The talk stressed the fact that librarians should never assume the posture of experts, but should rely heavily on both the positive and negative experiences of colleagues. To that end, a four page handout, including recommended readings and a cost factor chart, was distributed along with an appended list of the MLA Chapter Chairpersons. MLA was repeatedly plugged as a trouble shooting source, so when those cards and letters start pouring in, blame us, but only after you have given learned counsel!

Slides illustrating various kinds of facilities and librarian-vendor/patron relationships highlighted the talk. Two slides provoked particular interest in the audience: the first of an unkempt young man whose arms enclose a warped disc, a tone arm minus its cartridge, and a crushed amplifier; and, the second picturing a vendor armed with a bottle in hand and party hat on head, yet ready to talk business. Obviously the audience was asked whether or not it

would trust such a patron, or purchase equipment from that vendor.

We sincerely enjoyed participating in this cooperative venture and hope that MLA will be invited back. We have sensed a genuine need for communication on a broader scale.

Arne Jon Arneson
Chair, A-V/Microforms Committee

CURTIS TO SELL WAGNER MSS

On October 27th, the Burrell Collection of Wagner music manuscripts and autograph letters will be sold at auction by Christie's in New York City. This compilation, one of the largest Wagner collections in existence outside of Germany, is being sold in order to augment the endowment of The Curtis Institute of Music. The material, assembled in the late 19th century by an Englishwoman, the Honorable Mary Burrell, was purchased in 1931 by Mary Louise Curtis Bok and presented to the Curtis Institute. Included among the fifteen music manuscripts are the composition drafts of *Rienzi* and *Tannhauser*, the full score of Senta's ballad from *Der fliegende Holländer*, as well as the unpublished full score of Wagner's adaptation of Gluck's *Iphigenie en Aulide*. There are also many prose, verse and musical sketches, a pencil drawing of *Lohengrin* sets, and approximately 430 letters. The collection will be exhibited in Düsseldorf from October 2 through 6, and will be on view at Christie's in New York after October 20. A sale catalog may be ordered for \$12 from Christie's, 502 Park Avenue, New York, NY 10022.

Ann Viles
The Curtis Institute of Music

MUSICK IN OLD NEW ENGLAND

The Stoughton Musical Society in Stoughton, Massachusetts will present a first fall music festival on October 14-15, 1978. Lectures will include, "Sing Stoughton--Remembrance of Tunes Past" (Roger Hall, Curator, The Old Stoughton Musical Society), "The Singing Master's Assistant: 'Inferior Excellence' at its best" (David McKay, co-author of *William Billings of Boston*), "Musical Instruments and Musicians in Colonial Massachusetts" (Barbara Lambert, Keeper of Musical Instruments, Museum of Fine Arts, Boston) as well as a lecture recital by Barbara Owen and two concerts.

The society was formally organized in 1786, about fourteen years after William Billings had taught a singing school at Stoughton. For further information contact: Roger Hall, Festival Chairperson, 235 Prospect Street, Stoughton, Mass. 02072.

PROFILE OF PRESIDENT EPSTEIN

See the September, 1978 issue of *American Libraries* for an excellent article on our president, Dena Epstein and the motivation which led to her research on black music before the Civil War. One product of the 25 year project is her recent book published by the University of Illinois: *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (1977, \$17.95, LC 77-6315, ISBN 0-252-00520-1).

IAML MEETS IN LISBON

The 1978 Annual Meeting of the International Association of Music Libraries took place at the beautiful Gulbenkian Foundation in Lisbon from July 23-28. Of the approximately 200 people who attended, about 40 were from the United States. In all, 24 countries were represented, including Australia, Israel, Japan, Monaco, and most of the European countries. The program was crowded but well-planned, with excursions to the Port Wine "Solar," the Museum of Instruments of the National Conservatory, the Gulbenkian Museum, and the archives of the Lisbon Cathedral interspersed with daily meetings. In addition, a separate sightseeing trip to Mafra's Church and Library of the Convent, and to the palace at Sintra was combined with a drive home along the famous Costa do Sol.

The meeting began with an opening reception at the Lisbon Classical University, preceded by a concert of brass music performed by the Metais de Lisboa and two interesting lectures: Santiago Kastner on *Portugal Music Libraries* and Karl-Heinz Köhler on *Reacquisitions at the Deutsches Staatsbibliothek*. During the week each of the eight commissions, as well as RISM, RILM, and RIDIM, held working sessions. The IAML Council also met during this period and presented the following information at the closing assembly: (a). a revision of the statutes is being prepared and will be presented in Salzburg next summer; the new statutes will be voted on in Cambridge, England in 1980; (b). IAML is a full association member of IFLA and has registered for four sections: Bibliography (Maria Calderisi, representative), Cataloging (Heinz Lanzke, representative), Library Schools and Training (Don Roberts, representative), and Public Libraries (Eric Cooper, representative); (c). two new national branches have been formed, in Spain and in Japan; (d). a joint IAML/IASA committee has been formed to foster cooperation between the two organizations; (e). future meetings will be held in Salzburg (1979), Cambridge, England (1980), Budapest (1981), and Brussels (1982). Following the closing assembly on Friday was a grand farewell dinner, a sumptuous and beautifully-prepared buffet at St. George's Castle.

CATALOGING COMMISSION. Reports by Garrett Bowles and Heinz Lanzke were given on ISBD (Music) and ISBD (NBM). The IFLA/IAML Committee for ISBD (Music) met in Lisbon and will meet again in October to prepare the final draft. Publication is expected to be in early 1979. Serious problems still exist with the ISBD (NBM). Most unfortunate is the combining of the sound recordings format with that for other non-book materials and the conflicts with AACR II. The three areas presenting the major problems are: statement of responsibility, collation, and label name and issue number. Although the ISBD's are presently in a five-year test period which does not allow revisions to be made, IFLA suggests recommending a separate recordings format to them so that such a format could be adopted more easily when the test period is over, if such a new format were to be approved. A working group will be formed to prepare a draft, most likely in cooperation with IASA, whose members are also dissatisfied with the present format.

EDUCATION AND TRAINING COMMISSION. Papers were presented by Iuub Deetman on the need for proper training and planning for pre-library school internships, by Jane Harington on the importance of musical training and practice for conservatory librarians, and by Susan Sommer on the need of research librarians "to know everything about everything." An international draft of qualifications for music librarianship will be presented in Salzburg. The commission also hopes to deal with the topics of personal qualifications for music librarianship and recruitment.

BIBLIOGRAPHICAL RESEARCH COMMISSION. National reports were distributed and brief reports were made on the coverage of music in national bibliographies in Denmark, Germany, France, and England. With the exception of England, music bibliographies are prepared by the national library and issued separately from the book list. By contrast, the *British Catalogue of Music* includes all music sold in England. A twenty-year cumulation is in preparation. All present admitted to the problem of finding out about music by one's own nationals published in other countries. Because of its usefulness in providing acquisitions, cataloging, and reference information, it was concluded that a current comprehensive guide to music in national bibliographies is very much needed.

The commission also heard a report from Lenore Coral on the publishers' catalogs project. The aim of the project is to gain bibliographic control over nineteenth century music. A committee was formed to determine how to proceed further in taking inventory of publishers' catalogs.

The commission is also considering reprinting a compilation of articles about significant works of music.

At the meeting of the Subcommittee of Bibliographical Terminology discussion centered around whether a need for such work still exists since there are various other on-going terminological projects (e.g., ISBD, RISM manuscript abbreviations, RILM Thesaurus) as well as dictionaries of terminology (E.G., Eggebrecht, the new Polyglot dictionary). It was decided that differences between library and antiquarian dealer terminology, between cataloging and bibliographic terminology, and between music and bibliography terminology indicate a need for this project. Three groups were, therefore, formed to present studies in English, French, and German of several selected words at the meeting in Salzburg.

MUSIC RESEARCH LIBRARIES COMMISSION. A *Draft report on the supply and use of microfilms* was distributed by Richard Andrewes and reviewed. The need for and use of microfilm copies, the attitudes of both owner and purchaser, and problems with copyright were discussed in an attempt to formulate a list of practices to be recommended or discouraged and a statement of conditions for the purchaser of the film to sign. A new draft will be presented in Salzburg. Preservation of manuscripts was also discussed. It was noted that music tends to be printed on cheaper paper because of its ephemeral nature and, therefore, creates special preservation problems. A draft report on preservation will be published in *Fontes artis musicae*.

LIBRARIES IN ACADEMIES, CONSERVATOIRES AND MUSIC COLLEGES COMMISSION. Papers on the following topics were presented: (a). the role of audio-visual materials, by János Kárpáti, Ruth Watanabe, Jane Harington, Karol Musiol, and Noriko Murai; (b). collections in the Iberian peninsula and their organization, by Santiago Kastner and Carlos Villanueva; and (c). suggested recommendations for minimum standards, by Jane Harington.

PUBLIC MUSIC LIBRARIES COMMISSION. At the six meetings of this very active commission a wide variety of topics was considered: (a). **Basic lists.** The list of music literature was published and a 1975/76 supplement appears in the latest issue of *Fontes artis musicae*. A list of professional literature on music librarianship is a current project, as are both international and national lists of *musica practica*. (Publication of the international list is expected in the fall.) (b). **Music publishing.** A classified index to music publishers' catalogs will be undertaken via the national branches. In addition, the possibility of reprinting older important editions or of making new editions will be investigated. Finally, by meeting with publishers, the commission hopes to understand better the intricacies of the music industry and to recommend publication of

various needed reference works. (c). Standards. Public music library standards are being developed, especially for record lending and for audio-visual materials. (d). Circulating record collections. The problem of classification for records in both small and large collections will be pursued. (e). Future. The commission hopes to consider services to the physically-handicapped and to children.

RECORD LIBRARIES COMMISSION. A draft of a bibliography of most frequently used reference tools was distributed and discussed. The bibliography, edited by Gerald Gibson, will include manufacturers, dealers, catalogs, directories, histories, and sources of reviews. Brief individual presentations citing specific sources for recordings in England, France, Japan, the U. S., Scandinavia, and Germany were also made.

Papers were also presented by Michael Biel on pre-1925 electrical recordings, by James Smart on Charles Crow -- inventor of the phonograph, by A.C. Griffith on transferring sound to modern carriers, and by various speakers on ways to disseminate the contents of sound archives (e.g., through publication, broadcasting, and regular library or archival services).

BROADCAST LIBRARIES COMMISSION. The commission dealt with the following topics: (a). disposal of worn or out-of-print material: should it go to the national archives or should the library set up its own archives? (b). the problem of preservation of popular music, especially of unpublished arrangements; (c). the place of broadcasting libraries in their national networks; and (d). computerization, especially its usefulness in cataloging.

MUSIC INFORMATION CENTRES. This was the twentieth anniversary of MIC as a professional branch of IAML. Delegates from ten countries were present and discussed national reports, international exchange, and the in-progress MIC Directory. In addition to the regular recorded music presentations, there was a special Australian music presentation which included a live performance of aboriginal song and dance. [A broader report on the American Music Center will be made at the MLA meeting in New Orleans this winter.]

In addition to the meetings of the commissions, a special session was held entitled *Computer aids in music libraries and archives*. The following papers on current applications of computers to music were presented: (a). Garrett Bowles on the computer-produced thematic catalog of the *Pièces de viole* of Marin Marais; (b). Helmut Rössing on manuscript cataloging for RISM's AII project; (c). Anders Askenfelt on automatic notation of played music and the possibilities for melodic analysis; and (d). Phillip Drummond on the software maintenance, obsolescence, and renewal related to computer music bibliography (especially in relation to RILM). Barry Brook concluded the session with comments on the future. He maintained that often it is not necessary to use a computer at all: use could be unnecessarily and suprisingly costly and/or time-consuming. When computer codes are used, however, they should be carefully selected in order to be most appropriate to the material at hand.

Linda Solow

MLA ANNOUNCES FIRST AWARDS

The Music Library Association (MLA) is pleased to announce the first awards of the three prizes established last year to recognize and encourage authors of reference and research tools in music. Categories of awards are: (1) the author of the best book-length bibliography or other research tool in music, (2) the author under 40 of the best article-length bibliography or article about music librarianship, and (3) the author of the best review of a book or score appearing in *Notes*. MLA has sent a cash award and a letter of commendation to the winners, who were announced at its meeting in Boston, February 27-March 4, 1978. The are: E. Ruth Anderson for her *Contemporary American Composers: A Biographical Dictionary* (Boston: G. K. Hall, 1976) and 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*, review of the International Association of Music Libraries, 23 (October, 1976) 177-190. No award was made in category 3. The advisory panel of judges was composed of Vincent Duckles, Music Library, University of California at Berkeley; Donald Krummel, University of Illinois Graduate Library School; and Donald Thompson, Department of Music, University of Puerto Rico, Chairperson.

NEW FACES/NEW JOBS

Best wishes to the following MLA members who have taken new jobs:

KIRBY DILWORTH, Music Librarian, Music and Art Department, Carnegie Library of Pittsburgh
 ANNA S. FERNALD, Music Librarian, State University of New York, Albany
 RUTH PATTERSON FUNABIKI, Catalog Librarian, University of Idaho
 BARBARA HENRY, Library of Congress, Head, Reference, Music Division
 CAROLYN OWLETT HUNTER, European American Music Distributors Corporation, Clifton, N.J.
 JUDITH JOHNSON, Music Cataloger, Memphis State University
 DONALD L. LEAVITT, Library of Congress, Chief, Music Division
 RICHARD A. MURRY, Chief Librarian, U.S. Air Force Band, Bolling Air Force Base, Washington, D.C.
 JON W. NEWSOM, Library of Congress, Assistant Chief, Music Division
 ROBERT OERMANN, Reference Librarian, Country Music Foundation, Nashville, Tenn.
 RUTH TUCKER, Cornell University, Music Library
 WELDON L. WHIPPLE, Music Cataloger, University of Nebraska, Lincoln.

The next MLA meeting will take place in New Orleans, February 6-10, 1979.

Coming in the next issue:

IFLA AND IASA REPORTS
 MLA, New Orleans, 1979

COPYRIGHT LAW'S CONSTITUTIONALITY QUESTIONED

The constitutional authority for any copyright law (and, as well, of patent law) is found in Article I, Section 8, wherein are found the words: "The Congress shall have power . . . to promote the progress of Science and the useful Arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." During the long and winding road to revision, it almost seemed at times that the new law was already a fact; the tedious debate over the meaning of "systematic copying" in Section 108 took well over a year and thousands of dollars in conference costs to settle (if in fact it has been). Few during this period doubted the constitutionality of the law itself, though the part played by the Copyright Office in its drafting received some question.

Some have pointed out that literary property rights are different from real property rights in that they end at a certain point in time. Once an acre of land is acquired it remains the owner's until he sells or parcels it; but once a copyright is vested upon the creation of a work, a fixed time limit prevails, though sale and parceling of it are possible within that time limit. This is because Congress intends things to fall into the public domain for the purpose of promoting learning, "the progress of science and the useful arts".

Lyman Ray Patterson, prominent copyright attorney and historian, has recently expressed concern that several sections of the new law (PL94-553) may be unconstitutional and violate First Amendment rights. In particular he cites Sections 107 (Fair Use) and 108 (Library Photocopying). Dean of the Emory University School of Law, Patterson is the author of several books and articles on the subject of copyright, and in particular his work entitled *Copyright in Historical Perspective* is an in-depth treatment of how copyright has evolved in the constitutional sense.

At the July 1977 meeting of the National Association of College and University Attorneys, Patterson stated that he felt restrictions on the copying of materials by students, researchers, librarians and faculty are in violation of the First Amendment. He urged the attorneys present to be bold in challenging the new law. By inviting litigation "in a proper case," he feels that the courts may act quickly in interpreting the law in favor of educators and librarians.

The idea of copyright law as an effective monopoly is not new. Patterson feels that rather than granting rights to authors, the new law accrues the benefits to the publishers who he says have "succeeded in extracting from the author" an assignment of these rights prior to publication. It is that "monopoly" which is in conflict with the First Amendment, he maintains. Historically, he further states, copyright was intended to benefit the public, though as we shall see, others disagree.

Publishers, on the other hand, feel that it is their duty and profession to see that author's works are available to the public, and that the author receives the benefits of the copyright law. That contracts are entered into merely formalizes the distribution of these rights and further serves to protect the work from infringement. The constitutionality of this is found in the latter phrase of Article I, Section 8, "by securing for limited times for authors and inventors the EXCLUSIVE right to their respective writings and discoveries."

Dr. Patterson was particularly critical of attempts by Congress to codify the doctrine of Fair Use. Though the doctrine is well over a century old, it remains almost indefinable. In the past, each case arising has been decided on its own merits. The guidelines drawn up, to add further fuel to the fire, may or may not be valid when a case comes to court, which

is one reason Patterson urged litigation. Because the law is vague, it requires judicial clarification. This ambiguity was intentional on the part of the authors of the Act, and Patterson feels "the risk of liability for university or college libraries is minimal . . . by conscious design."

A majority of attorneys present at the NACUA meeting were skeptical of the merits of litigation, and felt that the guidelines are a good starting point for advising of liability under the new law. To this, Patterson replied that distribution of the guidelines could have a "chilling effect" on the promotion of knowledge, though in most cases guidelines have been arrived at with input from librarians and educators. Inviting litigation should not be distasteful, he said further, for in so doing "I think that it may very well do a great service for the promotion of knowledge." And that, he feels, is what copyright is designed to do.

It is unwise, in any such discussion, to fail to quote Melville Nimmer, perhaps the nation's foremost authority on copyright law. Regarding the purpose of copyright he states in his casebook (which, should any doubt its authority, bears the title *Copyright and Other Aspects of Law Pertaining to Literary, Musical and Artistic Works*): "The primary purpose of copyright it is said is not to reward the author, but is rather to secure 'the general benefits derived by the public from the labors of authors.'" (Fox Film vs. Doyle)

The Supreme Court, in the case of Mazer vs. Stein, stated the purpose of copyright as follows: "The economic philosophy behind the clause empowering Congress to grant patents and copyrights is the conviction that encouragement of individual effort by personal gain is the best way to advance public welfare through the talents of authors and inventors. . . ."

Finally, in his casebook, Nimmer poses the following question: "Are the fruits of an author's labor no less deserving of the privileges and status of 'property' than are the tangible creative efforts of other laborers, or are there countervailing policy considerations related to copyright that do not arise in connection with other forms of personal property?"

These and other questions may find answers when attorneys take Patterson's advice, and, with derring-do "entertain litigation in a proper case."

Carolyn Owlett Hunter
European American Music

CONVENTIONS: FALL, 1978

- American Liszt Society, Festival, Midland, Michigan, October 5-8.
- American Musicological Society, Annual National Meeting, Minneapolis, Minnesota, October 19-22.
- American Orff-Schulwerk Association, Conference, St. Louis, Missouri, November.
- Central Opera Service, National Conference, New York City, November 2-3.
- College Music Society, Annual Meeting, St. Louis, Missouri, October 26-29.
- Country Music Association, Annual Meeting, Nashville, Tennessee, October.
- National Association of Schools of Music, Annual Meeting, Colorado Springs, Colorado, November 19-21.
- National Association of Teachers of Singing, National Conference, Houston, Texas, December 29.
- National Guild of Community Schools of the Arts, Conference, Toronto, Canada, November 12-15.
- National Opera Association, Annual Meeting, Tuscon, Arizona, October 11-14.
- Society for Ethnomusicology, Annual Meeting, St. Louis, Missouri, October 26-29.

IAML-US BRANCH: BOSTON, 1978

The U.S. Branch of the International Association of Music Libraries met in Boston on March 3, 1978.

The dates for the Lisbon IAML Conference, July 23-28, 1978 were announced. Chairperson Duckles then announced that travel assistance grants for the Lisbon meeting had been awarded and that the application deadline for the 1979 grants would be announced at a future date. Election results were as follows: Harold Samuel was elected Chairperson, Don L. Roberts was reelected Secretary-Treasurer, and Linda Solow is the new Member-at-Large. All will serve three year terms.

Since a detailed report on the Mainz Conference was mailed to IAML-US members, a complete report was not given. Lenore Coral announced that the problem of obtaining microfilms from libraries was discussed in the Research Libraries Commission, but no decision has been reached. Judith Kaufman reported that she is compiling a terminology list for non-Western art music for the Classification Subcommittee of the Cataloging Commission. Garrett Bowles reported that the Cataloging Commission has identified five ISBD-NBM issues which need to be resolved. The IAML Cataloging Commission is attempting to revise ISBD-NBM or establish a separate ISBD for sound recordings.

Melva Peterson announced that the IAML-US/MLA Joint Committee recommended the appointment of a joint committee to expand the coverage and scope of RILM. Special attention will be devoted to the ten-year index. The IAML-US and MLA Boards have approved this request in principle. Harold Samuel requested that any volunteers for this project contact him.

IAML President, Barry S. Brook, gave a brief report on the history and current status of the organization. IAML is now 30 years old and *Fontes* has a 25-year publishing history. President Brook reviewed various aspects of IAML's activities including its former meeting sites, publications and general activities.

A report was read from Charles Lindahl, the editor of the *Directory of North American Music Libraries* now being prepared for RISM Series C. The new edition will be over 50% larger than the preliminary edition and will contain at least 450 entries. The text will be finished this summer and the new volume will feature greatly expanded indexes for composers, private libraries now in institutions, and subjects.

Don Roberts
Northwestern University

CORRECTION

Gordon S. Rowley writes that information in NEWSLETTER no. 33 regarding Illinois officials and ERA missed the last election, in which there was a change in political party at the gubernatorial level. Current state officers are as follows:

- GOVERNOR: James Thompson
- LEGISLATIVE OFFICERS:
 - Thomas C. Hynes, President of the Senate
 - Kenneth Wright, Secretary of the Senate
 - William A. Redmond, Speaker of the House
 - John F. O'Brien, Chief Clerk of the House

MLA members from Illinois: please note!

SUVINI ZERBONI REPRESENTED BY BOOSEY & HAWKES

The principal works of Luigi Dallapiccola, Goffredo Petrassi, and Bruno Maderna are included in the catalog of the Italian publisher, Suvini Zerboni of Milan, now to be represented in the United States, Canada, the United Kingdom, and the Republic of Ireland by Boosey and Hawkes.

Suvini Zerboni, founded in 1930, has become well known for its publication of the works of *avant garde* representatives of contemporary music: Luciano Berio, Luigi Dallapiccola, Franco Donatoni, Bruno Maderna, Henri Pousseur, Gianfrancesco and Riccardo Malipiero, Goffredo Petrassi, and others.

A collection of newly discovered works of the 18th and 19th centuries by Cimarosa, Locatelli, Mercadante, Paisiello and others is now being developed, as are series of the complete symphonic works of Clementi and the complete works of Cherubini. Previously unpublished works of Verdi are also announced. In addition to these historical works, Suvini Zerboni provides a range of educational publications.

A SERIALS SUBCOMMITTEE?

Michall W. Rechel (Serials and Rare Books Cataloger, Eastman School of Music) has asked that a clarification of the proposal he made at the Cataloging Forum, MLA, Boston (see *Newsletter*, no. 32, p.9) be issued. The proposal for creation of a Serials Subcommittee received some support in Boston, and thus, the Board at its June meeting asked Mr. Rechel to conduct discussions with Don Seiber^c Coordinator, Cataloging Council, to determine how the committee might relate to the Council. A position paper will be drafted and sent to selected librarians for their opinions and suggestions and subsequently presented to the Board at the New Orleans meeting. The paper will address itself not only to indexing sources and reprint lists, but to cataloging, acquisition, binding, restoration, etc. Rechel's vision is that such a committee would serve as a clearinghouse and dissemination route for work being done in all areas of serials. Please address communications to him at the Sibley Library, Eastman School of Music, Rochester, NY 14604.

NEWS FROM THE CHAPTERS

CHESAPEAKE

Fall meeting: October 7th, George Mason University, Fairfax, Va.

MIDWEST

Fall meeting: October 12-14, 1978, Hyatt-Regency, Lexington, Ky. Sessions on: Outreach and personal relation for music libraries" (Patsy Felch, Northwestern University), "Public music libraries in Denmark" (Inger Hagen Jensen, University of Louisville), "The Appalachian Collection at Berea College" (Loyal Jones, Director, Appalachian Center), and "The Alfred Cortot Collection" (David Farrell, Curator of Rare Books, King Library, University of Kentucky and William F. Prizer, Professor, School of Music, University of Kentucky).

MOUNTAIN PLAINS

A CHAPTER IS BORN!

The Mountain-Plains Chapter held its first meeting in Boulder, Colorado on May 18 and 19. Thirty-three people from eight states in the region attended the meeting. A gratifying amount of enthusiasm was generated, indicating a secure future for MLA's newest chapter.

At Thursday's opening session, Dr. William Kearns of the University of Colorado-Boulder presented an overview of folksong scholarship in the United States and a sampling of tunes from the Ben Gray Lumplin Collection of Colorado Folklore which has recently been acquired by CU's Music Library. Thursday afternoon, Martin Ruben of Audio Buff, Inc., Athens, Ohio, gave a talk on the record industry which included some useful advice to librarians on ways they can improve communication and service between the record distributor and the library.

The Chapter was officially organized at the Business Meeting late Thursday afternoon. Constitution and By-laws were adopted, dues were set, and the following officers were elected: Chairperson: Arne Jon Arneson (University of Colorado-Boulder), Vice-Chairperson/Chairperson Elect: James B. Wright (University of New Mexico), and, Secretary-Treasurer: Pamela G. Massey (University of Colorado-Boulder). Member-at-Large is Earl W. Gates. The officers subsequently appointed Charlemaud Curtis (University of New Mexico) as Program Chairperson and Peri Switzer (University of Colorado-Auraria Campus) as Newsletter Editor.

During Friday's first session, CU's Dr. Storm Bull shared some delightful anecdotes from his long career as a collector of biographical information. His talk also touched on problems of transliteration and travel overseas. After lunch on Friday, an Open Forum on "Sound Recordings in the Library," with Arne Arneson, moderator, and panelists Leanne Kunkle (University of Colorado-Boulder), Norman Savig (University of Northern Colorado), Pamela Massey, Barbara Gaeddert (University of Kansas), and Martin Rubin, inspired a lively dialogue on approaches to cataloging, classification, and circulation. The meeting concluded with an enlightening talk by James Vassar of the United States Copyright Office on the new copyright law as it concerns music librarians.

The next meeting will be held in the Spring of 1979 in Albuquerque, New Mexico.

Pamela G. Massey
Secretary, Mountain-Plains Chapter

NEW ENGLAND

Fall meeting: October 28th, Hartford Public Library, Hartford, Connecticut.

NEW YORK STATE/ ONTARIO

The New York/Ontario Chapter held its spring meeting on May 6, 1978, at Syracuse University where Donald Seibert was host to some 35 librarians in the Bird Library. After a morning coffee get-together, the day's program began with an animated presentation by Mary Beth Peters, Attorney-Advisor, Copyright Office, Library of Congress, on the hot topic, "The new copyright law and music". A lively question period followed. For lunch we adjourned to the nearby Faculty Center for a tasty mini-banquet on a Lebanese theme.

The first session after lunch introduced Richard Burns of the Syracuse University School of Music, who gave a presentation on "Performance style in the piano

music of Franz Liszt as demonstrated in recordings and piano rolls made by his pupils". Gordon Stevenson, Professor of Library Science at SUNY, Albany, then spoke on the subject, "The musical culture of young adults and its relevance to librarianship". Both presentations raised interesting questions on two diverse subjects.

The business meeting followed with discussion arising from the Chair's report from the MLA annual meeting in Boston and centering around chapter dues. The general consensus showed that the Chapter is able to hold its own at the present dues structure. After plans were announced for the fall meeting to be held in Toronto on October 21 at the Metropolitan Toronto Library, the meeting adjourned.

I. Rose

NORTHERN CALIFORNIA

The Music Library Association of Northern California held its spring meeting at the University of California at Davis on Friday, 2 June. Following optional tours in the morning (the automated circulation system, BALLOTS, the music collections), the program officially opened in the afternoon with a talk by Sydney Robinson Charles, chairperson of the UCD Music Department. Ms. Charles discussed her experiences with the editors of *Grove VI* in conjunction with her article on Historical Editions. She touched upon a number of problems that arise between writers and editors, and dealt in particular with the contested definitions of historical editions, scholarly editions, collected editions, and complete works.

Following this lively talk, a four-member panel of librarians representing a variety of institutions spoke on the problem of weeding music materials either for storage or discard. Richard Colvig of the Oakland Public Library talked about administrative directives on weeding, as well as describing the practices he follows in the Art and Music Division; Viola Hagopian discussed space problems and weeding solutions at the San Francisco Conservatory; Ed Colby explained what the Stanford University Music Library has done in removing materials to storage; and Ann Basart summarized the conclusions she had reached in her recent study of weeding criteria. There was a lively discussion from the floor, and the principal issue that emerged from the session was that some means should be found (perhaps via shared, online cataloging) to enable libraries to determine when they are the holders of the last remaining copy of an item in the Bay Area, and further to determine which libraries would be interested in the potential discards of other institutions.

During the brief business meeting, the incumbent officers were reelected for another term: Marlene Wong, Chair and Lou Wolfe, Secretary/Treasurer; several members from San Jose State University reported on the Boston MLA meeting; and, Garrett Bowles of the Union List Committee said that a cumulative printout of the data that had been input so far will be available soon to the members of the committee.

The members then reassembled at Marlene Wong's apartment, where Hella Rains of the San Francisco Public Library presented a beautifully organized tasting of wines from the Loire Valley, accompanied by excellent *hors d'oeuvres*.

Ann Basart
University of California at Berkeley
(reprinted from CNV, no. 24, July, 1978, p.8)

(Continued on Page 8)

PENNSYLVANIA

The next meeting of the Pennsylvania Chapter of MLA will be held at West Chester State College, November 17-18. The Friday afternoon program will present practical aspects of library listening centers, including care and preservation of all types of recordings, as well as tips from experts on equipment, acquisitions, cataloging, and management. The afternoon session will be concluded with a business meeting. After a short break, we will reconvene at the Chadds Ford Inn for what promises to be an enjoyable dinner. On Saturday our chapter will hold a joint meeting with the American Musicological Society, Mid-Atlantic Chapter. Ruth Irwin Gemmell, Music Librarian, West Chester State College and Sterling Murray, Associate Professor of Music History, have received a grant from the Pennsylvania State College Educational Services Trust Fund for a one day interdisciplinary conference entitled, *Mannerism in the Arts*. The purpose of the conference is to explore mannerism in literature, the visual arts, and music. Faculty and interested scholars from a large number of eastern institutions will be invited to attend. It is planned that proceedings of the conference will be published. Two of the principal speakers will be Glenn Watkins and Malcolm Campbell.

SOUTHERN CALIFORNIA

The Northern and Southern MLA Chapters will meet together in San Francisco, November 16-18. Sibyl Marcuse will address the group, Stephen Fry will moderate a panel devoted to in-house music library publications, and a night at the opera is planned. Future SCC-MLA meetings are scheduled for the Los Angeles Music Center and the Contemporary Music Archive at the UC San Diego campus.

Current SCC-MLA officers: President: Stephen M. Fry (UCLA); Secretary/Treasurer: Jean Nichols (Theodore Front); Publications Committee Chairperson: Ann Hill (Brand Library); Membership Committee Chairperson: Joan Anderson (Cal Arts); Program Committee Chairperson: Marsha Berman (UCLA); and, Newsletter Editor: Jane Voyles (LAPL).

SOUTHEAST

The chapter announces publication and distribution of the *Directory of Music Collections in the Southeast*, edited by Jeanette Drone. The directory will be available for purchase at a later date.

The fall meeting will be held November 10-11 at Auburne University, Auburne, Alabama with Jay Davis heading the local arrangements. Election of officers and a vote on a revised constitution will take place.

Pauline S. Bayne
Chairperson

FROM THE EDITOR

Warmest thanks to the MLA members and friends who contributed to this issue, especially Morris Martin, Linda Solow, Dena Epstein and Bill Weichlein.

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The purpose of the NEWSLETTER is to keep the membership of MLA abreast of ideas, trends and events related to music librarianship. All pertinent communications and short articles are welcome.

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