

# Music Library Association **newsletter**

Number 37

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1979

## REPORT FROM THE PRESIDENT

Let me begin my greetings to the membership with a sincere word of thanks to those of you who have sent me suggestions and proposals for MLA activity and professional involvement. Please be assured that your letters have been most welcome. I have read them carefully, and as I prepare for the forthcoming meetings of the Executive Board I am incorporating many of your ideas into my own thinking and shall be presenting your proposals for Board consideration and action.

On June 1-2 the Board will be meeting in our new Business Office in Philadelphia, where Administrative Secretary Brent Farber has made arrangements for our sessions as well as for a tour of the premises. Some of us have not yet had the opportunity of seeing the office and we are looking forward to it. The Herculean task of moving from Ann Arbor was successfully completed some weeks ago, thanks to the hard work of both Bill Weichlein and Brent. Although they did not personally carry all those dozens of cartons from Michigan to Pennsylvania, I can imagine that they felt as though they had literally moved every stick of the office themselves. The Association owes them a vote of thanks.

Quite a few of the Regional Chapters have held or are planning to hold meetings this spring. From the programs which have been received, I gather that Chapter activity is not only increasing, but that Chapters are making positive contributions to music librarianship. And speaking of contributions to the profession, a number of our members will be attending the ALA sessions in Dallas in June. We shall be hearing about those meetings at a later date.

Last week I attended a meeting of the Music Publishers' Association - Music Library Association Joint Committee in New York, where Neil Ratliff, Walter Gerboth and Melva Peterson (Chair) represented MLA. Because it has been years since I was a member of the original MPA-MLA Joint Committee, I attended with interest tinged with no small degree of curiosity. I am happy to see that the Committee has been working steadily and conscientiously for the mutual benefit of music publishers and librarians. For example, MPA is preparing to mail to the membership of MLA an updated agency list plus a copy of *The United States Copyright Law, a Guide for Music Educators*, issued jointly by MENC, MPA, MTNA, NMPA, and NASM, both of which should help to make our work easier. More news of this Joint Committee will appear from time to time in both NOTES and our Newsletter.

Let me wish all of you a happy and pleasant summer full of sunny days.

Ruth Watanabe  
President

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## THE FLEISHER COLLECTION:

### AN AMERICAN ORCHESTRAL TREASURE

The long-awaited new catalog of the Edwin A. Fleisher Collection of Orchestral Music has appeared in print this past January. Published by G. K. Hall, it contains entries for all the works in the collection, each with score and complete performance materials. Apart from the formidable treasury of performance material listed, the catalog itself represents an invaluable research tool to anyone concerned with orchestral music.

It was in 1929, two years after the Central Library opened its doors, that Edwin A. Fleisher made a gift of over 4,000 orchestral compositions to the Free Library of Philadelphia. Fleisher, aptly characterized as "a musical philanthropist of the first order," began his collection in 1909 as a means of providing performance and reading materials for the Symphony Club, an amateur orchestra in Philadelphia, of which he was both founder and patron.

Now, fifty years later, the Collection has grown to some 13,000 compositions. It is, according to *Groves Dictionary of Music and Musicians*, 5th ed., "recognized today as the largest and most comprehensive collection of orchestral music in the world."

From the outset, Mr. Fleisher took a personal interest in the growth, development, and care of the collection. He avidly pursued the acquisition of new works. (It has been said that he wanted all the music ever written for orchestra!) This desire to preserve our musical heritage has had the beneficial effect of providing a home for a great amount of orchestral music that would otherwise be lost or forgotten.

Beginning in 1937, music in the Fleisher Collection was made available on loan to orchestras throughout the world. The primary reason for this policy was that much of the music in the collection was unobtainable elsewhere. While it can lend works in the public domain or works for which clearance has been obtained from the copyright holder, under no circumstance is music under copyright circulated without prior clearance.

There have been four Curators of the Fleisher Collection at the Free Library: Arthur Cohn, Ted Seder, Harry Kownatsky, and at present, Sam Dennison. The Curator is entrusted with the upkeep of the Collection and with seeking out new works representative of any given era or orchestral writing. He frequently travels to cultural centers seeking the latest and best works for inclusion in the Collection.

According to the terms of the agreement between Mr. Fleisher and the Free Library, the City of Philadelphia houses the Collection and pays staff salaries while provision for acquisition and preservation of the music is made by an endowment left by Fleisher. Thus, even though the Collection normally keeps only one copy of the score and parts of a given composition, there are funds for replacement of worn-out music as well as acquisition of new works.

(Continued on Page 2)

A small handling fee is charged for each work lent from the Collection and if music is returned past the due date, an overdue fine is levied. This helps in getting music back on time and assures all orchestras that music will be available when needed. There is remarkable compliance with Fleisher Collection lending restrictions and time limits, perhaps a reflection of the unique position of the Collection and its ability to offer unique services.

Many composers take advantage of the archival nature of the Fleisher Collection by depositing their works there, either published or unpublished; this does not preclude later publication, nor does it affect the copyright status of the work. When such a work is requested, the borrowing institution is still required to obtain clearance from the composer, his agent, or publisher, before it can be sent out on loan. The Fleisher Collection does not act as agent for any composer nor does it collect fees for any publisher.

The Fleisher Collection looks to the future with optimism and confidence that its unique position in the world of music will make this catalog extremely valuable to composers, publishers, conductors, and music scholars.

Sam Dennison, Curator  
Fleisher Collection

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[The catalogue is published by G.K. Hall & Co. Price: \$75. Ed.]

## TRANSLATIONS CENTER REACTIVATED

The Translations Center, established in 1968 by the American Musicological Society and the Music Library Association at Brooklyn College of the City University of New York, has recently been reactivated. The Center has resumed operations that make it possible for music scholars to share published translations of libretti, articles from journals, dictionaries and encyclopedias, research studies, and theoretical treatises. The Center, under the direction of Dee Baily, Music Librarian at Brooklyn College, serves as a clearinghouse by accepting and lending English translations, and welcomes French, German, Italian, or Spanish translations from less accessible languages.

Among the forty-seven translations are Guido d'Arezzo's *Micrologus*, translated by Warren Babb, Guido Adler's article on Gustav Mahler, translated by Edward R. Reilly, and Marin Merseigne's *Harmonie universelle*, translated by William F. Russell. The Center does not edit or secure publication for the translations; it does, however, withdraw translations when they are published. Items are loaned for two weeks at a modest fee of \$1.00 per 100 pages for each translation.

For information regarding submitting or borrowing translations and for the list of translations available, write to Dee Baily, Chairperson, AMS/MLA Translations Center, Music Department, Brooklyn College, Brooklyn, NY 11210.

## LUTE MAKERS: TAKE NOTE

Susan Ferguson of the Lute Society of America, Inc. is compiling an international list of lute makers. Any luthier wishing to be included, as well as anyone wishing to receive a copy of the directory may write to Ms. Ferguson at 1825 Castellana Road, La Jolla, California 92037.

## PERFORMING ARTS LIBRARY OPENS

The Performing Arts Library, a joint project of the Library of Congress and the Kennedy Center for the Performing Arts, opened in Washington, D.C. on March 8th. The Library is located on the Roof Terrace level of the Kennedy Center, sharing the building's North Gallery with the new Studio Theater. The Kennedy Center, with assistance from its Corporate Fund and a gift from Lew R. Wasserman, center trustee and president of the Music Corporation of America, provided the construction and capital costs for the library and its furnishings.

Occupying 4,000 square feet of space, the library will house approximately 4,000 volumes and 300 periodical titles, a video display computer link-up with the Library of Congress, and equipment for listening to recordings on disc and cassette and viewing videotaped and filmed materials. A grant from the National Home Library Foundation will be used to supplement the initial collection and a gift from the Recording Industry Association of America will enrich the disc collection.

Peter J. Fay has been appointed head librarian in charge of library collections and service. A native of New York State, Fay received his bachelor's degree and did graduate work in music at Catholic University before joining the Library of Congress Music Division as a reference librarian eight years ago. Mr. Fay is assisted by Cynthia Barkley.

The library serves as a reference center and introduction to the collections of music, theater, dance and film materials in the Library of Congress. It includes reference, research and referral services and provides access to the Kennedy Center archival materials. The collection is designed to serve the general reference needs of audience members, visitors, performers, and the Kennedy Center staff. Exhibits of performing arts materials will be a part of the library's service.

The Performing Arts Library is open from 10:00 a.m. to 6:00 p.m., Tuesday, Thursday, Saturday, and from 10:00 a.m. to 8:30 p.m. on Wednesday and Friday. It is closed on Sunday, Monday and holidays. (202-426-6245)

## VICTORIAN MUSIC

The Victorian Studies Centre and Department of Adult Education at the University of Leicester announce a residential weekend conference on Victorian Music, 31 August - 2 September. This conference has its theme chosen with the deliberate intention of embracing both the music of the period itself and the social and cultural context in which it was written and performed. The lectures will, therefore, attempt to bring the rather scattered studies in the area of the social history of Victorian music into some kind of focus.

Apart from formal sessions there will be a public concert of Victorian music designed to illustrate some of the speakers' themes. On display throughout the meetings will be an exhibition of books in print on the subject. The conference chairperson is Dr. Nicholas Temperley, Editor of the *Journal of the American Musicological Society* and author of *The Music of the English Parish Church*.

For more information contact: Miss Eileen M. Sunderland, Conference Secretary, Vaughan College, St. Nicholas Circle, Leicester, England.

## COMING IN NEXT ISSUE:

**COPYRIGHT HOTLINES**

**IAML IN SALZBURG**

**LAST REPORTS FROM NEW ORLEANS**

**MLA/MPA COMMITTEE REPORT**

## NEW ORLEANS: 4 FACES OF MUSIC

The first subject forum of the Music Library Association meeting in New Orleans was sponsored by the joint MLA/Music Publisher's Association Committee and featured the topic, "The Four Faces of Music: Composer, Publisher, Librarian, Educator." The steps taken to bring a score to a user - publication, distribution and purchase - often find the composer, publisher, educator and librarian in disagreement as to method even though all strive to the same goal. Carolyn Owlett Hunter (European American Music Dist. Corp.) moderated a panel composed of Frederic Goosen, composer (University of Alabama), Frederick Geissler, Educator (University of Virginia), Walter Gerboth, librarian, MLA (Brooklyn College, CUNY), and Thea Zavin, Senior Vice-President, Broadcast Music Incorporated (BMI).

Frederic Goosen began the discussion by talking about the composer's relationship to the new copyright law. Before the law's enactment, violations to a composer's rights were flagrant, particularly in universities, only half of which purchased performing licenses from BMI and ASCAP. Non-profit organizations have traditionally treated music as a part of the public domain, and if a living composer objected to not receiving a proper financial return, the group could choose to play Mozart instead. In addition, quick-copy machines have often been used for the copying of parts and even entire scores, instead of legitimate purchase from a publisher. Goosen urged the appreciation of living composers by the living, the contribution of a composer being basic. He also called upon authors who include musical excerpts in scholarly articles, to fully identify the compositions.

Frederick Geissler, who is Director of Bands at the University of Virginia (and a composer), talked about the function of music in the classroom and in performance in an educational setting. Beginning with the use of music in the classroom, he noted the changes wrought by technology in teaching music through the recorded example. Listening by way of the sound recording is frequently accompanied by the study of a score, preferably edited in a study format. Most study scores, however, lack annotation for the student and are simply reductions from the original edition. Geissler feels that a study score should be cheaper than a performing score, but in fact, this is not usually true. Unfortunately, cost *is* a determining factor for the instructor in choosing what is to be studied. A student now pays an average of \$100 per semester for books and scores. One alternative to buying a number of scores is to use an anthology, but of the limited number of anthologies available, most contain sophisticated works by well-known composers, who, although being worthy of historical consideration have composed pieces too complex for the needs of the classroom. The student's needs can be better met through simpler music geared toward clear analysis. As it is, many professors use but a small portion of an anthology and copy other examples to augment the anthology. Geissler proposed the publication of a master anthology of about 700 examples which would be purchased by item number - a cafeteria approach. Turning to performances in universities, Mr. Geissler noted that ensembles consume music in great amounts, yet few departments have budgets to accommodate the cost of purchasing scores. The University of Virginia women's chorus, for example, recently performed a piece, which was an arrangement of folk-tunes for women's voices and harp, at a cost of \$8 per score, or a total cost of almost \$500. He concluded with a pitch for computer-driven music scores, the technology of which already exists at MIT, where a computer can print 12 lines of music at once.

Walter Gerboth, speaking from the music librarian's viewpoint, reported on an informal telephone survey of his colleagues in the New York City area taken to find out what music librarians think of music publishers. He announced that the biggest gripe of his fellow librarians is the inadequacy of the music publisher's catalogs and brochures. The sizes vary, information leans to accommodate performers and not librarians, and although sometimes the catalogs are

elaborate in format, they actually contain little usable information. Librarians note that it is imperative to distinguish between full and vocal or piano scores, to indicate the language(s) of an opera within the score, to give the original source when the piece is an arrangement, and to state the title in the original language. Gerboth called for more indexes to catalogs (for more sales!) and dates of issue. He urged publishers to put an end to spiral bindings and flimsy hard covers which always need to be rebound (at the library's expense), the reduction of unnecessary editorial comments, and the addition of pertinent information on the title page.

Since librarians request materials from information gleaned from catalogs and then make a written or telephone request, they also need a person at the publisher's end who knows what is available, what is out of stock and/or out of print, and which European houses are handled by that publisher. In his concluding remarks Gerboth stated that although the music librarian's opinion of publishers inclines toward the negative, a better image could easily be made through reasonable quality, consistency and reliability. Unfortunately, good editions are synonymous with European editions in the minds of many music librarians. Since many of the library's "bread and butter" scores originate in European firms, the librarian buys more from these publishers. Praises were given to those American publishers committed to the publication of American music! And finally, Gerboth warned that librarians do not like to be told what to purchase, because they are paid to make that choice. The adage fostered by many publishers that music librarians need publishers must be completed to read: as the music librarian needs the publisher, so the music publisher needs the librarian.

Thea Zavin, attorney and Vice-President of BMI began by stating that if she had a large amount of money to invest, it would not be placed in serious music! She then gave an abbreviated history of the United States copyright law, mentioning how the author/composer has been treated unfairly. Even though this country began well in its copyright intent, the exclusion of all public broadcasting stations, all educational institutions and even juke boxes from licensing, created, by the 1970's gross injustice to the composer. The aforementioned institutions, she noted, paid for everything else they consumed, excepting music. Thus, the new copyright law, for all its problems in interpretation, is welcome. PBS now pays a modest fee, and universities are required to buy performing licenses. She illustrated the very real problem of the living composer with two poignant examples: several years ago a prominent American composer attended a concert of his music at a large university. He was asked by the university president to autograph the scores of the student performers, and found to his amazement, that the scores used by all the performers were xerographic copies! She also told of an opera buff, who now illegally tapes all performances instead of buying sound recordings or tapes. Thus, the composer stands uncomfortably between the Xerox machine and the tape recorder. Sadly, of the top 35 composers in the United States, only two can financially survive on royalties from their music. Today's composer has a long way to go even to equal the salary of a music librarian. As if lack of a meaningful profit is not enough, the expenses that a composer incurs in the copying of parts can wipe out a commission. One BMI composer recently was paid \$4000 to write a ballet, but had to pay \$3500 for the copying of the orchestral parts. The profit in classical music, Ms. Zavin claims, is nonexistent, so give a composer his due by paying for scores and performing licenses.

Carolyn Owlett Hunter and the panel responded to a number of lively questions and comments from the audience, and the session closed with the welcome announcement that the June issue of NOTES will contain an updated listing of European music publishers and their American agents.

## SYMPOSIUM : UNIVERSITY LIBRARY AND THE ARTS

"The University Library and the Arts: A National Symposium and Exhibition" was held April 25-28, 1979, on the University of Wisconsin-Milwaukee campus. More than fifty people attended the well-organized 3-day symposium, which was filled with panel and group discussions, addresses, music, dance and dramatic performances, and social occasions during which participants could informally continue discussions prompted by the symposium sessions. The symposium was sponsored by the University of Wisconsin-Milwaukee in order to provide a forum for the exchange of ideas and opinions on the interrelationships of the arts and the university library among scholars, artists, and librarians.

The symposium began on the evening of the 25th of April with a Milwaukee *Gemütlichkeit*, where participants enjoyed conversations and Viennese torte to the accompaniment of the "Alte Kameraden" band. The schedule for each of the three following days began with a concert, which, like the performances at noon and following the afternoon session of each day, was given by members of the UW-M and Milwaukee community. Both morning and afternoon sessions on April 26 were panel discussions of the positions stated in papers submitted to the symposium on the topics, "The Survival of the Arts in the Twentieth Century: Is Preservation Enough?" and "Cross Currents in the Arts: Are Libraries Barriers or Brokers?" The panel consisted of Mark Costello (novelist and professor of creative writing at the University of Illinois), Paul Henry Lang (musicologist, critic, and former editor of *The Musical Quarterly*), Brooks MacNamara (archivist for the Shubert Theater Archives in New York), Genevieve Oswald (curator of the Dance Collection, Library - Museum of the Performing Arts at Lincoln Center), Lucien Stryk (poet and professor of English at Northern Illinois University), and George Sugarman (artist in sculpture and collage). The panel was moderated by Alexander Ringer (musicologist and professor of the University of Illinois). Position papers for the first session were submitted by Lenore Coral (Music Librarian, University of Wisconsin at Madison), who raised a number of questions regarding the library's roles of preserver and disseminator and commented on the problems of selecting the music to be added to a library collection from the profusion of musical works written each year; and, by William Smith (Professor of Art, University of Wisconsin at Milwaukee), whose paper provided a number of suggestions for the library to better serve the artist. During the discussion that followed, the panel emphasized the importance of selectivity on the basis of aesthetic and historic criteria for determining what is to be preserved in our libraries and noted that a primary function of the library is to protect and document the arts in whatever form is available, including video-film, slides, sound recordings, etc.

The second panel discussion dealt first with a paper prepared by June Edlhauser (Co-ordinator of Fine Arts, Milwaukee Public Library) on the functions and problems of public art and music libraries. Roy Arthur Swanson (Chairperson, Department of Comparative Literature, UW-M) provided a paper in which he discussed the evidence of cross-currents in literature and the arts and the library as a book place which should retain and preserve its individual identity by removing barriers to the efficient use of those books. The panel and audience debated the question of the universities' function in regard to the arts, and the panel encouraged libraries to follow the trend to become community centers promoting the arts and other cultural events.

The third session, held during the morning of April 27th, found participants divided into interest groups on art, creative writing, dance and music, and theater. The dance and music section entered a lively discussion on two subjects: the artistic and humanistic education of musi-

cians and dancers, and the problems faced by the library striving to supply the needs of both performer and scholar. Rutherford Rogers (Librarian, Yale University) addressed symposium participants on "A Librarian's Perspective of the Arts" during the afternoon session. Adolph Suppan, (Dean Emeritus, School of Fine Arts, UW-M), provided insight into the thoughts behind his original proposal for the symposium in his address that evening entitled, "The University Library and the Arts: Some Observations."

Five position papers were presented on the topic, "Artist, Scholar, Library, State, and Society: Interresponsibility" in the final panel discussion, moderated by Dr. Suppan. Donald Gresch (musicologist, Wisconsin Conservatory and Marquette University) used a theory of artistic evolution as justification for the preservation and attention to art works of earlier periods. Thomas Heck (Music Librarian, Ohio State University) considered the problems of preserving the results of scholarly endeavor in the arts and suggested that cooperation and sharing of materials is necessary. His paper included a proposal for the establishment of "Professional Collections." Members of a professional society such as the Lute Society of America would submit their research materials to the care of a specific library which would then make the materials available to scholars. The question of ownership of and reward for creative efforts as well as the implications of the rights of creators and users to an artistic work were discussed in the paper submitted by Richard Jones (Music Librarian, UW-M). Susan Miller (Professor of English, UW-M) addressed the tension which often exists between the scholar, artist, and librarian. She pointed out that the first responsibility of each group is to be responsive to the needs of the others, thereby making it possible to become mutually energetic and powerfully interacting forces. Finally, Theodore Samore (Professor of Library Science, UW-M) emphasized in his paper the responsibility of the university library to provide high quality information service to its artist and scholar patrons.

The proceedings of this symposium are to be published by the University of Wisconsin - Milwaukee with financial support provided by the David Kotvis memorial fund.

Diane L. Parr  
The University of Illinois

## NUC QUINQUENNIAL STATISTICS

The 1973-77 quinquennial of the *National Union Catalog* went to press in January with a total of 150 volumes. For the first time the NUC cumulation will be available in both book form and microfiche. It is published by Rowman and Littlefield, 81 Adams Drive, P.O. Box 327, Totowa, NJ 07511.

The *Music, Books on Music, and Sound Recordings* catalog (now in press) is divided into a six-volume author section (including main entries for authors and composers) and a two-volume subject index. Some statistics for music include the following:

*Music, Books on Music, and Sound Recordings* - Volumes 1-8:

Author part, volumes 1-6	3,995
Subject part, volumes 7-8	1,161
Total pages	5,156
Total entries	236,037

The magnitude of the task of preparing the entire NUC quinquennial is indicated by the sheer physical bulk of the material involved. In all, more than 2.5 million three-by-five cards were included. If these cards were laid end-to-end, they would stretch from Washington, D.C. to Hartford, Connecticut!

## IAML-US BUSINESS MEETING: NEW ORLEANS

Don L. Roberts presented the Secretary - Treasurer's report: during 1978, the income was \$9,569.24 and the expenditures \$9,500.38. As of December 31, 1978, there are 209 institutional members and 212 individual members. This represents an increase of 7 institutional members and 19 individual members in 1978.

Karen Famera of the American Music Center gave a report on the activities of the IAML Commission on Music Information Centers prepared by Margaret Jory. All members of the Commission of Music Information Centers (MIC) must be National Music Centers. In an effort to increase representation, all non-member National Music Information Centers are being invited to attend the Salzburg conference as observers. A revised list of Music Information Centers is forthcoming in an issue of *Fontes*. Music Information Centers provide a great amount of data about musical activities worldwide. It is unfortunate that their services are not yet more heavily recognized and utilized.

The American Music Center's basic function is to document and provide information about contemporary music in the United States. All items in the center's library are available for loan.

Melva Peterson, chairperson of the MLA/IAML - US RILM Committee, reported on the committee's activities. Until recently, the U.S. has not had an official RILM Committee, the international RILM office in New York having acted as the U.S. Center. Unfortunately, the coverage of RILM for the United States has not been complete, and the joint committee will endeavor to improve the comprehensiveness in coverage. Special attention will be devoted to certain areas such as ethnomusicology, non-music journals, etc. A request was issued for volunteers to assist with this project.

Don L. Roberts reported on the 1978 IFLA conference in Štrbské Pleso, Czechoslovakia. Both Maria Calderisi and Don Roberts attended that conference as official representatives of IAML. The activities of IFLA are extremely varied, and many have no direct relevance to IAML or music librarianship in general; however, it is hoped that IAML delegates to four IFLA Standing Committees will be able to insure that the needs of music librarianship, as well as special librarianship in general, will be represented in IFLA's deliberations. It is too early to determine the degree of success of these efforts. A Music Libraries Round Table has been established in IFLA to provide IFLA members with information and advice concerning music libraries and music materials. The Round Table will in no way serve as a substitute for IAML or MLA, but rather will make its specialized resources available to the general IFLA community.

Don L. Roberts,  
Secretary-Treasurer

## AFRICAN ARTISTS TOUR U.S.

The Rockefeller Foundation announces that it will underwrite a program of workshop-tours in the United States for African musicians, dancers, and theater artists. The Foundation has made a grant of \$122,000 to the African American Institute to use over the next eighteen months.

The proposal is to bring about a dozen African artists, either singly or in small groups, in music, theater, and dance from different nations for tours averaging 40 days. Emphasis in selection will be on performers who are versed in styles and traditions unknown to Americans but recognized and respected in Africa. It is planned that the artists will perform in major urban centers as well as in smaller cities. They will conduct workshops involving American artists and fulfill short-term residencies in educational or cultural organizations. Local organizers participating in the tours will include universities, cultural centers, museums, arts councils, and other nonprofit agencies. For additional information contact Howard Klein, The Rockefeller Foundation, 212-869-8513.

## CRL INTERNSHIPS AVAILABLE

The Council on Library Resources, Inc. (CLR) is seeking applicants for the 1980-81 Academic Library Management Intern Program. Up to five interns will take part in the seventh year of the program, which has an internship period of 10 months. The program is aimed at developing future managers for large academic and research libraries. Recent interns have studied at Stanford, Duke, and the University of Connecticut; the two librarians selected for 1979-80 will intern at the Massachusetts Institute of Technology and the University of North Carolina.

While individual programs vary, interns spend an intensive period of observing and participating in management activities, reading, and undertaking special assignments. The result for each individual is a well-rounded picture of the techniques and skills required of directors as they fulfill their responsibilities on a daily basis.

Interns will receive an amount equal to their normal basic salary and benefits (up to a total of \$22,000) for the ten-month period. Some assistance is also provided for program-related travel and moving expenses.

Applicants must be citizens of the U.S. or Canada or have permanent resident status in either country. In choosing the interns, the selection committee will consider such factors as professional library experience, academic record, and the intellectual and personal qualities that are important in academic library leadership.

Applications must be postmarked no later than October 12, 1979. For further information and/or application instructions, send a self-addressed #10 envelope or mailing label to Academic Library Management Intern Program, Council on Library Resources, One Dupont Circle, Suite 620, Washington, D.C. 20036.

The Council on Library Resources is a private operating foundation. Through directly administered programs as well as grants to and contracts with other organizations, it attempts to assist in finding solutions for the problems facing libraries, particularly those of academic and research libraries. CLR was established in 1956 by the Ford Foundation and continues to receive support from it as well as from other foundations.

## LIBRARY FELLOWSHIPS AVAILABLE

Two library training doctoral fellowship grants are available from the Simmons College School of Library Science. The grants are specifically intended to encourage minorities and women to pursue the Doctor of Arts program in Library Administration. Candidates must be U.S. Citizens and admitted to the D.A. program. The fellowship period can begin either with the fall semester, September, 1979, or the spring semester, January, 1980. More information can be obtained from Fellowship Project Director, Dr. Ching-chih Chen, School of Library Science, Simmons College, 300 The Fenway, Boston, MA 02115. (617-738-2224)

## CORRECTIONS

Please make the following corrections in NEWSLETTER Number 36:

1) In the article "New Orleans Music," Carole Franklin notes that Soileau Records (p.8) should read: Swallow Records; and, the correct address for Flower Films (p.8) is: 11305 Q. Ranch Road, Austin, Texas 78759.

2) In the report on the New Orleans Cataloging Forum, David Sommerfield reports that the 3rd paragraph from the bottom, p.3, 2d column, 3rd sentence should read: "Harry is removing invalid headings and subdivisions from the list. Affected most are CHORUSES that no longer require the number of voice parts and --To 1800." [The editor apologizes for the misinterpretation of this sentence. Ed.]

## MLA AT ALA

The MLA Public Library Committee presented a panel discussion (Kathleen Shamp, Irwin Kraus, Mary Ashe, moderator) on the popular topic, "Recordings in the Library" at the American Library Association conference last summer, June 24 - 30, 1978. An overflow crowd attended this session of the Public Library Association AV Committee's two-day program on Media for Libraries.

Kathleen Shamp began the session with a report on her survey of sound recordings in public libraries in twenty-six cities including Cincinnati, Chicago and New York. This survey, copies which were distributed, covered the size of collections, budgeting, cataloging and classification, circulation, types of equipment, housing (including the effects of architecture on service), and security.

Irwin Kraus (New York Public Library) then took up the subject of expanding a music record collection. In the public library, particularly, there are no bounds to the requests of users, and the breadth of their interests is exceeded only by the intensity of patron pressure; this contrasts to the academic or conservatory setting, where curriculum sets some obvious limitations. While there are no hard and fast rules to follow in building from the usual core collection of the standard repertoire and popular music, it is important to develop areas such as the history and appreciation of music, folk and ethnic music, the literature of various instruments, the work of local composers and performers, and serious contemporary music, the word contemporary here meaning to go well beyond the music of an Aaron Copland. Patterns of use, wear, loss, budgets, and space are factors in the continuing round of decisions that must be made about the replacement of damaged and missing recordings versus the purchase of new discs.

Elizabeth Keenan discussed various record review sources from her background as record selector at the Chicago Public Library. Basic lists and indexes to reviews are the foundation, updated by current information found in periodicals of both broad and specialized coverage. As she reviewed these in the light of her own years of experience, she pointed out the need to note changes in policy and the value of checking local publications to respond to community interests. Staff members not necessarily connected with music departments can provide expertise in fields of personal interests. Copies of Carol Mekkawi's NOTES article on music periodical record reviews (September, 1977) were given out; and, as reference was made to Richard Halsey's *Classical music recordings for home and library* (ALA, 1976), the audience was directed to the more detailed reviews of this tool for its use.

Mary Ashe stressed that the one hour session was most pointedly not called, "All you ever wanted to know ..." or any variation thereof. She referred all present to the network of MLA chapters as a continuing resource for guidance and consultation on musical matters.

Audience response made it clear that this kind of cooperative effort can be an extremely effective way for an organization like MLA to work with ALA and reach out to the broader range of libraries. It is also a most appropriate activity for the Public Library Committee, and one which it is pleased to be asked to repeat in Dallas for the ALA meeting this summer!

Mary Ashe  
San Francisco Public Library

## JUDITH KAUFMAN AWARDED PRIZE

Congratulations to Judith Kaufman (State University of New York at Stony Brook), who is a recipient of an Excellence Award in Librarianship. On May 7th Chancellor Clifton R. Wharton, Jr. recognized 71 SUNY professors, librarians, and non-teaching professionals with merit awards granted for superior performance. Best wishes to Judith Kaufman, who was one of six librarians honored for achievement.

## NEW FACES/NEW JOBS

PETER J. FAY, Head Librarian, Performing Arts Library, Kennedy Center, Washington, D.C.  
DANNY HATCHER, Deputy Director for Library Operations, Country Music Foundation, Nashville, Tennessee  
WILLIAM IVEY, Director, Country Music Foundation, Nashville, Tennessee  
DIANA JOHNSON, Deputy Director for Museum Operations, Country Music Foundation, Nashville, Tennessee  
JOHN LOMAX, Head, Oral History Project, Country Music Foundation, Nashville, Tennessee  
SUE ELLEN STANCU, Sound Recording Cataloger, Music Library, Indiana University, Bloomington, Indiana

## MUSIC IN LIBRARY JOURNALS

An article by Clara Steuermann, Archivist of the Arnold Schoenberg Institute (USC) and Past President of MLA, appears in the November, 1978 issue of *Special Libraries*. "Music Libraries" is an adaptation of a paper presented at the 50th anniversary Congress of IFLA in Brussels. Ms. Steuermann reviews the history of music librarianship and comments on the unique features of our profession. She emphasizes the many cooperative projects and activities which characterize music librarianship around the world.

"Special Report: Music Library Association Meets in New Orleans," an article by Richard Burns (Legacy Books), with Suzanne T. Perlongo, Dena J. Epstein and Liselotte Andersson, appears in the May 15th issue of *Library Journal* (vol.104, no.10, pp.1101-1102).

Ruth Funabiki  
Washington State University

## NEWS FROM THE CHAPTERS

### CHESAPEAKE

The Chesapeake Chapter met on 5 May at the University of Maryland at College Park. Music Librarian Frederic Heutte welcomed the approximately two dozen members and introduced the first speaker, Professor Howard Serwer, University of Maryland. Speaking on "Handel's *Es-ther*, preparation of a critical edition," Dr. Serwer, who is editing the two versions of the work for the *Hallsche Händel-Ausgabe*, described the fascinating process of searching for and evaluating the manuscript sources of Handel's first English language oratorio.

Next, Carolyn Owlett Hunter of European American Music Distributors Corp., Clifton, NJ, spoke briefly on "Acquisition of foreign imprints and the new copyright law" and fielded questions from the floor on the confusing ins and outs of purchasing music published in Europe. The morning session concluded with a description by Mr. Heutte of the interesting special collections in music at the University of Maryland, including those of the American Bandmasters Association, the Music Educators National Conference, the Contemporary Music Project (CMP), and the International Piano Archive.

After lunch in the Mount Clare Room of the University's Center of Adult Education, the group reassembled in the Multi-Media Conference Room of the Undergraduate Library for a performance by the M Street Brass Quintet of Washington, D.C. The program, which progressed from modality to atonality through works by Pezel, Adson, Holborne, Ewald, Joplin, and Ueber, concluded with a work from the CMP collection: "Fanfare" from the suite *Diversions* by James Kurtz. A short business meeting followed, with Mr. Heutte presiding as chapter chairperson. The chapter decided to publish a list of the holdings in the libraries in its territory (Delaware, Maryland, Virginia, West Vir-

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ginia, and the District of Columbia) of the works listed in Sidney Charles's *A handbook of music and music literature in sets and series*. Ned Quist of the Peabody Institute, Baltimore, was appointed chairperson of the committee for the project.

Richard H. Hunter  
Secretary-Treasurer

#### NORTHERN/SOUTHERN CALIFORNIA

The Northern and Southern California Chapters of the Music Library Association held a joint meeting in the San Francisco Bay Area on November 16-18, 1978.

How appropriate that the proceedings should have started with Vincent Duckles's introduction of Ed Colby (UC Berkeley and Stanford University respectively), for both men were of course among the earliest mainstays of MLA/NC, both later became president of the national Music Library Association, and both have retained their active interest in chapter activities. Under the general rubric of "The Educational Role of the Stanford Archive of Recorded Sound," Ed Colby gave a brief history of the Archive, which has now grown to be one of the six largest general sound archives in the United States. (It has 154,000 items, almost all of which were gifts.) Barbara Eich, the archive's library specialist, reported on such day-to-day activities as interlibrary lending, service to the Stanford Music Department and to the campus, informational broadcasts, and service to researchers. (I was especially intrigued by one professor's research into the physiological causes of the "thrill factor" -- that is, that chill you feel down your spine when you hear, let us say, a sudden Schubertian shift from major to minor.)

Not a chill but a shudder was what Sibyl Marcuse made us feel as she described the anarchy of tunings and the confused interplay between pitches and tunings that instrumentalists (and singers) have had to put up with throughout history. Bad enough that one theorist instructs a harpist to pull up the lowest string as high as it will go and call it F" but the thought of two organs *in the same church* being tuned half-an-octave apart boggles the mind. Because pitches differed from place to place, a work that was appropriate for contralto when performed in one city had to be sung by a mezzo-soprano in another city. And in early 18th-century Germany, German bassoons were tuned differently than French bassoons. A fascinating talk, which we hope Ms. Marcuse will publish.

This opening session, which was held at the San Francisco Public Library, had been preceded by a luncheon meeting of the BALLOTS (Bibliographic Automations of Large Library Operation using a Time-Sharing System) Music Users' Group (catalogers who currently use or are interested in the automated cataloging of scores and records with the BALLOTS system), and was followed by a reception at the San Francisco Wine Museum.

Friday was all play and no work for some of us. The morning was most agreeably taken up with one of Jan Popper's inimitable opera lectures. That the work he illustrated was *Rosenkavalier*, the opera to be performed that night, was fitting, for Mr. Popper, noted opera conductor and lecturer, had played the work under Richard Strauss's baton. Witty, fluent, elegant, and entertaining, Popper (who seems to me not to have changed one whit in the quarter century that I've known him) acted and sang different characters, male and female, banged percussively on or coaxing tender string sounds from the piano all the while. As a high point, Carolyn Caton joined him, singing the role of the Marschallin in two numbers. For those of us who aren't native Viennese, Popper described the various German dialects that Hofmannsthal put into the French-studded "candy-box" German, the Viennese of the man in the street, the heavy Austrian country dialect of Baron Ochs, and even some Italian-accented German. He compared these varieties of German with the varieties of

musical styles -- romantic, neoclassic, dissonant -- that Strauss mixed together in *Rosenkavalier*.

After a tasty buffet at San Francisco State University, we were treated to an excellent recital held in the University's De Bellis Library and given by Karen Rosenak, fortepiano, and Laszlo Varga, 'cello. Ms. Rosenak performed a C. P. E. Bach *Fantasia*, Beethoven's thirty-two *Variations in C minor*, and a *Fantasia and Variations on "Au clair de la lune"* by Muzio Clementi, on an instrument manufactured by Clementi in Cheapside, London in 1808/09. This fortepiano has 5 1/2 octaves, with three strings for each key, and is built on a wooden rather than a metal frame. It was tuned low (A was 415), making things lively for the cellist. Mr. Varga joined Ms. Rosenak in sonatas by Boccherini and Anton Kraft (a cellist under Haydn at Esterházy).

A tour of the San Francisco Opera House was the next event, and we were most expertly, if somewhat eccentrically, guided around by Colin Harvey, a retired singer who was in the opera chorus for forty years, who had performed small roles from time to time, and who has carefully preserved his (Northumberland?) dialect intact. We went from the basement passage, which floods in the rainy season, through the wig and costume sections (200 wigs are needed for *Rosenkavalier*), to the Marschallin's dressing room, and even onto the edge of the stage which was set with the dusky-rose furniture of Act I. Not even Hofmannsthal or Strauss could have imagined the backstage closed-circuit TV screen that the Marschallin (facing away from the audience) is gazing into as the curtain goes up, so that she can get her cue from the conductor.

Saturday morning's session saw a good turnout, in spite of our having chosen the day of the UC Berkeley vs. Stanford football game for the only Berkeley meeting. Members came bravely on BART and walked to campus, or otherwise avoided the traffic problems, and the UC Music Librarians -- even those who had been to *Rosenkavalier* the night before -- had a preliminary meeting at the unheard-of hour of 8:30 a.m. The main event was Steve Fry's panel on "In-House Publications and Public Relations in the Music Library." with Ray Reeder (California State University, Hayward, and the editor of *Quodlibet* discussing music library newsletters; Barbara Davis (SSU, Fullerton) speaking on guides, brochures, and acquisitions lists; myself, talking about bibliographies, discographies, and related materials; and Steve (UCLA) providing inspiration and ideas. Our conclusion about in-house publications: do some; they're worth it!

Vincent Duckles invited people to tour the UCB Music Library, Dick Colvig offered to guide people around the Oakland Museum, and we scattered variously to the four winds, one breeze being an elegant and intimate cocktail reception overlooking the lights of the city and the beautiful bay that evening.

Bouquets to Marlene Wong, Lucretia Wolfe, Viola Hago-pian, Serena De Bellis, Marsha Berman, Julie Laws, and Hella Rains, who did the program arrangements.

Ann P. Basart  
UC Berkeley

(Reprinted from *Cum Notis Variorum*, no. 28, December, 1978)

#### SOUTHEAST

The Southeast Chapter held a special business meeting on February 6 at the MLA Annual Meeting in New Orleans. A new constitution and revised bylaws were passed and new officers were elected: Dale Hudson (Florida State University) as Chairperson, Mavis Jackson (Atlantic Public Library) as Secretary-Treasurer, and two Members-at-Large: Jeanette Drone (Memphis State University) and Joan Falconer (Appalachian State University). Margaret Lospinuso invited the chapter to meet in Chapel Hill, North Carolina, in the fall of 1979. Plans are underway for the fall meet-

ing, a chapter newsletter, and exchange of in-house bibliographies.

Welcome to Louisiana music librarians! Louisiana has been added to the region covered by the Southeast Chapter. Individuals interested in membership should contact Mavis Jackson, 973 Carlisle Road, Stone Mountain, GA 30083. Annual dues are \$3.50.

Pauline S. Bayne  
Past Chairperson  
University of Tennessee

## TEXAS

The Texas Chapter of the Music Library Association met from 9:00 - 4:30 at the North Texas State University October 14, 1978. The morning session was delivered by John L. Adams (North Texas State University Library School Graduate Student), who spoke about autobiographies written by musicians. Based on his Master of Music thesis, his talk touched on the often forgotten reference value found in subjectively written autobiographies. John's thesis incorporated over 700 autobiographies written in English of musicians. Over 600 persons, mostly opera singers whose lives date from 1800 to the present, were represented. The autobiographies are especially helpful for giving insight into the life style and time in which the writer lived. The subject matter was naturally humorous and interesting due to the human frailties and limited perception of the writers. John is presently submitting his work for publication.

Our hosts, Bela Foltin and Morris Martin, gave us a tour of the music library at North Texas. There are two separate desks, one for reserve scores and reference help and another desk in the Audio Room, which is separated from the rest of the music library. Music periodicals and reference books are housed in the music library on the same floor. In the Audio Room there are 40 listening stations with a number of channels; recordings are non-circulating. Reserve tapes are made from records when there are many small compositions, like arias or early music. No duplicating of recordings is allowed. Large music literature classes (150 students) are given tours of the Audio Library and shown the 40 listening stations so they get the message not to show up the night before the exam.

After lunch we were given the grand tour of the new music building. We walked for an hour listening to our guide and still did not see everything. The facilities border on the fantastic! The afternoon session was a panel discussion on the acquisition of music materials. Panel members were Olga Buth (University of Texas at Austin), George Henderson (Dallas Public Library), and Morris Martin (North Texas). It was the consensus that the following items are essential for the acquisition of recordings: (1) *International Buyer's Guide*, Billboard, Section 2. Annual; (2) a file of recordings in the library arranged by record label and manufacturers record label (for verification); (4) Theodore Front slips which include the L. C. card order number and cover foreign and domestic recordings, as well as scores, periodicals and books.

The Spring meeting will be held on Saturday, April 7, 1979 at the San Antonio Public Library, Auditorium, 3d floor, 203 South St. Mary's. For further information contact Raymond Villarreal at the San Antonio Public Library.

Sally East  
Stephen F. Austin State University

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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.

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 September 7.