Preservation group meets

In response to a notice inviting MLA conference participants with an interest in library preservation to meet informally for lunch and conversation, 13 members met on February 13, 1981 at the Sheraton Top of the Park restaurant in New Haven.

It was noted that library preservation is a matter of growing concern nationally, and that the programs of several previous National and Chapter MLA meetings had examined various aspects of the problem. The question was asked as to whether or not it would now be appropriate for MLA as an organization to foster closer attention to the issue, with a view toward encouraging the establishment of national goals, priorities, and programs.

It was proposed that the MLA Board be approached concerning the establishment of an interest group for library preservation and conservation. Jean Geil was elected temporary chair of an ad hoc group, pending any official action of the Board in respect to the request for the formation of an interest group.

A preview was arranged of a slide show on library preservation which is being developed by Barbara Strauss and her colleagues at the University of Wisconsin. Strauss announced that the show may be available for loan to other institutions later this spring. For more information, contact Jean Geil at the University of Illinois, Music Library, 2136 Music Building, Urbana, IL 61801.

AMC cataloging project funded

Funded by a grant from the National Endowment for the Humanities (Research Resources Program), a project has begun this year to catalog the American Music Center collection of 14,000 scores and librettos into the database of the New York Public Library. Representing the works of American writers of the 20th century, these manuscripts and published materials will appear in the automated book catalogs of the Research Libraries of NYPL, and in the annual Bibliographic Guide to Music, published by G.K. Hall. Beginning in 1981 the AMC materials will also be available through libraries and other institutions across the country which subscribe to RLIN, the computerized on-line library services system of the Research Libraries Group, Inc. The entries can be identified in the data base by the siglum: AMC + classification number. Most of the music currently held at AMC will be offered to NYPL 25 years after the death of a composer, at which time it is anticipated that only the siglum will need modification.

The primary objective of the project is to increase access, awareness, and use of the materials while they are circulated from AMC, and to assure decrease in the time lag between NYPL receiving the materials and making them available for study in the future. Using an already efficient NYPL program for printing library book catalogs, the project encompasses the production of camera-ready copy in preparing forthcoming volumes in the series Catalog of the American Music Center Library, vol. 3: Orchestra/

band music; and vol. 4: Stage works.

AMC is using the Anglo-American Cataloging Rules, International Standard Bibliographic Description, Library of Congress classification and subject headings. Any comments, questions, and/or suggestions from the membership will be welcome by Karen Famera, Project Director and AMC librarian.

A call for papers

Are you involved in an innovative and creative project in your music library? Are you interested in sharing this information with the membership at the 1982 convention? If so, please send your proposal for a 15-minute presentation to Joan Kunselman, Chair, Program Committee, 1982 MLA Convention, Library-Reference, Box 4150, California State University at Fullerton, Fullerton CA 92634. Proposals must be received by July 15, 1981.

Also in this issue ...

Convention Reports........p. 4
Legislative News...........p. 9
News from the Chapters....p.11
President's Report........p. 2
Thoughts on Exhibitions...p. 3
If the evidence from New Haven makes one thing perfectly clear, it is that MLA is still very young in spite of its fifty years. Witness the fact that over 70 registrants were attending their first national meeting. And what better evidence was there that the sight of the Astairian antics of some of our most august and venerable members? (Youngsters need to remember: the box step may be out, but so is disco.) Also symbolic was the frequent reference to Nicolas Slonimsky’s 1968 Chapel Hill talk called Sex in the Music Library. (Its title came up so often, in fact, that I am compelled as my first official act -- however regretfully -- to announce that it will not be the topic of next year’s Pre-Conference Workshop.)

Many of our immediate problems, of course, MLA has faced before --often with some agony (maybe unnecessary) and usually with much success (and who would propose that this was not deserved). Specifically, we need several new editors. (The members of the Notes search committee are named in this issue, along with those of several other newly appointed ones.) The membership drive is much needed, while our legislative work is today all the more important, and all the more sensitive. Other committees are flourishing, and proliferating in spite of stern cross-examination, for the sufficient reason that they have important things to do and good prospects for doing them.

In addition, the MLA Board will be looking for a new Executive Secretary or some other means of monitoring the Philadelphia office, in time a new treasurer as well. In sum, MLA begins its second half-century with less stability than an incoming president might have wished for; but it is still a special honor to welcome what it has in store for us.

Donald W. Krummel
President

Graphology exhibit available

A packet of exhibit materials on Musical Graphology is available from the Northwestern Music Library for display in other libraries. Gathered by Patsy Pelch Monokoski and Ruth Young, the 96 items in the packet comprise samples of signatures, personal handwriting and music manuscript graphology, and pictures for 23 composers, including in many cases, character analyses based on graphological principles. References to published facsimile and documentary materials to supplement the provided exhibit materials are also included. One particularly interesting feature of the exhibit materials consists of three large (2.5'x3') sheets exemplifying similar graphological idiosyncrasies between Schumann and Schaikovsky during their suicidal crises; Smetana and Beethoven when they discovered their increasing deafness; and, Sibelius and Ives, when palsy began to inhibit their writing fluidly. For more information or to schedule a loan period, contact Patsy Pelch Monokoski at Northwestern University, Music Library, Evanston, IL 60201.

Administrative changes in Philly

"Good news, bad news" the MLA Board in a letter from Brent Parber, Jr., who is responsible for MLA affairs at Multi Service Management Company in Philadelphia. The good news (which in truth many Board members had been expecting) is that Sarah Shiffert is to be married in April; the bad news is that she will abandon MLA as she sets up residence with her husband in Washington, D.C. But the happy ending to the story is that John Shiffert will be taking over his sister's assignments, handling MLA activities and addressing more of the complicated problems which have inevitably resulted from the relocation of our business office. MLA wishes all the very best to Sarah, and looks forward to working with John Shiffert as our new Administrative Secretary.

RILM seeks volunteers

The IAML-US/MLA Joint Committee on RILM, charged with the task of assisting RILM with its US coverage, would welcome volunteers to whom we can assign specific responsibilities. Available projects include making review citations from some of RILM's core journals, and writing abstracts for articles in cases where RILM has not received an author abstract. If interested, please respond to Melva Peterson, 900 West End Avenue, 8H, New York, NY 10025.

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


Deadline for submitting copy to the editor for the next issue is set at April 25, 1981.
Some Thoughts on Exhibitions
by Howard Gotlieb

[Howard Gotlieb is Director of Special Collections at Mugar Memorial Library, Boston University. This paper was delivered at the MLA New England Chapter Meeting, October 18, 1980. Ed.]

Exhibitions are important to any library, public or academic. Exhibitions are this and any institution's most public face. In the Mugar Library, exhibitions are particularly significant: with a vast and diverse undergraduate and graduate student body, and with an equally distinct faculty, our shows are one of the primary ways we have of educating our constituency to our large and rich holdings. Being an urban university set in the heart of the city and being very much a part of Boston's cultural life, we feel an inherent responsibility to mount shows which will be intellectually stimulating not only to our own University community but to the general public.

Our constituency of faculty, administrators, visitors, donors, and students is one of our problems. We direct our exhibits to a mixed bag of individuals, and select and mount exhibitions from a mixed bag of materials. With a collection that extends from Babylonian tablets to the papers of Fred Astaire, and which encompasses fields as diverse as Victorian literature, Civil Rights and contemporary journalism, the question of what to mount and for whom, remains a basic one for us.

I preface my remarks on preparing exhibitions with these comments, for the problems posed by the foregoing are endemic to us, and are perhaps even more important than the actual mounting process itself. Beyond the elements of lack of time, cost of exhibition supplies, and accuracy of labels, our primary task has always been to select a subject for an exhibition and direct it to a segment of viewers.

The eclectic scope of our collecting activities governs much of what we do. As we prepare our exhibition schedule we anticipate that we will have two literary shows containing books and manuscripts, and two shows featuring the personal papers of a public figure in politics, journalism or the arts. There will also be about ten small shows of one or two cases, usually to honor the donor of a collection who is visiting the University.

The current music exhibition includes something for all tastes. Antiquarians will find 14th-16th century graduals and antiphonaries; traditionalists will find correspondence of Respighi, Donizetti and Verdi; modernists will find the archives of David Amram and Cab Calloway; and romanticists will see the papers of Liszt, Brailowsky and Elman. This is indicative of what we attempt to accomplish in all our exhibitions, no matter the subject or field. It may come as something of a surprise to you to realize that we purposefully attempt to insure that our exhibitions are not too scholarly. We seek to achieve a middle path between the scholarly and the popular in order to engage the interest of the broadest number of viewers. We seek to seduce our viewers with a studied understatement by giving them just enough, but not too much; by tempting them to invade the precincts of Special Collections and investigate the core of the actual collection.

We have had recent deeply researched, heavily annotated exhibitions of American Colonial manuscripts and of the Sitwell Family papers. The number of visitors to these shows was not overwhelming. Within the same exhibit period, the mounting of Bette Davis' papers elicited a massive excitement and response. There really is no true way to predict what reaction to an exhibit will be. The exhibits officer in a library cannot attempt to play prophet.
MLA’s 50th Anniversary at Yale

Over 400 music librarians, publishers and friends gathered at the Sheraton-Park Plaza Hotel (New Haven, Connecticut) on February 9-14, 1981 to celebrate the 50th anniversary of the Music Library Association. Hosted by the Yale University Music Library, the meetings included a one-day workshop on acquisitions, five plenary sessions, and numerous open Board and committee meetings. The Yale Contemporary Ensemble performed Miriam Gideon’s Spirit Above the Dust, commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress in honor of the Association. Other musical high points included a concert by the Yale Philharmonia Orchestra and Phyllis Curtin’s An Evening with Cole Porter. The festivities concluded with a lavish reception at the Beinecke Rare Book and Manuscript Library followed by a banquet at the Yale Commons. Music Library Association: vivat, crescat, floreat for many more years.

1981 Convention Report
MLA over the years

This session, very ably organized and moderated by Carol Bradley, consisted of talks by Otto Albrecht, Richard Angell, Virginia Cunningham, Phil Miller, Kurtz Meyers, Carleton Sprague Smith and Edward Waters. In addition, there were tape recordings of comments by Eva O’Meara and Harold Spivacke. The speakers had been asked to talk about their first MLA meetings, their tenures as president of MLA, and the major issues of their day. A tape recording was made of the entire session.

Otto Albrecht spoke of the initial meetings of the Pennsylvania Chapter, describing them as "lethargy in Philadelphia." He described the process by which he became involved in the census of musical rarities and music microfilms. The Oberlander Trust asked him for a list of all microfilm of music books in the United States in response to a grant proposal for the development of a microfilm collection at the Isham Library at Harvard. He spoke of his relationship with Otto Kinkeldey and Richard Hill, told several stories about the disposition of Kinkeldey’s library, and related incidents that occurred in Germany after the Second World War.

Richard Angell, while at Columbia University, was the first person to teach a music library course for credit. He reminisced about his first MLA meeting, held at Radcliffe in 1935. There were about 18 people at the meeting, and during a tour of the Harvard Library he noticed that a copy of Pe’rucci’s Odhecaton was on display. It had been purchased before the Harvard music department was even established, thus illustrating (according to Miss O’Meara) that the Harvard librarians had always been able to acquire the best things.

Virginia Cunningham began by saying that many of the issues of her day were still issues today — care of recordings, equipment and binding, the training of students and cataloging rules. One important development was the use of the standard title. The uniform title has been particularly difficult to convince the Europeans to adopt. They did eventually, in no small part as a result of Virginia Cunningham’s efforts as President of IAML. She talked about the revision of the Anglo-American Cataloging Rules and the creation of the Music Cataloging Bulletin which initially surprised her by its success. Finally, she remarked that the continued fame of Nicolas Slonimsky’s serious Chapel Hill speech, “Sex and the Music Librarian”, merely showed that music librarians have an abiding interest in sex.

Phil Miller described his pioneering efforts in the establishment of a card catalog for recordings. He was commissioned by the Carnegie Corporation to put together sets of recordings of the best music. Although many of his methods of cataloging sound recordings have been superseded, he believes that he dug the hole in which the foundation for the cataloging of recordings was sunk.

Kurtz Meyers described how he came to propose the index of record reviews, the process of becoming a music librarian — learning at Nelly’s knee — and the creation of a profile of an ideal music librarian. He also spoke of with great eloquence about the standards of public service expected by the great public libraries — marble palaces of culture — and told a hilarious story of his experience as an after dinner speaker at an MLA meeting.

Carleton Sprague Smith told of his early training in libraries in Europe, his relationship to Kinkeldey and Carl Engel and their founding of the Music Library Association. He told of an attempt made by the American research libraries not to compete against each other at a European sale of musical rarities — an attempt which was foiled when Harvard hired its own agent and bid against all the other libraries. He ended by urging that more attention be paid to the collection of materials relating to the history of dance.

Edward Waters read from the article, “Richard S. Hill, 1901-
1961" by Vincent Duckles in Notes (vol. XVIII, no. 2, March 1961, p. 193 ff.), and made additional observations. The recorded comments of Harold Spivacke told of Hill's contribution, editorial and financial, to the publication of Notes and about Hill's coming to the Library of Congress.

Eva O'Meara's recorded comments reminded me of how small the fledgling Music Library Association was and how greatly it has expanded since its humble beginnings. Clearly, all these panelists played an essential role in the initiation of the distinguished tradition of music librarianship.

Gillian Anderson
The Library of Congress

1981 convention report
Oral history discussed

Saturday morning brought us a lively and informative session on the fast growing field of oral history. Elizabeth Mason, head of Columbia University's pioneering Oral History Project, told us "there are literally hundreds of thousands of us oral historians now all over the world running around with our tape recorders." The massive bank of data being created by these industrious souls already poses special challenges and problems for librarians. Clearly, this is a subject we cannot afford to ignore.

Vivian Perlis, who described the various music projects she has directed at Yale -- oral archives on such diverse subjects as Ives, the Steinway piano firm, Hindemith, Duke Ellington, and a massive survey of major figures in American music -- suggested that librarians treat the original master tape as one would a valuable manuscript, stored in safe, healthful conditions, with a duplicate copy available for public use. Use of the script of the tape can be considered as analogous to musical editions: they provide a reasonably reliable text for many purposes, but the real scholar should want to go back to the original sound for the significant nuance it can provide. At Columbia, however, surprisingly few people do request the actual tapes. Mason estimated the annual circulation of transcriptions to tape there at 4000 to 20,000!

Finally, Lehman Engel entertained us with thoughts on an oral history project he has just completed, which will soon be a double-page fascinating book of excerpts of reminiscences of the American musical theater from the most eminent figures like producer David Merrick to the carpenters, wig-makers, and electricians who were all there too.

The appreciative audience found that oral history poses questions in more than one way. The challenges of potentially active collecting, of indexing, and of the incorporation of oral history into libraries left us much to think about and discuss.

Susan Sommer
New York Public Library

1981 convention report
The challenge of music librarianship

The Challenge of Music Librarianship constituted the final session of MLA's 50th anniversary meeting. Formal presentations by Leonard Burkat and Jane Bernstein were followed by general discussions of issues of major concern as music librarians contemplate the future of their profession.

Dena Epstein (University of Chicago), who chaired the formal session, noted the one major disappointment of the annual meeting: the absence of Paul Henry Lang, whose topic was the challenge of music librarianship as it applies to conservatories and research libraries. Since Professor Lang was to have spoken extemporaneously, it was unfortunately impossible for his presentation to be read.

Epstein introduced Leonard Burkat, who spoke on the challenge facing music librarians in public libraries. He summarized his own career which commenced as a librarian in the Music Department of the Boston Public Library, moved to the Boston Symphony Orchestra where he held the position of Assistant Administrator, and eventually assumed a position in the high command of Columbia Records.

Focusing on the experiences of his years at Boston Public Library, Burkat discussed the seminal influence of that institution on the musical life of Boston. He spoke of its large, diverse clientele that included Walter Piston, Edward Burlingame Hill, and the young Leonard Bernstein and Lukas Foss, to musicians from the Boston Symphony, concert managers, organizers, choir directors, students, teachers, amateur performers in search of chamber music partners, and simple music lovers. Using this illustration, Burkat then issued his challenge for the successful fulfillment of a public library music department's purpose and function: librarians should be activists in promoting musical activities in the communities they serve. Make certain that physical facilities are sufficiently comfortable so as to invite use by patrons; promote local composers by collecting their works and attempting to get them performed; use local radio stations for publicizing the library's services; provide for lectures on works to be performed at local concerts; establish amateur music exchanges for chamber music playing; serve as a repository for local music history by collecting all pertinent data -- programs, tapes, newspaper clippings -- relating to community musical activities; and, encourage musical interest on the part of young people.

Burkat concluded with what he considered the most important challenge, that of promoting musical literacy among listeners. He stressed that the healthiest musical society is one in which the largest number of persons can read or play music, not one in which the most sound recordings are sold or are broadcast by the local radio station. Stating his hope for a return to the level of musical literacy which characterized 19th century society, Burkat feels that music librarians today are in an invaluable position for playing a major role in a campaign for increased musical literacy.

Continued on Page 6
Challenge

Continued from Page 5

Jane Bernstein, a music librarian on the staff of Tufts University, addressed the challenges facing college, conservatory, and research libraries. Beginning with a light-hearted reference to difficulties encountered by users of library catalogs -- how to find Machaut, Tchaikovsky, Josquin -- Bernstein noted that AACR 2, whatever other difficulties it may present, should alleviate the troubles in locating these composers.

She emphasized the great importance of good relations based on mutual respect for each other's needs and aims, between music librarians and faculty members. Faculty needs should be addressed insofar as staff size and budgetary limitations permit, but, in return a faculty should respect and tangibly support the activities of the library. Pointing out the insufficient staff and budgetary limitations which presently permeate many libraries, she indicated the importance of use of the library as the prime justification for adequate support from financial officers. The faculty should therefore use the library for its own research and stress to classes its importance, perhaps through the preparation and distribution of pamphlets outlined the library's services.

In the event of inadequate financial support, Bernstein urged the need for ingenuity in purchasing priorities and in the use of available resources. From the standpoint of the former, she said that in an undergraduate conservatory library, for example, the first priority should be scores, principally in performing editions of solo and chamber works, and 4-hand arrangements of orchestral music. Also of importance are Gesamtausgaben, particularly for music of earlier periods that is not available in performing editions. If such items are not affordable, the library should acquire multiple copies of the Norton anthologies, for example. In choosing between various collected editions, projected use must be considered, as well as comparative cost and practicality -- editions employing old clefs are less useful to students -- and the inadvisability of waiting many years to acquire an in-progress edition when a complete older one may be obtained more quickly and economically.

Concerning sound recordings, cassettes are recommended for long-term economy, provided that those of top quality are purchased. Cassette tapes are less easily destroyed when compared to sound recordings and also are advantageous in class since they can be stopped and started for explanations and repeats.

Finally, Bernstein stressed the importance of consortia where libraries pool resources so that specific areas of specialization are not duplicated, but are available in one library for use by participating institutions.

Dean Strohmeyer
The Library of Congress

1981 convention report
Catalog committee meets

The Cataloging Committee meeting was opened by the Chairperson, Judy Kaufman, with a series of announcements and introductions of new committee members. At the present time the committee is made up of the following persons: Dena Epstein (University of Chicago), Catherine Garland, the Library of Congress representative; Marguerite Ishkenderian (Brooklyn College, CUNY), Editor, Music Cataloging Bulletin; Judy Kaufman (SUNY, Stony Brook), Chairperson; Donald Selbert (Syracuse University); Katherine Skrobela (CUNY Graduate Center); and Richard Smiraglia (University of Illinois). The recent resignations of Harry Price (Library of Congress), LeRoy Richman (formerly at New York Public Library), and Ruth Henderson (CCHY) were announced. David Knapp (Oberlin College Conservatory) has been appointed the new Coordinator of the Contributing Libraries, and Timothy Robson (Case Western Reserve University) has been appoint-

ed Chairperson of the Subcommittee on Subject Access.

Judy reported that the April report of the Subcommittee on Musics Other Than Western-Art had been published in the Music Cataloging Bulletin, July 1980 (v.11, no.7). She had learned that future Library of Congress subject cataloging would follow most of the recommendations made in the subcommittee report, but not all. The first subcommittee recommendation to routinely assign the subject heading "Music--Country (or larger area)--Local subdivision (if applicable)" to non-Western music (recommendation number 1.a. in the published report) will not be implemented by LC. In addition, LC will not follow recommendation number four to eliminate music subject headings using the word folk. The Library of Congress will instead begin to uniformly include under the heading folk, the music of cultures in which musical types and styles (e.g., art music, popular music, folk music, etc.) are not differentiated.

In the discussion that followed, several people expressed concern that LC's implementation of this policy would increase the occurrence of the term folk, rather than decrease it. Others felt that access to the country of origin was of particular importance to their patrons, and hoped that subject access similar to that proposed in the Subcommittee report (recommendation 1.a.) could still be implemented by LC in the future. They felt that patrons primarily looked for music of a particular country and the folk music of a particular country. It was suggested that those who were strongly opposed to the proposed LC policy concerning non-Western music should write to Mary K.D. Pietris, Chief, Subject Cataloging Division, LC.

Lenore Coral (University of Wisconsin, Madison) reported that it is nearly time for the scheduled five year review of ISBD/G and ISBD/NBM. Lenore stated that TPLA projects tend to move very suddenly, and that June 1, 1981, has been set as the deadline for outside comments. Ideas and comments should be sent to Lenore Coral or directly to the UBC office in London.
Forest Press has recently published a proposed revision of the Dewey Classification for music. The Cataloging Committee will recommend to the MLA Board that a subcommittee be set up to study the proposal. David Sommerfield (LC) has agreed to serve as Chairperson if the subcommittee is established. Anyone who would be interested in serving on this subcommittee should write to David at the Music Section, Descriptive Cataloging Division, Library of Congress, Washington, DC 20540.

The Library of Congress is planning to make its music cataloging available on MARC tapes some time in 1981. Catherine Garland, representing LC, reported that October 1, 1981 has been set as a likely date for the implementation of MARC for music at LC. Catherine will be preparing the editing guide which will be used by the Music Section.

Catherine also reported that a market survey on the future of the National Union Catalog was announced in the January 16, 1981 issue of the Library of Congress Information Bulletin. The questionnaire will be mailed to a statistical sample of American libraries in order to determine user preferences. It is the goal of the Library to make the National Union Catalog a useful and yet affordable publication. In addition to the institutional comments on the questionnaire, individual replies can be sent to Joseph H. Howard, Assistant Librarian for Processing Services, LC, Washington, DC 20540. The future of Music, Books on Music and Sound Recordings depends on the responses received.

Richard Smiraglia (University of Illinois), Chairman of the AACR 2 Subcommittee and MLA representative to the CC:DA (Committee on Cataloging: Descriptive and Access) and INTERNET, reported on several proposals for AACR 2 rule revisions that would affect music cataloging. Music catalogers were encouraged to write Richard about particular AACR 2 concerns or suggestions for future rule revisions.

Group discussion then centered on various aspects of AACR 2 application, LC's interpretations of these rules, and such topics as shelflisting practice at LC since Day One with regard to name headings which have changed under AACR 2. In the course of the discussion, Judy Kaufman suggested that it would be most advantageous to all music catalogers if, throughout these initial months of applying AACR 2, copies of the questions sent to the Music Section at LC could also be sent to Marguerite Imlender for possible publication in the Music Cataloging Bulletin, and to Richard Smiraglia, so that he could be kept informed of the problems music catalogers are having in applying the new code.

Larry E. Dixson
The Library of Congress

Continued on Page 10

1981 convention report
Since 1931...

The MLA 50th Anniversary Conference was kicked off with a session to refresh our memories on activities outside our world in the last fifty years. Since 1931, the first plenary session, featured Virgil Thomson talking about music (and specifically composition), Hans Heinseimer on the music publishing industry, David Hall on the recording industry, and Rutherford D. Rogers on librarianship in general. The moderator (and reader of Mr. Heinseimer's presentation) was William Lichtenwanger.

Thomson, speaking as the distinguished music critic that he is, as well as one of America's most admired composers, admitted that nothing much new had happened in music since 1931. All the essential elements of modernism had been invented by 1914. He did allow that the linking of sound track to sight track in motion pictures was a significant event for composition (and, though he did not say it, there must be thousands of laypersons who first encountered Thomson's own name in the credits for the classic film documentary Louisiana Story). The ascent of Balanchine in the 1930's created a new demand for dance music and Kurt Weill, Stravinsky, and almost all American composers wrote ballets. The popularity of modern opera with its realistic subjects attracted many composers including, of course, Thomson himself. Extremes of violence and "criminal intent" (in the librettos, of course) became commonplace on the operatic stage. After WWII there was a revival of dodecaphonic writing and the electronic music movement has led by the conser-

Congratulations to the following MLA members who have taken new jobs:

Dean W. Corwin, Music Cataloger, Rice University, Houston, Texas

Constance Missel Field, Assistant Music Librarian for Technical Services, Northwestern University, Evanston, Illinois

Candice Feldt, Music Cataloger, State University of New York at Stony Brook

Jean Lyle, Music Librarian, School of Music, University Library, University of North Carolina at Greensboro

Karen Nagy, Head, Recorded Sound Services, Music Cataloger, Northwestern University, Evanston, Illinois

Timothy Robson, Music Librarian, Kulas Music Library, Case Western Reserve Libraries, Cleveland, Ohio

Charles Simpson, Head, Catalog Department, University of Illinois, Chicago Circle Campus
Exhibitions continued

It takes us from 3 to 6 months to do the background and research along with the writing, editing and typing of the labels, preparatory to mounting a major show. The selection of materials, the discovery of a continuity between items -- a theme if you will -- development of a trial placement scheme and a color scheme, occur before any books or manuscripts go into the cases. The most time-consuming aspect of the entire enterprise is the composing of labels, which for manuscripts usually require holographic interpretation and historical and literary accuracy. If the dates or facts are wrong, there will be notes in the suggestion box the next day. While a bibliographic description in full is sometimes lengthy, and the placing of a manuscript in its literary or historical context can be equally long, it is really helpful to try to keep labels brief. They are more likely to be read. Exhibition viewers depend on labels to explain the items shown. In fact, we find that many viewers scan labels more freely than they do the exhibited items themselves. One can receive training in the aesthetics of mounting an exhibition, but an exhibition officer either has the ability to mount a show attractively, or she or he does not. The eye will tell the mind if an exhibit case does or does not look good. What basically creates the attractive case is logic, taste, intelligence and courage. Exhibitions should alternately create a feeling of the familiar and of the unfamiliar to the viewer; exhibitions should soothe and enrage; exhibitions should not, no matter how brief the time shown, be ephemeral. They should have the ability to leave the viewer with a lingering if distant memory. Like an auction catalog, they should forever be tucked away in the viewer's mind to be called forth either with nostalgia or disdain. One can abhor a particular show, but one will remember it.

Acid-free matting, pins, stands, blocks, strings, tapes ... all the paraphernalia is now commonly available to aid the exhibition officer's task. Upright cases are horrors to fill and mount; flat cases are easier -- and even easier on the viewer. A book flat on its boards is more serene to the eye than one on its spine. But if nothing else, the exhibition officer must be resourceful and adaptable, and all too frequently must make the available exhibit cases fit the needs of the moment. Exhibitions are expensive to mount, and to mount them well is even more costly. Staff time, patience, dollars ... these are the necessary elements. Wise curators know that if you have a Gutenberg Bible or the holograph of Beethoven's Ninth Symphony, these items will exhibit themselves. There is no challenge in that. The challenge is to exercise sufficient imagination so that whatever the show is, it will entwine the interest of the viewer and make him or her anticipate what the next exhibit is to be. That is what the entire game is about.

Libraries install new audio systems

The following individuals have contacted the A-V Committee indicating that they have recently installed, or are planning new audio systems in their libraries. The key to the code following each name is: (NI) = New Installation; (PI) = Planned Installation. All of the listed individuals have granted their permission to be cited and contacted for further information. If you have, or are planning a new installation, contact: Anne J. Arneson, MLA-A-V Committee, Music Library, Imig N290, University of Colorado, Boulder, CO 80309, 303/492-8684.

<table>
<thead>
<tr>
<th>Name</th>
<th>Institution</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kathleen R. Brown</td>
<td>Ladd Library</td>
<td>Bates College, Lewiston, Maine 04240</td>
<td>802/656-2020</td>
</tr>
<tr>
<td>Frank B. Edcombe</td>
<td>Captain John Smith Library, Christopher Newport College</td>
<td>Newport News, Virginia 23606 804/599-7248</td>
<td></td>
</tr>
<tr>
<td>David T. Hedrick</td>
<td>Schmucker Memorial Library</td>
<td>Gettysburg College</td>
<td>Gettysburg, Pennsylvania 17325 717/334-3131</td>
</tr>
<tr>
<td>Janyce G. Ingalls</td>
<td>University of Lowell</td>
<td>O'Leary Library</td>
<td>Lowell, Massachusetts 01854 617/452-5000, ext. 2489</td>
</tr>
<tr>
<td>Ken Maracek</td>
<td>Bailey/Howe Library</td>
<td>University of Vermont</td>
<td>Burlington, Vermont 05405 802/656-2020</td>
</tr>
<tr>
<td>Jerry Persons</td>
<td>Music Library</td>
<td>Stanford University</td>
<td>Stanford, California 94305 415/497-2463</td>
</tr>
<tr>
<td>Dorman Smith</td>
<td>Music Collection - Library</td>
<td>University of Arizona</td>
<td>Tucson, Arizona 85721 602/626-2746</td>
</tr>
<tr>
<td>Diana Vogelsong</td>
<td>University Library</td>
<td>The American University</td>
<td>Washington, DC 20016 202/686-2323</td>
</tr>
</tbody>
</table>

Coming in next issue

More Reports from Yale
Summary of the Acquisitions Workshop
Legislative news
by Carolyn O. Hunter

Several items of varying impact loom on the Washington scene which deal either directly with the music library or carry implications for it. Even those of us who have, as children had to be forced or cajoled into doing our required reading from My Weekly Reader have found in our professional careers a need for a large degree of current awareness and action if our profession and the arts as a whole are to prosper. Often we find that our concerns as librarians necessarily overlap with those of other disciplines. Many pieces of legislation therefore will need our response, as we feel appropriate, individually and collectively. Some concerns are as follows:

Effect of the Tax Reform Act of 1969: Although pieces of legislation were introduced in the last Congress to remedy the situation, it is still the case that only the cost of materials used to produce a work have been deductible when an author or composer chose to donate literary, musical or artistic materials to a library or museum. Prior to the 1969 Act, the donor could take a deduction equal to the fair market value of the work at the time given. Faced with the present reality, many creators have ceased donating manuscripts altogether. In a letter of 20 August 1980 to the Chairman of the House Committee on Ways and Means, the American Library Association cited "some 35 well-known composers...including Samuel Barber, Aaron Copland and Walter Piston" as among those who have adopted this position. It is opined that since libraries are, by and large, unable to afford open market prices for such works, there might be a great loss to future scholars. Indeed, manuscripts of lesser-known authors who might later become famous might be lost entirely.

In November of 1979 the White House Conference on Library and Information Services (with over 1,000 delegates) adopted a resolution supporting a tax incentive for those who donate their creative works, as did the American Library Association. It is expected that this Congress will introduce new legislation supportive of such incentives.

Thor Power Tool Decision: A Supreme Court ruling (Thor Power Tool Co. vs Commissioner of Internal Revenue) and a subsequent ruling by the IRS (Revenue Ruling 80-60) implementing it, have caused grave concern on the part of both publishers and librarians. Prior to the Thor ruling, accepted accounting procedures were employed by many publishers to write-down their excess inventory to an estimated value. When ultimately sold, materials would produce a taxable profit. Under Thor, publishers would be liable for taxes on the full market value of their inventories. Even for small publishers the increase would be enormous, and alternatives seen are remaining (difficult in the case of music) or destroying backlists.

As a far-reaching effect, publishers will be extremely cautious about bringing out a work which will not sell quickly, and therefore will be less willing to publish compositions of, for example, composers in whom they sense potential success and acceptance. Furthermore, they may publish in smaller quantity (and therefore at a greater cost per volume). Measures introduced in the last Congress did not see passage; new legislation is being written in this Congress, hopefully to exempt backlists from full-value taxes. Letters expressing views should be sent to your representatives and senators. Further particulars will be forthcoming from the MLA Legislation Committee as available.

Copyright Act of 1976: Copyright Office Five-Year Report on 108: When Congress enacted PL 94-553 there were certain provisions which they realized were still open to question and further scrutiny. Among these was Section 108 (Library Photocopying). A five-year report was thereby requested from the Copyright Office on the effect of this section on both libraries and the publishing community, and further, on the user. The Copyright Office (Library of Congress) has contracted with King Research of Rockville, MD to do the survey supportive of its report, which is due in 1983. The library portion of this survey has been mailed as of this writing, and comments from all parties are being accepted for the record by the Copyright Office.

It has been learned from Dorothy Schrader, General Counsel of the Copyright Office, that music per se is not addressed in this survey since music as a subject is exempted from Section 108 (despite efforts of MLA and other library associations to the contrary). Librarians who feel that an unfair burden is placed upon them in this regard may submit testimony or opinions to this effect by writing to Dorothy Schrader, General Counsel, Copyright Office, Library of Congress, Washington, DC 20559. Please stipulate whether your comments are to be entered in the public record on this question. (See the past history of this question in the Newsletter).

Arts Funding and Congress: Despite a proposed 50% cut in federal spending for the arts and humanities, at this writing several moves are afoot on the Hill to study such measures before finalization. The new administration's premise is that business ought fill in the gaps. This has met with surprisingly mixed reactions from both business and academic leaders. Budget Director David A. Stockman has justified the proposed action by furthering the idea that federal funding of arts programs has reduced individual and corporate support for such programs.

Edward Block, AT&T vice-president and chairman of the Business Committee for the Arts feels, however, that business and industry are not prepared to fill the gap (of $165 million) immediately; this would leave the arts in the cold for "a couple of years." Fortunately, there are many "friends of the arts" groups on the Hill, the largest of which is New York Democrat Fred Richmond's Arts Caucus, having at this writing a bipartisan membership of 128. In the Senate Claiborn Pell (D-RI) and Howard M. Metzenbaum (D-Ohio) are forming a coalition called Concerned Senators for the Arts and among its members is Sen. Mark Hatfield (R-Ore) who also happens to be chairman of the Senate Appropriations Committee.

Continued on page 10
Legislative continued

To study the needs of the arts community, hearings have recently been called by the new chairman of the Senate Education and Labor Subcommittee for the Arts and Humanities, Rep. Paul Simon (D-Ill) in preparation for his subcommittee's report to the House Budget Committee. It is felt that testimony will consistently support a less drastic cut in funding.

For all of the above mentioned issues it is possible to obtain capsulized information on a monthly basis from the American Library Association. The ALA Washington Newsletter, published at least once a month, is available by subscription for $10 per year. Write to: ALA Washington Office, Box 54, 110 Maryland Avenue NE, Washington, DC 20002. Also, Rep. Richmond's office publishes a newsletter which is available from his offices, 1707 Longworth House Office Building, Washington DC 20515.

For those who wish quick information on any matter during this transition time, the Congress' general telephone number is 202/224-3121.

Since it is so early in the 97th Congress, specific information on bills to be introduced was not available at this writing. Concerned individuals may write to me at my home address for any information which they may need until the publication of the next report: 5472 Bradford Court, Alexandria, VA 22311. (703/578-1317) Or, kill two stones with one bird --write your congressperson.

Carolyn Owlett Hunter
Legislation Committee
(European American Music)

Since 1931 continued

Heinrich Schenker's radical Henze. The complexity of these two compositional tools resulted in the principles of Boulez, the difficulties of which led to the reactionary Cage's simplistic game of "hazard". In other words, the results are the same if the game is sufficiently complicated. "The big careers come from an achievement of real complexity in a form that goes down fairly easily," said Thomson. Presently, the electronic movement continues mainly in universities because it can get grant support as science. According to Thomson, because electronic music always sounds canned, the combinations with live music seem to take off some of that curse. The minimalists with their musique repetitive -- with sounds as monotonous as wallpaper -- developed on the West coast with the aim of making music last a long time without putting the listener to sleep. Many of these 5 to 8 hour pieces are so pleasant and undistructive you can read a book by them. New tunings and scales have been experimented with, but Europe has so much invested in the tempered scale it will never get over it. Thomson concluded by reiterating that although there is continual experimentation, the great achievements were still accomplished before World War I and not since 1931.

Heinsheimer of G. Schirmer, Inc., described the excitement of working at Universal in Vienna in the 1920's under Emil Hertzka, who had saved the firm from bankruptcy by acquiring Mahler, Schoenberg, and Bartok and had made Universal the center of a whirlpool of explosive musical activity. Publishers in Austria and Germany in the 1920's and 1930's issued what are now the standard works of the 20th century repertory. Three exciting generations of composers were around at the same time. In ten years Universal published 159 operas and 30 ballets. In 1928 alone, Heinsheimer presided over the publication of 22 operas -- an average of two world premières a month. And royalty and rental fees were grandiose.

But works other than opera were also being produced. Prokoviev's Peter and the Wolf and the Classical Symphony, Ravel's Bolero, his arrangement of Pictures at an Exhibition, Stravinsky's Pulcinella and Oedipus Rex, Hindemith's Mathis der Maler, and a whole library of other evergreens. "This is the material that sustains the publishers today. They cannot live on the Elliott Carters, the Jacob Druckmans, the Cage and Crumbs, the Pendereckis or Lutoslawiskis, the Ligetis, the Nonos of today, no matter how hard they try and no matter how hard they proclaim their faith." And now these dependable works are going to be coming into public domain. It has happened to Ricordi with Verdi and Puccini and will happen to Universal. Those works have paid the rent and subsidized publication of composers who cannot pay their keep.

Hitler brought an end to this era, one that was characterized by a responsive public, opera houses which scrambled for the publishers' products, radio stations which performed everything new and interesting with little regard to whether the public was listening or not. The publishing itself paid the costs even without such later developments as phonorecord sales and performance lights organizations. Fine copying and engraving were still affordable for even such huge works as Schoenberg's Gurrelieder and the full score of a Schrecker opera.

Copyright problems were almost nonexistent for the music publishers in those days, except for the USA where the mysteries of registration and deposit were administered by Associated Music Publishers for the Universal catalog and the USSR which published its works in Europe one day before publication in Moscow, thereby protecting the copyright outside of the Soviet Union.

Heinsheimer closed with the lament that such an exciting and creative time is gone from the music publishing of today. (During the question period after the formal session this attitude was rebutted by Henry Hinrichsen, President, C. F. Peters, Inc.)

(Note to be concluded in next issue)

Neil Ratliff
University of Maryland
New England

The fall meeting of the New England Chapter was hosted by Frank Gramenz at Boston University's Mugar Memorial Library on October 18, 1980. The day's activities were planned by Geraldine Ostrove (New England Conservatory), Vice-Chairperson and Program Coordinator.

The morning session focused on publicity for the library. Speakers included: Ivy Anderson (Brandeis University) on The New England Chapter Newsletter; Linda Solow (Massachusetts Institute of Technology) on Starting a Music Library Newsletter: A Case History; Howard Gotlieb (Boston University) on Some Basics in Preparing Library Exhibits; Susan Mampre (Eclectics, Cambridge) on When to Call a Graphic Designer for Help; and Barbara Kohl (Brookline Public Library) on The Brookline Library Music Association.

Drawing upon their experiences, the panel offered many useful insights on the compromises and planning that are necessary in undertaking a publicity campaign.

In the afternoon Steven Ledbetter, Director of Publications for the Boston Symphony Orchestra, spoke on Baghdad-on-the-Charles: Persian Themes in Boston, ca. 1890. The lecture was accompanied by taped examples and a live performance by Patrice Pastore, soprano, and Henry Weinberger, piano.

During the day, participants had the opportunity to view numerous displays of manuscripts and memorabilia of interest to music devotees drawn from Mugar Library's Department of Special Collections.

Kathleen R. Brown
Bates College

Southern California

On the bright afternoon of June 6, 1980, about 30 Southern California MLA members gathered at the Arnold Schoenberg Institute for their annual spring meeting. Clara Steuermann (ASI Archivist), graciously welcomed the group and introduced Institute Director Leonard Stein, and Assistant Archivist Jerry McBride, both of whom spoke briefly about the Institute and its work.

Ann Briegleb (UCLA Ethnomusicology Archivist) presented a survey of current and past traditions of Christmas folk music in Rumania. Her lively lecture and slide presentation, titled A Country in Transition: Is Folk Music Alive and Well in Rumania?, was based on research she had just completed in Rumania for her Ph.D. dissertation at UCLA.

Education for Music Librarianship in Denmark was the title of the next session, in which Kirsten Møegaard (candidate in the specialization program at the UCLA Graduate School of Library and Information Science) compared American and Danish training programs for music librarians. She found many differences in both educational techniques and philosophical outlook.

SCC/MLA Chairman Peter Brown (T. Front Musical Literature) chaired the business meeting in which the results of the new election were announced and several ideas were discussed. The meeting closed with a sumptuous reception at the Arnold Schoenberg Institute's concert hall and tours of small groups through the archival facilities. SCC/MLA members left with the stimulation of a good program, the good feelings of comraderie and the glow of the reception.

Stephen M. Fry
University of California
at Los Angeles

New York/Ontario

The fall meeting of the NY/Ontario Chapter of MLA was held on November 1, 1980 at Cornell University under the direction of Michael Keller. David Brumberg of the New York Historical Resources Center delivered the first talk entitled Local Historical Resources for Music Librarians. The second presentation, called Re-Interpreting Mozart's Symphonies was made by Neal Zaslaw. Zaslaw's current project involves recording the Mozart works on 18th century instruments. The final talk On Preparing the Harvard Dictionary of Music, Third Edition delivered by Don Randal, discussed the problems of completely reworking the well-known publication.

Chairman Robert Parks presided over the business meeting. Election results were announced: Victor Cardell, Chairman (Cornell);
The Association of Recorded Sound Collections will hold its annual meeting in Chapel Hill, North Carolina, April 23-25, 1981. Hosts for this year's convention are public radio station WUNC-FM and the Department of Music, both at the University of North Carolina, Chapel Hill.

The Aston Magna Foundation for Music announces its fourth Academy to be held June 28—July 1981 in Great Barrington, Massachusetts. The theme of this session will be Venice in the Age of Monteverdi (ca. 1575-1650). For program information and application, contact Raymond Erickson, Aston Magna Academy, 65 West 83rd Street, N4, New York, NY 10024. (212/595-1651)

The first Boston Early Music Festival will convene from May 27 to 31, 1981 with exhibitions to be held in the Horticulture Hall and at Brown Hall in the New England Conservatory. For more information, write to the Boston Early Music Festival, Inc., 25 Huntington Avenue, Boston MA 02116.

The musicological community should be alerted to the unauthorized publication by the Institute of Mediaeval Music, Binningen, Switzerland, of our manuscript A Dictionary of Musical Morphology. Prospective buyers are urged to wait for the printing of the proper text by an American publisher. -- Siegmund Levarie and Ernst Levy, The Graduate School of the City University of New York.

Scholarly Press President Frank H. Gille, charged with collecting $1.4 million from libraries for nonexistent encyclopedias and multivolume sets has been fined $2000 and sentenced to two concurrent 15-month jail terms. A list of Gille imprints is available from RTSD/ALA, 50 E. Huron Street, Chicago, IL 60611. See American Libraries, vol. 12, no.3 (March 1981) for further details on the Gille conviction.

The Serge Koussevitzky Music Foundation in the Library of Congress has announced a substantial revision in its procedure for awarding commissions to composers of new musical works. Since the death of Serge Koussevitzky in 1951, awards have been made by the Board of Directors acting upon recommendation from music publishers and prominent members of the music profession. Under the new procedure, guidelines have been set up which will allow composers to apply on their own initiative, provided they meet the eligibility requirements. Write to The Serge Koussevitzky Music Foundation, Music Division, Library of Congress, Washington, DC 20540 for information on the procedure for submitting applications.

Will subscribers or purchasers of MLA Technical Report No. 8, Arneson & Milligan, Index to Audio Equipment Reviews, 1979, please correct the copyright statement to read © .

Continued from Page 11
Joan Swanekamp, Secretary/Treasurer (Eastman School of Music); Don Selbert, Program Chairman (Syracuse University).

Joan Swanekamp
Eastman School of Music