REPORT FROM THE PRESIDENT

Now that Spring is around the corner (even here in the frozen North,) let me wish the membership a happy Easter. It is indeed a privilege for me to serve the Association as President during the coming two years. So many good things have come my way through MLA that it is high time I made an attempt to do whatever I can for the organization. Please do communicate with me if you have any suggestions. I know that Dena's presidency is a hard act to follow, but you have my promise that I'll really make a valiant effort to live up to her standards.

The New Orleans meetings were not only delightful and informative but it was good to see everyone. Now that we are congregating but once a year, we value our associations even more than we did before. Special thanks go to Liselotte Andersson and her efficient committee for local arrangements and to Mary Davidson and her colleagues for the fine program. I am sure that we all appreciated the opportunity to talk with the representatives of the various publishers and dealers who came with their exhibits. Without them we could not justify our very existence. To all participants on committees and programs, our heartfelt thanks.

As this is being written, the Business Office is being moved (in something like 93 cartons) from Ann Arbor to Philadelphia. Recent conversations with Brent Farber, who will be in charge of MLA affairs at Multiservice Management and with Bill Weichlein (without whose Herculean efforts MLA could not have existed during the past decade), assure me that a smooth transition is being made.

We are looking forward to an interesting and worthwhile future. Many new ideas are being tried, new people are entering the profession, and hope runs high for things to come. In spite of the financial crunch to which we have become accustomed, many ventures are awaiting our attention. As Chair of the Goals and Objectives Committee some four years ago, I am particularly grateful for the many suggestions offered by literally dozens of members and am impressed by the accuracy of the membership's predictions as to the way in which the Association should go. Already some of the goals have been met, and new challenges have arisen. Please keep your suggestions coming, for MLA is your professional organization.

Ruth Watanabe
President

MLA BUSINESS OFFICE MOVES TO PHILLY

On February 9 at the annual Business Meeting of the Association in New Orleans, it was announced that the Music Library Association would move its central business office from Ann Arbor, Michigan to Philadelphia, Pennsylvania effective March 1, 1979. The new address will be: Music Library Association, 2017 Walnut Street, Philadelphia, PA 19103 (215-569-3948).

For some time it has been felt that due to the ever-increasing complexity of the Association's business operation it was desirable to seek a new office location; many possibilities for such a change were discussed by the Board of Directors. Early in 1978 a committee was appointed by President Dena Epstein to investigate the various options open to the Association, and to submit a recommendation to the Board for a new location. On the basis of the committee's conclusions in their final report presented last summer, it was decided by the Board that the best course of action lay in utilizing the services of a professional association management firm, and in particular, the Multiservice Management Company, of Philadelphia. In this situation, while MLA will be one of a number of organizations whose business affairs are handled by the central agency, it will still be able to retain its full identity as an individual group. This will be the fourth central business office in the almost fifty-year history of the Association. From 1942 until 1963, the operation was handled in the Music Division of the Library of Congress, most of the time by the Treasurer, Mary Rogers. During 1963 and 1964, with the aid of a grant from the Martha Baird Rockefeller Foundation, an office was set up at 2121 Broadway in New York City with Ralph Sats as Business Manager. This, however, proved to be too expensive a venture for the Association to continue on its own; so, in February of 1965 the records were moved to Ann Arbor where space was provided by the School of Music of the University of Michigan, and where William Weichlein was appointed as the organization's first Executive Secretary. The office remained at the university for six years, and in 1971 moved to commercial space in downtown Ann Arbor where it has remained ever since.

Now begins a new era in the history of the Music Library Association, one in which the complexity of the business operation is fully recognized, and is the need to have the operation in the hands of capable professionals. All of those who have been concerned with the move, the Officers and the Members-at-Large on the Board, as well as the Location Search Committee are excited about the future and what it offers to the continuing growth and good life of the Association.

William J. Weichlein
Executive Secretary

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MLA AT NEW ORLEANS: AN OVERVIEW

During the first week of February, music librarians and their colleagues, composers, musicians, music publishers and music collectors gathered together in New Orleans for the 48th annual conference of the Music Library Association. Just over 350 registrants appeared at the mid-town Fountain Bay Club Hotel, including visitors from Canada, Puerto Rico, Germany and England. As a gift to the Cajuns, the fine food, unique music and the extraordinary hospitality of New Orleans were enjoyed. Local arrangements for the six-day conference were carefully completed by Liselotte Andersson (Tulane University), and Mary Wallace Davidson (Nellesley College) chaired the Program Committee. Together they formed a full program of panel discussions, forums, tours, concerts, and exhibits.

The Music Library Association, which will celebrate its golden anniversary on 1981 in New Haven, Conn., where the Association was founded, has a constituency of about 1900 members, many of whom renew their professional spits and explore the character of each new member presented at the annual meeting. New Orleans was no exception, and while the formal business and program sessions absorbed many hours, there was also ample time for entertainment and the freedom to explore the ambiance of the setting. New Orleans, the birthplace of jazz and center for Cajun music, represented a unique national music resource. This treasure was not wasted on the conference registrants.

Following two open Board meetings, there were seven general sessions and forums. The first forum focused on the "Four Faces of Music: Composer, Publisher, Librarian, Educator," and dealt with the interrelations and tensions between the four groups. Panel members Frederic Goosen (University of Alabama), Tha Zavin (Broadcast Music, Inc.), Walter Gerboth (Brooklyn College) and Frederick Gossler (University of Virginia) were kept in even balance by Carolyn Owlett Hunter (European American Music Corp.), who presided. The next general session was devoted to the sensitive topic of developing a quality collection. John Tanno (University of California, Riverside) moderated a panel on "Collection Development: A State of the Art and Its Implication for the Music Library." The speakers addressed the difficulties of maintaining collection development in periods of fiscal stringency. University of North Carolina (Chair Paul B. Goss). The forum addressed written acquisition policy which includes the dimensions of user demands; Jeffrey J. Gardner (Association of Research Libraries) described ARL's program of guidance in collection analysis; Jim Pruett (University of North Carolina at Chapel Hill) delineated a successful planning study completed at Chapel Hill under his direction in 1974; and, Elizabeth Auman (Library of Congress) discussed collection goals at the Library of Congress and reported on the drastic diminishment of gifts to L.C. since the revised tax code was enacted.

In a second general session, Fred Bindman (Library of Congress) offered an overview and guidance for the problems anticipated in the transition from the first edition of the Anglo-American Cataloguing Rules (AACR) to AACR II. A general session of "Standards and Standards-Making" was moderated by Jean Bowen (New York Public Library). Three speakers described the progress made in developments of this undertaking: James Wood (American Standards Institute), Gerald Gibson (Library of Congress) and Fred Bindman reviewed developments having impact on music librarianship.

Two of the most lively programs of the conference were co-sponsored by the Sonneck Society (69 Undine Road, Brighton, MA 02135), a body devoted to research, bibliography, and the teaching of American music. An engaging symposium on the history and variety of New Orleans music was moderated by Addison Reed (St. Augustine College). The panel acquainted an appreciative audience with New Orleans passion for music. John Joyce offering an overview of the New Orleans musical scene, Jack Bolel's paper outlining the history of the Théâtre d'Orléans, Diana Rose elaborating on the exhibition "Played with Immense Success..." currently located at the Louisiana State Museum, and Barry Jean Annelet (University of Louisiana). The history of Cajun music from the early 20th century to the current music which combines pure Cajun elements with Western Swing, Oleo-time and blue grass styles.

A second joint session with the Sonneck Society dealt with New Orleans archives and collections, and began with an appearance by Vaughn Granowsky of the Louisiana State Museum, along with Al Rose, a noted private collector. Richard Jackson (New York Public Library) then described the Gottschalk manuscripts at the New York Public Library and Marilyn Wilkins, Head of the Music Department at the New Orleans Public Library, discussed the special materials there. Wayne Shirle (Library of Congress) detailed some of the primary jazz sounds embraced in the vast collections of the Library of Congress, and finally, Richard Allen, Director of the Hogan Jazz Archives at Tulane University, described the depth and range of this important research center.

There were a number of open and closed committee meetings: Legislative Committee (Susan Sommer, Chair), Education Committee (Kathy Logan, Chair), Audio-Visual and Microforms Committee (Arne Armeson, Chair), and the AMS/MLA Committee on RISM (Otto Albrecht, Chair), as well as a Business meeting for the IAML-US Branch (Harold Samuel, presiding), a plenary session of the Public Library Committee (Cheryl Osborn, Chair), and the Open Forum (Norma Jean Lamb, presiding).

The New Orleans Public Library hosted an extraordinary rich feast of concerts, exhibits, and receptions for the conference. The New Orleans music industry invited many evening sessions, as well as in informal gatherings. Allen Fontenot and his Country Cajuns provided the dance music for the opening reception; the Rassboire Raggamuffins reverberated the beat and pulse of the Dixieland City in the French Quarter and a potpourri of ragtime piano music, Creole songs, and a walk-around minstrel show before the Grand Ball. Visible and impressive among the few of the many musical highlights. The New Orleans Ragtime Orchestra, a group composed of some of the City's finest jazz musicians, who regularly appear at Preservation Hall, provided the music for dancing that went on into the early morning hours. Numerous impromptu visits to the Vieux Carre (French Quarter) and other locations permitted a carefree tourists' sampling of the noted cuisine, music, dixieland divas and dance that seems limitless in New Orleans.

Tours were conducted to the rich and varied music archive centers in the New Orleans area. The Architecture and Department of Music of the New Orleans Public Library hosted one stop, with a full tour and introduction. Tulane University, another tour stop, boasts three exceptional collections: the Maxwell Music Library, the William Ransom Hogan Jazz Archive and the Latin American Library which is a prized source center for music historians. The Historic New Orleans Collection (533 Royal Street) contains the record of the cultural and intellectual life of New Orleans. In yet another trip to the Louisiana State Museum, an exhibition of sheet music, "Played with Immense Success... (1840-1940): Louisiana's Swinging Century of Song, Dance, Ragtime Jazz, and Topical Music" was featured.

The business meeting's special tribute and citations were extended to several librarians for their outstanding contributions to the profession. MLA citations were awarded to Otto Albrecht, Chair for many years of the American Musical Society/MLA Joint Committee on RISM and

(Continued on page 3)
Glady's Chamberlain, former librarian of the Music Section of the New York Public Library, was posthumously
Tributes were paid to Bennet Ludden, Librarian of the Julli- Hard School, who will retire this year, and posthumously to H. Dorothy Tilly, former Head of the Music Department of the Detroit Public Library. Special thanks was given by the membership to the exhibitors, who this year presented a spectacular array of music materials. A moving encomium and an extended standing ovation were given to Dena J. Epstein as she retired from her tenure as President of MLA. Ruth Watanabe (Director of the Library, Eastman School of Music) accepted the gavel as President, and she will preside at the 1980 MLA conference to be held in San Antonio, Texas.

This lively and stimulating conference affirms the continued vitality of MLA. Music librarians have not escaped the problems that have placed limitations on library budgets and operations everywhere. But we have responded with creative plans for shared resources, new policies of collection development, economies through automation and networking benefits, and unique techniques of belt-tightening. As for the state of the Association, membership peaked in 1976 at 1900 members, with slightly more to NOTES. As we move toward our 50th anniversary in 1981, it is worth remembering that there were only 125 members in 1965. But, that was in pre-inflation days when even a telephone call could be made for 5 cents. Come to think of it, telephone calls in Louisiana still cost only a nickel. Dixie must know something, after all!

[Special thanks to Richard K. Burns (Legacy Books), who contributed to this article. Ed.]

CATALOGING FORUM

CATALOGING COMMITTEE: Donald Seibert, Chairperson presiding; David Sommerfield, Vice-Chairperson; Katherine Skrobela; Ruth Henderson, Editor, Music Cataloging Bulletin; Harry Price, Library of Congress Representative; Leon L. Richmond, Judith Kaufman, Fred Bindman, Music Section, Descriptive Cataloging Division, Library of Congress.

This year's Cataloging Forum was held in two install- ments. The scheduled time on Wednesday, February 7th proved insufficient, so the meeting was resumed on Friday afternoon.

To begin the first session Garrett Bowles (Stanford University) reported on his three "catalogically" related activities: 1) The Automation Committee is concerned with changes in MUSIC in MARC Format and reviews proposals submitted to the Library of Congress and the Committee. These are evaluated and the Committee's final proposals sent to the Representation in Machine-readable Form of Bibliographic Information (MARBI) Committee of the American Library Association (ALA). The MARBI Committee has overview responsibilities on all MARC formats in an attempt to maintain consistency. At the last MARBI ses- sion the following music changes were accepted: place and date of recording will be given a specific field; and, access to label name and issue and matrix numbers of sound recordings and publisher's and plate numbers of printed music will be provided. A subcommittee is need- ed to draft guidelines for using these numbers in practical files; Garrett is interested in hearing from MLA members willing to work on the problem. Address: Music Library, The Knoll, The Stanford University Libraries, Stanford, California 94405. Details concerning changes will appear in the Annie Cataloguing Bulletin (MCB) as well as in an addendum to the MARC music format; 2) The Associated Audio Archives (AAA) -- Libraries of Congress, New York Public Library, Yale, Stanford, and Syracuse Universities -- will submit a proposal soon for a major project, their pilot project of microfilming the labels, disc surface, and accompanying materials and creating a computerized index of 7000 sound recordings at Stanford and Syracuse, having been completed; 3) The International Federation of Library Associations (IFLA), Office for Universal Bibliographic Control (UBC) has agreed to discuss the problematical ISBD (NBM: Non-Book Materials) sound recording provisions. See MCB, v.8, no. 12 (December 1977). The IAML Working Committee on ISBD (NBM) Working Group in order to develop a supplement for sound recordings.

The final draft of ISBD (PM [Printed Music]) was published on January 2, 1979, and is available to anyone wishing to make comments to Dr. Heinz Lanzke, Chairperson of the IFLA/IAML Working Group. For details see MCB, v.10, no. 3 (March 1979).

Marie Griffin, cataloging consultant to the Institute of Jazz Studies project which is called "A Computerized Catalog of the Recorded Sound Collection of the Rutgers Institute of Jazz Studies" described the project which involves the Institute's acoustic recordings (1917-1927) and a 300-500 sampling of its total 50,000 sound recordings. Since November 1978 about 485 catalog records for the acoustic recordings have been entered into the OCLC data base. Each catalog record is produced twice: as a base for OCLC and as an expanded record for the Institute's database. Sample pages from the microfiche register and indexes produced from the expanded record are available at the meeting and may still be had from Marie P. Griffin, Technical Services, Rutgers University Libraries, New Brunswick, New Jersey 08901.

LeRoy Richmond announced the imminent approval of the following LC subject headings: SOUL MUSIC, DISCO MUSI- CIC, RHYTHM AND BLUES MUSIC, BIG BAND MUSIC, DIXIELAND MUSIC. These new headings are living proof of the special relationship music librarians have with the Music Section and how responsible input -- particularly for new popular music subject headings -- can yield results.

For your information (and newsflash!) that there will be no basic changes in LC subject headings after 1981 as has been hoped. Isolated updatings and changes, for example the current GIPSY by GIPSY, will probably continue. Harry is removing invalid headings and subdivisions from the list: the heading CHORUSES no longer requires the number of voice parts and the subdivision --To 1800 has been deleted. There will be no change in the present practice (announced in MCB, v. 9, no. 2 [Feb- ruary 1978]) of adding the subdivisions --SCORES, --PARTS, and --SCORES AND PARTS. The result of the survey (see questionnaire in MCB, v. 9, no.11 [November 1978]) determined that it would be more practical for libraries to remove these subdivisions from the tracings if unwanted than to add them when needed. The third edition of the M schedule is undergoing further revision, and the latest changes and corrections will appear in the April 1979 MCB. Harry would like to hear from anyone encountering problems with the classification.

MLA has been enlisting other special interest library associations in a cooperative push towards better representation for future catalog code revision. Don Seibert talked about his successes in the effort and gave a pro- gram report [A full account of Don's efforts will appear in the next issue of the NEWSLETTER. Ed.]

David Sommerfield announced that the quinquennal from NUC will be available in its entirety (early volumes have already appeared) in the near future. The January-

(Continued on page 4)
June 1978 Music, Books on Music, and Sound Recordings volume will also be published shortly.

The Subcommittee on Musics other than Western Art (Judy Kaufman, Chair; Harry Price, Member) submitted its report on subject headings for non-Western music to the Cataloging Committee. The Committee has approved it; after editing, the document will be published in this Newsletter and/or it is scheduled for publication in the Library of Congress catalog and/or it is included in the Library of Congress catalog.

The five recommendations contained therein will be submitted to LC for consideration and possible -- certainly needed -- action. The recommendations set forth by the Subcommittees are as follows:

1. Modern Styles: A new class should be established for modern styles of music.
2. Jazz: A new class should be established for jazz.
3. Ethnic Music: A new class should be established for ethnic music.
4. Popular Music: A new class should be established for popular music.
5. Electronic Music: A new class should be established for electronic music.

The Committee, suggested a workshop on AACR 2 at the San Antonio meeting, though not necessarily under LC auspices or even with LC participation. This was the bottom line after Kitty Skrobela doubted that music librarians will have enough information and guidance on hand by January 2, 1981, if MLA waits for ALA training plans.

Related to all of this is the problem of closing or not closing the card catalog. An informal poll of those present indicated that as many people were undecided on the subject as were certain. Some of those voting had the decision thrust upon them by higher authorities: fifteen states (or fifteen would not close their card catalogs).

Therefore, Kitty proposed a San Antonio session on all aspects of the problem which Program Chairman Morris Martin, who was in attendance, took under advisement. Germaine Ostofoe pointed out that much has been written on the subject and that a useful bibliography should be published in the NEWSLETTER before such a session.

At the Boston meeting last year, the Board of Directors was importuned to write Joseph Howard protesting the constant delay in the implementation of the MARC music format. Timothy Robson inquired about the response. Unfortunately the matter is in suspended animation for various peripheral reasons. Fred Bindman, however, asserted everyone that Mr. Howard was aware of MLA's concern, but that the target date has been postponed once again -- to 1981 -- presumably to coincide with AACR 2 "day one." Continued letterwriting, nonetheless, will reinforce MLA's position.

Lenore Oral expressed skepticism, based on past performance, that the new date will hold.

The Library of Congress, as detailed in CSB, no. 2 (Fall 1978), will follow alternate AACR 2 rule 22.30 and in choosing a form for a personal name "well-established in English language reference sources," e.g., "Chaliapin" instead of "Chaliapin." This change has been in force a long time and has the advantage of being more accurate than "Chaliapin." This is an area that will be carefully reviewed.

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At this session Fred M. Bindman (Head, Music Section, Descriptive Cataloging Division, Library of Congress) described some specific changes between AACR I and II.

A summary follows. For details and further information, see "AACR 2: background and summary," by Ben R. Tucker and John D. Byrum in LC Information Bulletin, v. 37, no. 42, October 20, 1978, pp. 640-652; see also the rules cited above.

DESCRIPTION. Ending of title proper: AACR II calls for including serial number, opus number, medium, and/or key as part of the title proper of works whose titles would otherwise consist solely of the name of a type of composition (5.1B). In the provision of ISBD now being used in place of AACR I, the title proper ends immediately after the name of the type. (The forthcoming ISBD for printed music proposes another approach: the typography of the title page determines the end of the title proper.)

Physical description area (formerly collateral): vocal score replaces piano-vocal score; piano-conductor score becomes piano-conductor notation; piano score and choral score are added. Some "specific material designation" will appear in this area whether or not specific terms appear elsewhere in the description.

ENTRY. Two things have happened to entry for recorded collections (more than one composer): 1) Entry is under principal performer or group if there are three or fewer (20.3). 2) Separate entry for each work is optional (10.64). LC has not yet decided whether to take the option and continue the present practice of separate
entries. There is a possibility that they may trade off separate entries for an increased allowance for analytical added entries.

UNIFORM TITLES. 1) Names of types of composition will always be given in the plural, even for a single work (25.278). 2) For concertos, the medium of accompaniment will always be given; solo will be eliminated (25.29G). 3) The word *concerto* will be used only for complete collections. Partial collections will have uniform titles such as [Dedications], [Piano music], [Choral music], [Cantatas] (25.34 to 25.36).

A question period followed Mr. Bindman's talk. Some of the questions were: Q. What is the difference between [Quartets, strings] and [String quartet music]? A. The latter includes works with titles other than for Quartet, e.g., Bagatelles for string quartet. Q. What to do with quartets for strings in various combinations? A. This is not settled. Q. What to do with sketches? A. For an identified work, add [Sketches] at the end of the appropriate uniform title (25.30). The rules make no provision for unidentified works. Under 25.10 it may be possible to use [Sketches] alone. Q. What level of description will LC use? (1.00) A. For works now producing printed cards, the 3rd level (1.003), i.e. complete. For works now receiving "brief" cataloging, probably the 2nd level (1.002). These have not been included in the NKC's, but will be in the MARC record.

The MLA Cataloging Committee wants to hear from you about AACK 2. Are there things you do not understand? Options you wonder about? Questions about interpretation? Are there things you love; things you hate? Tell us anything! We are planning another series of purple sheets to air your thoughts, as well as to provide you with information that may help you plan your implementation of AACK 2. If you want to be on the mailing list, or if you have thoughts to share, write to Kitty Skrobela, Music Library, Middlebury College, Middlebury, VT 05753.

Kitty Skrobela
Middlebury College

OPEN FORUM

Norma Jean Lamb, presiding at the Open Forum, began this session with an invitation for chapter chairpersons to help recruit younger staff for participation in the Open Forum. Suggestions for papers recently given at chapter meetings should be sent to her at the Buffalo and Erie County Public Library, Lafayette Square, Buffalo, NY 14205.

Robert E. Parks (Vassar College) introduced the first topic of discussion, a "Plan for Collecting Ethnomusicological Recordings." Substantial patron interest in such collections is becoming increasingly evident in both public and academic libraries. The academic library needs to support current ethnomusicology and anthropology, and to anticipate curricular changes such as the recent Harvard curriculum recommendations; the public library needs to respond to new interest created by education and television and also to serve as an important extension of ethnic groups in the community.

Ethnomusicological recordings document music within the context of society, and Mr. Parks mentioned some of the selection criteria which differ from those used for recordings of art music. Format is an important consideration, since adequate identification is essential. Linear notes should give the circumstances of the recording, including descriptions of instruments and place, as well as photographs. Guidelines should be established to assure adequate coverage in three categories of selection: geography, idiom, and function. Commercial and folk-based music should not be automatically excluded. Basic selection tools mentioned by Mr. Parks are as follows: C. McNaboeck, *Outline of World Cultures*; J. Kaufman, *Recordings of Non-Western Music, Subject and Added Entry Avenues*; Gran and Gibson, *Bibliography of Discographies*; Ethnomusicology; Sing Out! Sandberg & Weissman, *Folk Music Sourcebook*; W. Main, *Music Cultures of the Pacific*; the *Near East and Asia*; N. Nettl, *Folk and Traditional Music of the Western Continents*; N. Dols, *Music of the World: A Salient Discography*.

On the subject of "Library and Bibliographic Instruction for Undergraduate Music Students," Thomas Heck described the orientation program offered to music majors at Ohio State University. Following a lecture on the use of the music library, each student at OSU is given a number of exercises to complete. Each exercise is a series of questions and clues guiding the student through such problems as finding a particular score, while introducing basic concepts such as catalog organization and classification. Next, Dorman Smith outlined a music workshop which he is preparing for publication as part of a series of basic library skills workbooks at the University of Wisconsin-Parkside. Each workbook in the series consists of an introduction explaining its use, about 8 chapters on different work tools (all in English and generally available in college libraries), exercises to be completed, and a research bibliography. Finally, Richard E. Jones described his ambitious 4-year video tape program at the University of Wisconsin-Milwaukee. Thirty-nine video cassettes provide progressively more difficult instruction in the use of the catalog, LC classification, subject headings and basic reference sources. Mr. Jones also mentioned that there is one program for music orientation on file at ISOR (Library Orientation Exchange in Ypsilanti, Michigan).

Following Mr. Jones' presentation, there were a few questions and discussion from the floor concerning undergraduate credit for bibliography courses, and policies for regulating the taping of recordings.

Ann Viles
Curtis Institute of Music

NEW ORLEANS MUSIC

The fourth general session of the MLA meeting was held jointly with the Sonneck Society and was surely one of the most fascinating of the conference. John Joyce (Tulane University), both a vibes player and researcher of Italian monody, provided an "Introduction to the New Orleans Musical Scene," tipping his hat in passing to Henry Kamen for his superb book *Music in New Orleans: the Formations Years 1791-1841* ( Baton Rouge: Louisiana State University Press, 1966). The thrust of Mr. Joyce's presentation was an introduction to the musical scene in New Orleans during the nineteenth century and the early twentieth century. During this time and in this place, several diverse musical cultures fused into something new, something totally American. French, Spanish, Negro, English and Irish peoples were brought together in New Orleans and were influenced by music from the Caribbean, by European art music, and by American rural folk music. It was no accident that New Orleans became famous for its music. In the nineteenth century, opera was prominent; in the twentieth century, jazz was the contribution.

Throughout the 1800s New Orleans had a full concert scene with parallel prominence of cultural and vernacular music. Louis Moreau Gottschalk was the star of nineteenth century piano recitals, music stores were plentiful, and dances and marches occurred frequently. In fact, New Orleans was described as always "halfway between a
“WALK-AROUND”*
IN DIXIE

Shirley Emmanuel, Dena Epstein, George Hill

Jim Pruett, Bill McClellan

Barry Brook, Annie Thompson

Don Thompson, Clara Steuermann

*A “Walk-Around” is a white, humorous interpretation of early minstrels made famous by Dan Emmett. Walk-Arounds were sung, acted, and danced by the entire minstrel company (twelve men) and accompanied by an orchestra.
MLA ANNUAL MEETING
NEW ORLEANS, FOUNTAIN BAY CLUB HOTEL
FEBRUARY 6 - 10, 1979

More than 350 registrants, including visitors from Canada, Puerto Rico, Germany and England attended the 48th annual conference. Hosted by a consortium of area libraries, museums and archives, a full program of business sessions, panel discussions, committee meetings, forums, tours, concerts and exhibitions was scheduled. Arrangements for the 6-day conference were co-ordinated by Liselotte Andersson (Tulane University) and Mary Davidson (Wellesley College).
ball and a parade." It was this interaction between band and dance music which led to jazz.

Due to the police strike our second speaker Jack Balson, special liaison in the mayor's office, was unable to be present. His paper on "The French Opera" was read by Mary Wallace Davidson. The paper described the activities of the Théâtre d'Orléans through 1860. The theater opened on October 19, 1815, moved to other quarters in 1820, and enjoyed its golden age from 1841 to 1843. In 1841, the orchestra from an Italian opera troupe merged with that of the Théâtre d'Orléans and operas by Donizetti and Bellini were presented to audiences who already had a passion for vocal music. From 1842 to 1859, the Théâtre d'Orléans was the supreme theater in the city. Many operas were premiered here and remained very popular. Meyerbeer's works were introduced by a French troupe in 1842-43. Donizetti's La Favorite had over 215 performances by the end of the century. Halévy's La Juive received its United States premiere in the 1843-44 season. The lavish production of this opera became the talk of the city and by mid-season, it had been performed eleven times, by the end of the century 170 times. Verdi's Jerusalem premiered in 1850, was performed twelve times in its first season and ninety times by the year 1891. During the 1850s four of Meyerbeer's operas were introduced in New Orleans. L'Africaine was staged with great pomp and spectacle; it was performed 150 times by the end of the century. This period also saw a revival of interest in Rossini and of Italian opera in general. Verdi's I due Foscari premiered in 1851, and his Ernani and IL trovatore appeared in 1854. Don Giovanni was the only Mozart work to be performed more than once. The opening of a new opera house on December 1, 1860, coupled with the Civil War, spelled doom for the Théâtre d'Orléans, and it was destroyed by fire finally in 1865. This theater was important as a social force and as a musical energy in New Orleans. One hundred nine operas by thirty-five different composers were performed here; the ten most popular operas received six hundred of the fifteen hundred fifty performances.

The next speaker was Diana Rose, consultant for the exhibit "Played with Immense Success (1840-1940)..." which many of us viewed in the Louisiana State Museum and who spoke about the problems she discovered in preparing the show. This exhibit of New Orleans sheet music was conceived and assembled by Ms. Rose. The materials of the exhibit -- 352 pieces with a social history emphasis -- were taken from boxes of moldy music in the Louisiana State Museum and lent by the Smithsonian Institution. When the exhibit closed at the Louisiana State Museum, it will be toured by the Smithsonian.

Ms. Rose prepared a list of information one should include when describing sheet music including: title, composer, lyricist, arranger, opus number, publisher, publication date, publisher's address, copyright owner, date of copyright, dedication, place of performance and vendor's stamp; in addition, one should identify illustrations, variant spellings, time signature, form, instrumentation, number of verses, plate number, chronology of publication, size of pages, cover art (colors, lithography, etc.), and print, and one should include historical notes and an insurance valuation. She called for a plan or program for central and shared cataloging of American sheet music.

The songs in this exhibit show great variety, touching on all aspects of daily life including political questions, social life, opera and religion. Before the advent of mass media such as radio and television, published sheet music was a major means of social communication. Two valuable tools for those interested in these materials are the Handbook of American Sheet Music, which gives market values and the newsletter of the National Sheet Music Society.

Ms. Rose also played delightful examples of local piano music of the late 19th and early 20th centuries including the "Tramway Galop," a programmatic composition depicting an accident involving the St. Charles Street streetcars and the "Chow Chow [a pickle relish] Rag". A documentary recording including twelve such pieces issued in conjunction with the exhibit, will soon be available from the Museum Shop, Louisiana State Museum, 751 Chartres Street, New Orleans, LA 70116.

Finally, Barry Jean Ancelet, Director, Center for Acadian and Creole Folklife at the University of Southwestern Louisiana, gave a talk on "Cajun Music," the music of the Acadians of Nova Scotia and their descendants who settled west of New Orleans in St. Martinville and along the waterways in the 18th century and migrated to the prairies in the 19th century. Cajun music today encompasses everything from the oldest unaccompanied French ballads - as in a field recording made several years ago in Abbeville - to music sung in English and influenced by hillbilly, ole-timey, and Western swing music. Recordings of Cajun music are available on Soleau, Gold Band, Old Timey, Arhoolie, and Folkways labels among others. Floyds Records (P.O. Drawer 10, Ville Platte, LA 70586) is a good source. Films on Creole music include "Dry Wood and Hot Pepper," and on Cajun music, "Le Son de Cajun" produced by Radio Canada and "Spend it all..." by Les Blank. Films are available from the Center for Southern Folklife, 1216 Peabody Avenue, Memphis, Tennessee, and Flower Films, 1421A, North Poinssetta Place, Hollywood, CA 90046.

Pauline S. Bayne
University of Tennessee

Carole Franklin
Penn State University

ANNUAL MLA PRIZES AWARDED

The recommendations for prizes awarded to 1977 publications by the Music Library Association Advisory Panel on Publications Prizes 1978 (Vincent Duckles, Walter Gorboth, Donald Thompson, Chairman) were accepted by the Board and announced at New Orleans: Category A (Best book-length bibliography or other research tool): Rita Benton. Ignacio Pleyel: A Thematic Catalogue of his Compositions (Pendragon Press); Category B (Best article-length bibliography or best article on music librarianship by an author not beyond the age of 40): no prize; and, Category C (Best review of a book on music appearing in Notes): Christopher Rouse for his review of Robin Maconie's The Works of Karlheinz Stockhausen. (Oxford University Press, 1976). Rouse's review appeared in Notes for September 1977.

Donald Thompson
University of Puerto Rico

RAGTIME PROJECT

The Indiana University Archives of Traditional Music (Bloomington, Indiana) has been awarded a $20,000 grant from the Lilly Endowment to conduct an Indianapolis Ragtime Project. At the turn of the century, Indianapolis was an important center of ragtime composing and publishing. This study will provide documentation concerning the Indianapolis ragtime composers and their music.

The products of the study are to include a book and a documentary phonograph recording. Also, photographs and recorded interviews will be deposited in the Indiana University Archives of Traditional Music. The grant will be administered by Frank J. Gillis, Director of the Archives of Traditional Music. John Hasse, a doctoral candidate in Ethnomusicology at Indiana University, will serve as principal investigator.
IN LISBON:

RILM, RidM, RISM

The annual meetings of IAM have traditionally provided the most valuable forums for the interchange of information and the creation of new directions for the three R's of international musicology—RISM, RILM and RidM. In Lisbon there were three sessions devoted to RISM—the first, of active collaborators on the A/II series and members of the Advisory Research Committee (ARC), the second, an open meeting to review work to date and future plans and proposals, and the third, a policy meeting of the Committee Mixte and the ARC. The first of two RILM sessions was of the Thesaurus Sub-Commission, the second, of dealings with the ARC. RidM held one meeting, which included international and national reports and a panel discussion.

RISM

The basic eight volumes of the A/II series, Einzeldrucke vor 1800, are now close to completion. Preparations are being made for supplementary volumes to take care of additions and corrections. A careful numbering system has been developed to relate entries in the supplementary volumes to those in the original set. MLA members are urged to send corrections and additions to Otto Albrecht of the Music Department, University of Pennsylvania, Philadelphia, PA 19174.

In the most important and difficult task that the ARC has been working with is the A/II series, Manuscripte 1600—1800 (single composer manuscripts, rather than anthologies). Once the decision was made at the 1974 Jerusalem meeting of the ARC to insist on the inclusion of incipits for A/II entries, it was not only necessary to find a means of dealing with the mass of material but also to pursue those countries, especially the United States, England and France, who had supposedly completed work on manuscripts without incipits, to go back and add incipits to each of their entries. Fortunately, this was accomplished, and the reports from virtually every country in the Western world demonstrate substantial progress in the proper fulfillment of the A/II cataloguing objectives. Even Italy and Spain, where there has been little action until recently, are now moving ahead steadily toward the achievement of RISM goals. In Spain, for example, Father Joseph Lopez-Calo of Santiago de Compostella has organized a team of cataloguers that have been working in the great cathedral collections throughout the country. (There are over 30 major cathedral collections, only 3 or 4 of which have been properly catalogued.)

RILM

1978 saw the completion of volume IX of RILM Abstracts and the beginning of work on volume X. The deadline for the annuaire issue (X/4) was postponed until 15 March 1979, and a committee of volunteers from the Music Library Association and IAM-US was established to help locate important items still missing from RILM's ten-year coverage.

A three-year contract was signed with Lockheed Information Systems, in which RILM's data base will become part of their information retrieval system. The test tapes proved themselves, and the data base should become part of the Lockheed service in November or December. RILM's consulting programmer has completed the design of the program which will link RILM to the New York Public Library's computerized photocomposition system; this will be much less costly than the current method of photocomposition. The system will allow RILM to print Cyrillic letters again, and to print automatically those few accents which, at the present time, are inserted manually.

RILM has completed one year of its current matching grant from the National Endowment for the Humanities. With the help of subscribers, the Mellon Foundation, Miss Alice Tully, and ASCAP, RILM raised the amount stipulated by the Endowment for the first year.

Father Lopez-Calo, the Spanish chairman, has formed a new committee of seven members. The Korean chairman, Bang-song Song, has become director of the National Classical Music Institute in Seoul. The US committee announced two new area editors: Judith Lynn Hanna, for dance, and Gordon Stevenson, in the area of library literature.

To find a means of processing abstracts more quickly, it was recommended that, if possible, English translations of abstracts should be sent in, and that the English translation should be accompanied by an abstract in the original language. National chairmen were asked to reexamine their list of core journals (those fully abstracted) and to place the less important ones in category 2 (those only selectively abstracted). This measure was taken in order to reduce quantity, but it was emphasized that no significant literature should be omitted.
It was announced that the next volume of RISM Retrospectives would be published by Pendragon Press in the spring of 1979: Théâtres de drôletariat en langue française relative à la musique. Bibliographie commentaire, edited by Jean Gorzeński, et al. International Congress Reports in Music, edited by Barry S. Brook and Sylvia Eversole, will be going to the printer in the fall of 1979. The Iconography of Music, by Frederick Crane, has been indefinitely postponed.

**RiDiM**

The ninth meeting of RiDiM was convened by Barry S. Brook, who summarized RiDiM's steady development within the past eight years and its significant strides. Three sessions were devoted to musical iconography at the International Musicological Society's meeting in Berkeley (August, 1977). Annual RiDiM conferences have been held for the last six years at the City University of New York. At the April, 1978 meeting, there was, for the first time, a major exhibition, which demonstrated the validity of RiDiM's international accumulation procedures. The exhibition was entitled The Musical Ensemble ca. 1780-1820, and it included nearly 250 original prints and photographic reproductions. Accompanying the exhibit was a catalogue which analysed all of the shown works using the RiDiM cataloguing system. The catalogue and exhibition brought together reproductions and a number of individuals from about fifteen countries, and gave a visual documentation of musical performance in the 18th century. An enlarged catalogue and study on this subject is being planned as the first, major publication of the RiDiM project.

Eva Helenius-Oberg of Sweden reported that an independent iconographic department has been created within the Swedish Archive of Music History. The Swedish RiDiM department is divided into five categories: 1) Institutions, especially the National Library and the Nordic Museum, both in Stockholm, and the University Library at Upsala. In the National Gallery, some 8000 paintings and sculptures, 2500 items from the Department of Antiquities, and 120,000 works from the Department of Drawings and Prints have been examined to date. At the Nordic Museum, a project cataloguing musical motifs in Swedish Folk Art is now underway. 2) Musical Organizations, most of the material of which comes from private sources. 3) Churches, about a third of which have been inventoried thus far. 4) Castles and Manors, which are being inventoried through the Swedish Archive of Portraits. 5) Private Persons and Collections, Subject indexing of the Swedish catalogue, comprising about 1900 RiDiM Catalogue Cards, has begun. In the future, the Swedish committee plans several publications.

Elisabeth Heckmann of Germany (DDR) discussed the problems inherent in museum research. She mentioned that many museum curators think that their collections have few pictures with musical subjects, when, in actuality, almost 10% of a museum's holdings will include such materials. There are many museums without written or printed catalogues, and catalogues that do exist are not detailed enough for RiDiM work. Often a large part of a collection is not on display, and often not all of the items in a collection are photographed. Despite these problems, work in the DDR is progressing, and completed RiDiM cards, together with photographs, are being sent to the RiDiM centre in the Bayrische Staatsbibliothek.

Mariangela Donà of Italy reported that RiDiM work is moving forward in Italy with the help of funds from the Ministry of Education. Centers are being established in Florence and in Perugia. Among those who have consented to participate in the project are Michelangelo Pascale and Fabio Bisongi.

Karl-Heinz Knöller of Germany (DDR) reported that over 3000 items with musical subjects have been catalogued from the Dresden collection of more than 500,000 photographs, which is housed in an institution connected with the State Library in Berlin. Volume 16 of Musikgesellschaft in Bildern, to be published soon, will contain information about the history of music in India. In a panel discussion entitled "The Application of New Computer Technologies to Cataloging and Retrieving Visual Information," it was stated that computerized and stored RiDiM data should have two facets: a) the cataloged information should be available for retrieval on a dial-up basis, and b) the picture itself should be stored, perhaps through a method similar to that of television, producing an imperfect reproduction on the screen for identification. A better copy could be made, if desired, from microfilm files. Through the latter approach, materials could be made available in areas that do not have sophisticated computer facilities.

Barry S. Brook, President International Association of Music Libraries

**JAZZ CATALOGING PROJECT**

The Institute of Jazz Studies, Rutgers University, has received a grant from the National Endowment for the Humanities for the project, "A Computerized Catalog of the Recorded Sound Collection of the Rutgers Institute of Jazz Studies." In a 14-month project the Institute of Jazz Studies will employ the MARC Music format of the Library of Congress to catalog two major segments of its unique collection: (1) the Institute's 78 rpm sound recordings of the acoustic recording period (1917-1925/27); and (2) a sample of 300-500 long-playing records to serve as a model for the archival cataloging of materials not covered in standard discographical reference works.

The catalog records will be input to the OCLC data base using the facilities and technical expertise available at the Rutgers University Library. This will make these jazz catalog records immediately available to those libraries associated with OCLC and affiliated networks. In addition, the jazz catalog records will be distributed on a microfiche register with accompanying microfiche indexes by performer, performing group, title, and label name and issue number. In developing the project the Institute will have technical assistance from both the Rutgers University Library and the Rutgers Graduate School of Library and Information Science and will cooperate with the three other institutional archives with related holdings of jazz and other vernacular, performer-oriented musical forms.

This project will have threefold significance: (1) it will make accessible to scholars in the rapidly growing field of jazz research one of the world's outstanding specialized collections of jazz materials; (2) it will provide a model for the computerized cataloging of musical forms in which the individual performance, preserved in a sound recording, is the basic record of the act of artistic creation (as distinct from forms in which printed scores provide such a record); (3) it will contribute to the broader effort to develop computer-assisted techniques by full cooperation with the Library of Congress, OCLC Music Users Group, Music Library Association, and the Association of Recorded Sound Collections.

Dan Morgenstern, Director of the Institute, is the principal investigator for the project; Marie Griffin, A-V Cataloger at the Rutgers University Library, is Cataloging-Authority Supervisor, and Edward Berger, Curator at the Institute, is Cataloger/Discographer.

Marie Griffin
Rutgers University
A BASIC MUSIC LIBRARY

A Basic Music Library: Essential Scores and Books (Pauline Shaw Bayne, editor; Music Library Association, compiler, Chicago: American Library Association, 1978) is a series of selective lists of essential scores and books about music that will be of great value to the small and medium-sized library interested in enriching its music collection. This series of lists is intended to complement and to closely relate to a basic record collection. Complete ordering information is given for each item.

The collection areas covered include study scores and performing editions for orchestral music, chamber music for strings, and chamber music with winds; performing editions of songs for solo voice with piano; piano- and vocal scores for oratorios and operas; music literature including reference books, biographies, books on American music, periodicals and yearbooks; and instrumental methods and studies. Order from the Order Department, American Library Association, 50 East Huron Street, Chicago, Illinois 60611. Price: $5.00.

GALSTON CATALOG DISTRIBUTED

The Gottfried Galston Music Collection and the Galston-Coprioni Archive, compiled by Pauline Shaw Bayne (Knoxville: University of Tennessee Library, 1978) is now available at a cost of $10.00. Over 300 complimentary copies of the catalog, which describes this special collection, have been distributed to college, university, and large public libraries in the United States and Canada and to some additional foreign libraries. Since the book has been issued as part of a series (Occasional Publications, no. 3), it is possible that a university library might add it to the main library collection rather than forwarding it to the music library. This notice is given so that interested individuals and music libraries will be aware of the publication. Requests to purchase the volume should be directed to John Dobson, Occasional Publications Series Editor, Special Collections, University of Tennessee, Knoxville, Tennessee 37916.

Pauline S. Bayne
University of Tennessee

CATALOG OF SILVA COLLECTION AVAILABLE


NEW FACES/NEW JOBS

LAUREL SERCOMBE, Music Cataloger, University of Washington Music Library, Seattle, Washington

MARK E. SMITH, Music Librarian, Bowling Green State University, Bowling Green, Ohio

MORAVIAN ARCHIVES TO HOLD SEMINAR

Training in reading German Script as used in Germany and in German areas of America will be the subject of a summer seminar offered by the Moravian Archives. The German Script Seminar has been conducted annually since 1971 with an average attendance of approximately ten students. Most of the participants have been teachers or students of German literature, German or American history, church history, musicology, etc. Sessions are held in the Archives Building, which is air-conditioned. Founded in 1741, Bethlehem is located in a part of eastern Pennsylvania settled originally by Germans. Many of the original buildings remain. Participants in the seminar will have the added opportunity of visiting historic and cultural places in the area.


RILM TO BE IN DIALOG

The DIALOG (Dial Integration and Loading Orientation Graphic) information retrieval service has announced that RILM ABSTRACTS (Reperoire International de Litterature Musicale) will soon be available to DIALOG users. The October 1978 issue of Chronolog, the DIALOG newsletter, contains the announcement that RILM ABSTRACTS should be ready to use "early in 1979." The addition of RILM is part of the response of Lockheed Information Systems to user demands for additional humanities and social science data bases.

Other data bases of musical interest already available from DIALOG are Dissertation Abstracts (musicology, music theory, music education), Psychology Abstracts (music therapy, musical ability), E.R.I.C. documents (music education, music therapy), and the N.E.S.E.M. indexes (music education).

Ruth Patterson Funabiki
University of Idaho

BEN LUDDEN RETIRES FROM JUILLIARD

After a tenure of twenty years as librarian at the Juilliard School of Music, Ben Ludden will retire in July. Before coming to Juilliard in 1957, Ben taught at Willamette University (Salem, Oregon) and then worked in the Columbia University Music Library while completing a degree there in Library Science. In addition to his duties at Juilliard, Ben has been an adjunct Associate Professor at the Kent State University School of Library Science since 1970. His article on "The Plant, Personnel and Budget" appeared in the MLA Manual of Music Librarianship, and he has written others for the Juilliard Review, Piano Quarterly and the Musical Courier. MLA members will remember his fine work as local arrangements Chairperson at the New York summer meeting in 1974.

Best wishes to Ben in his plans for retirement: an extended European tour, the learning of pottery making, and a continual search for new horizons. "One should, in retirement, always look for the unexpected opportunity to go off on a new life tangent. After all, one has spent all those years on the straight and narrow," Ben Ludden.
ET ALIA

Those librarians who completed a questionnaire for the forthcoming Directory of Music Research Libraries, USA Section (RISM/Series C), are encouraged to submit to the compiler new information or changes which may have taken place since the initial questionnaire was submitted. Collections added or disbursed, important new acquisitions, changes of phones or addresses -- any or all may be appropriate. Send new information to Charles Lindahl, Compiler, IAML Directory, Sibley Music Library, Eastman School of Music, Rochester, NY 14604. Deadline for revisions or additions: May 1, 1979.


NEWS FROM THE CHAPTERS

New York State/Ontario

The Metropolitan Toronto Library was the site on October 21 of the fall meeting of the New York State/Ontario Chapter. The program for the day included morning coffee in the library, visits to the music collection in its impressive new building, optional attendance at the Canadian Opera Company's production of Der Rosenkavalier in the evening, as well as presentations by three invited speakers.

In the morning, Pat Kellogg, supervisor of the music library and program archives at the Canadian Broadcasting Corporation, gave a lively account of broadcast librarianship demonstrating the variety and excitement of her duties. She stressed the need for more aggressive librarians in a field where too often the librarian has been merely a custodian of materials. 'The Kraken Wakes' was the title of the presentation given by Kenneth Winters, co-editor of the forthcoming (1980?) Encyclopaedia of Music in Canada. Borrowing from Tennyson's poem, Winters drew a humorous comparison between the Kraken, a 'perfectly unself-conscious beast with only the haziest notions of his own past and no curiosity at all about his friend' and the state for many years of documentation of music and musical life in Canada. The final presentation of the program was a report by Charles Lindahl, Associate Librarian at the Sibley Library in the Eastman School of Music, entitled 'Slouching towards the revised edition of the IAML Directory of Research Libraries, USA.' For members present the title proved to be somewhat misleading since it became obvious that work was arduous, though not without its fascinations and surprises.

A brief business meeting concluded the sessions. Finances were declared to be in order and results of elections for 1979 officers were announced: Robert Parks (Vassar College), Chairman; Stuart Milligan (Sibley Music Library, Eastman School of Music), Program Coordinator; and, Norma Jean Lamb (Buffalo and Erie County Public Library), Secretary-Treasurer.

Isabel Rose
(Past-Chairperson)
Metropolitan Toronto Library

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

The NEWSLETTER of the Music Library Association is published four times a year: September-October, November-December, March-April, and May-June. Address editorial correspondence to MLA NEWSLETTER, Suzanne T. Perlongo, Editor, Indiana University of Pennsylvania, Music Library, Indiana, PA 15705. All other correspondence should be addressed to: Music Library Association, 2017 Walnut Street, Philadelphia, PA 19103.

Deadline for submitting copy to the editor for the next NEWSLETTER is tentatively set at April 25.