MLA Executive Secretary sought

The Music Library Association is seeking an Executive Secretary. Under the direction of the President, this person is responsible for assisting the Association in carrying out its programs and services. The Executive Secretary is a non-voting member of MLA's Board of Directors, and is expected to meet with the Board at all its regularly scheduled meetings. The position entails liaison with the Board, the Business Office, the Modern Language Association which maintains MLA's membership list and handles mailings and billings. The incumbent is expected to work with the Business Office and the Modern Language Association Office in implementing programs and services as directed by the Board, and to monitor those offices and report to the Board regarding their effectiveness in handling MLA's affairs. The Executive Secretary works closely with the Treasurer and Finance Committee of the Board in monitoring income and expenditures of the Association, the Membership Committee in developing programs to attract new members to the Association and new subscriptions to Notes, and the Publications Committee by serving as an ex officio member and assisting the publications program. Other duties and responsibilities are assigned as necessary by the President, with the advice of the Board of Directors. The position may demand heavy activity for someone already employed full-time.

To be qualified, applicants must have five years experience as a music librarian or extensive knowledge of music librarianship; administrative experience and knowledge of management principles; familiarity with professional organizations; and membership in the Music Library Association.

The Executive Secretary will be granted support for travel and other expenses as necessary in carrying out responsibilities, and an appropriate honorarium will be arranged. The Board will review the performance of the Executive Secretary annually, and reappoint the incumbent based upon a successful review, and a desire by the incumbent to continue.

Please send nominations for candidates, or letters of application along with a resumé listing three professional references to: John W. Tanno, Chair, MLA Executive Secretary Search Committee, University of California, Riverside, P.O. Box 5900, Riverside, CA 92517. Nominations and applications will be accepted until the position is filled.

The California Experience

Preview of the Los Angeles annual meeting

What a challenge to plan an MLA meeting following New Haven's well-attended, nostalgic, and superbly organized 50th anniversary gathering! Local Arrangements Chair Stephen Fry (UCLA) and Program Chair Joan Kunselman (CSU-Fullerton), along with a number of Southern California MLA members have conceived a memorable program which will include an unforgettable "California Experience". On the program, composers and scholars will demonstrate musical uses of computers; Hollywood film composers and researchers will discuss film music studies; one of the grand old men of musical comedy will contribute a stimulating program; and, we will see the Huntington Library's preservation lab in action.

The beautiful Los Angeles Music Center; UCLA; USC; the Schoenberg Institute; the California Institute for the Arts; the William Andrews Clark Library and other facilities, will be featured on the program and on separate tours.

The annual meeting, extending from February 3rd through February 5th, will be preceded by Board meetings, January 31-February 1, and the MLA Education Committee's Workshop on Bibliographic Instruction, Tuesday, February 2. Mini-program tours will take place on Saturday and Sunday, February 6-7. The Music OCLC Users Group (MOUG) will also hold its meeting before the MLA conference.

One of the nicer aspects of this MLA meeting will be the conference hotel, the Miramar-Sheraton, which overlooks the Pacific Ocean in Santa Monica. Complete information will be sent to MLA members in early November. Please be careful to follow the deadline for hotel reservations.

Do not miss "The California Experience"! More details will appear in the next Newsletter.

Checklist available

The University of California Berkeley music library has a few free copies remaining of its Checklist of Currently Indexed Music Periodicals. Interested people may request this pamphlet by writing to Ann Basart, Music Library, 240 Morrison Hall, University of California, Berkeley, CA 94720.
Weichlein retires. Last month, at the end of the summer term, Bill Weichlein retired as Professor of Music and of Library Science at the University of Michigan. His great service to MLA itself has been duly recognized. But no less important to our work has been his contribution to the education of music librarians. For a quarter century Bill has been providing a finishing school (along with its essential adjuncts, a recruitment bureau and a placement service) of profound and singular benefit to our profession. There are, I might propose, three levels in music library education. The first: many of us get a music degree and/or a library degree, and then figure out things on the job—the hard way, maybe, with many uneven parts in our backgrounds, revised career plans and misgivings about formal education along the way, but for those survivors in supportive institutions, usually a staunch faith in our profession as a result. Second, and better, are the several special programs in library schools, continuing in spite of crowded curricula and a job market that is, if not really all that tight, at least extremely problematical. But third, and best of all, has been Bill, uniquely successful (in my non ex officio opinion) in developing talent by instilling a sense of professional commitment in his protégés. For this, let me propose, music librarianship owes him one more toast.

The changing scene. With this issue, the editorial torch of the Newsletter passes from Suzanne Perlongo to Marsha Berman. Associate Music Librarian at UCLA in charge of public services and music acquisitions, Marsha was formerly at the Brooklyn and San Francisco Public Libraries; her numerous MLA assignments include local arrangements for the 1982 convention, and impressive work in editing the Southern California chapter newsletter. Correspondence may be addressed to her at the UCLA Music Library, Schoenberg Hall, Los Angeles, CA 90024. As a special reward for outstanding work with the same Newsletter, Suzanne becomes Chair of the Publications Committee, succeeding Linda Solow, who has asked to be allowed to concentrate her efforts on the index series. One final change in our publications staff is the appointment of Christine Hoffman as Notes advertising manager, succeeding the new MLA Treasurer, Harold J. Diamond. One of the special pleasures of MLA, I am finding, is our great supply of able and committed talent. (In contrast, the presidential supply of glowing but uniquely distinctive adjectives is simply not up to occasions like this.) A grateful organization extends its deepest thanks to those who have served so well, and best wishes to those who now take on several of the assignments that distinguish our activities.

Meeting announcements. The 1983 convention in Philadelphia is definitely scheduled for Wednesday, February 23rd through Saturday, February 26th; and, reflecting considerable membership sentiment, the 1984 convention in Boulder will take place either in late February or early March.

D.W. Krummel
President, MLA

NYPL changes phone numbers

The New York Public Library recently changed its phone numbers. For your convenience, here is a listing, all of which have area code 212:

Reference (Lincoln Center): 870-1650
Administration: 870-1646, 47, 48
Special Collections: 870-1654
Rogers and Hammerstein Archive: 870-1663
Theater Collection: 870-1639
Dance Collection: 870-1658

Hail and Farewell

Thank you, Dena Epstein, for appointing this editor 13 issues ago; thank you, MLA members and friends, for contributing copy; finally, my very best wishes to Marsha Berman, new MLA Newsletter editor—Ed.

Remember, you were counted!

This is a reminder that the MLA Administration Committee has on file statistics from over 200 music libraries and collections pertaining to collections, populations served, circulation, interlibrary loans, personnel, expenditures, physical facilities, and hours of service. Copies of questionnaires from our 1979/1980 survey are available upon request. Please indicate interest in public libraries, college and university libraries, or independent schools of music. Write to: Brenda Chasen Goldman, Tufts University Library, Medford, Massachusetts 02155.

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, Marsha Berman, University of California at Los Angeles, Music Library, Schoenberg Hall, Los Angeles, CA 90024.

Deadline for submitting copy to the editor for the next issue is October 31, 1981.
Legislative Report

by Carolyn Owlett Hunter

Although sweeping budget cuts will have a major impact on FY 1981 and 1982, it is well to remember that there are many ways in which these cuts are yet to be achieved, and ways in which individual members of MLA, as well as their institutions, can have an effect on the severity of cuts in those programs directly or indirectly important to them. Although the Legislation Committee keeps abreast of legislation and committee action to the best of its ability and within the scope of its mandate, some of the most important work can be completed by individuals who take the necessary time to write to their legislators.

Copyright Office’s five year report. Under Section 108 (i) of the Copyright Act (PL 94-553) the Copyright Office must prepare a study concerning the library reproduction provisions in Section 108. They have contracted the survey to King Research of Rockville, MD, and the questionnaires have already been sent to libraries around the country. However, musical works including sound recordings, and music libraries per se are not queried in this survey, nor are music publishers. To correct this oversight, the MLA Legislation Committee met in July with Christopher Meyer (Copyright Office, General Counsel’s staff) to find out what could be done regarding music. Following that meeting the Committee talked with Eileen Cooke, ALA Washington Office. The following is the result:

MLA is invited to survey its own institutional members, music publishers, and users (on-site survey) to be entered for the record in the history of this issue. We were urged to make our survey as statistically accurate as possible, and to collect information and report relatively soon. Therefore, the Legislation Committee is drafting a questionnaire to be mailed soon after this Newsletter is in print. The results will be transmitted to the Copyright Office in the form of a report, and all responses and names will be confidential.

Although there have been formal hearings by the Copyright Office on the effect this section (108) has achieved there has been no direct testimony concerning music as a subject. Mr. Meyer has stated that a further hearing might be arranged if enough interest is evidenced. Therefore, all are invited to express their views in a further hearing to: Christopher Meyer, Office of the General Counsel, Copyright Office, Washington DC 20059. It must be pointed out that although this report by the Copyright Office is due on 1 January, 1983, the Office will not accept further materials later than next spring.

Postal rates, library rate. Fourth class library postal rates will be increased by a phased schedule, which will make the price for the first pound jump from a prior 19¢ to 38¢ in 1987. In addition, certain types of nonprofit mailers will be affected. Rep. Ford (D-MI), Chair of the House Post Office and Civil Service Committee, held oversight hearings on the effects of the postal cuts. The library community, represented by ALA’s Eileen Cooke, testified of the disastrous effect such postal rates would have on libraries which have already felt budgetary restraints in other areas. Rep. Ford believes that many of those who will feel the effect are not as yet aware of it, and that members of Congress are not apprised of the fact that their constituents will feel the burden.

In another postal area, it has been learned that some postmasters have been applying a “nonmachinable surcharge” to nonmachinable packages sent at library rate. In the March 26, 1981 issue of the USPS Postal Bulletin, p. 13, it is clearly stated that this surcharge (50¢) does not apply to materials sent at the library rate, bound printed matter rates, special fourth-class rates, or parcel post rates. Check your mail rooms.

Library Services and Construction Act—reauthorization. Rep. Paul Simon (D-IL), Chair of the House Postsecondary Education Subcommittee, has announced hearings on reauthorization of the above Act: Sept. 15, Washington, DC; Sept. 23, New Haven; Sept. 17, Detroit; Sept. 25, Kansas City; Sept. 28, San Francisco; Oct. 5, Raleigh, NC. Further information may be obtained as to time and place from Rep. Simon’s office.

Thor Power Tool—Effect of taxation on publishers. As was reported earlier in this Newsletter (Number 44, March-April 1981) six bills are before the House and Senate. IRS Revenue Rulings implementing the decision made it to a business’ advantage to destroy inventory and thereby take a loss rather than maintain an inventory. Listed below are the bills which deal directly with Thor. All have been referred to the House Ways and Means and Senate Finance Committees, and there has been no action on them at this writing. The Green Bill is the only one to specifically exempt publishers. Although the AAP has endorsed none of these, it is felt that the Moynihan Bill (S578) is their preference. MPA has endorsed none of these bills as yet.

<table>
<thead>
<tr>
<th>Bill Number</th>
<th>Date</th>
<th>Sponsor</th>
</tr>
</thead>
<tbody>
<tr>
<td>HR 1016</td>
<td>1/22</td>
<td>Conable (R-NY)</td>
</tr>
<tr>
<td>HR 1017</td>
<td>1/22</td>
<td>Conable (R-NY)</td>
</tr>
<tr>
<td>HR 1936</td>
<td>2/18</td>
<td>Green (R-NY)</td>
</tr>
<tr>
<td>HR 3086</td>
<td>4/7</td>
<td>Jenkins (D-CA)</td>
</tr>
<tr>
<td>S 578</td>
<td>2/26</td>
<td>Moynihan (D-NY)</td>
</tr>
<tr>
<td>S 1276</td>
<td>5/21</td>
<td>Durenberger (R-MN)</td>
</tr>
</tbody>
</table>

No hearings have been scheduled as yet; thus, letters of support from taxpayer constituents, letters of indirect impact by libraries, and letters of direct impact by music publishers would be indicated.

Taxation—Donation of manuscripts to libraries. There is renewed interest in Congress to restore tax incentives for the donation by the author of manuscript materials to libraries. These incentives had been disallowed since the 1969 Tax Reform Act, and as a result many composers have understandably ceased making such donations. There are seven bills currently before the House and Senate. All but the Moynihan Bill would allow a tax deduction equal to the fair market value of the work when donated to a library or museum. S851 and 852 (entitled the “Pen and Ink Act of 1981”) would base the deduction or credit on the author’s income via a set of tables. All bills exclude the papers of elected officials.

Continued on page 4
Writing to your legislator. The most often used and proper forms of address are: The Honorable ________, United States Senate, Washington, DC 20510; The Honorable ________, U.S. House of Representatives, Washington, DC 20515.

Be certain to include the number of the bill which you are addressing, avoid overkill, but do add statements of how the legislation will effect you and your community. Letters from nonconstituents must be referred to the proper offices, so your letters should go either to your state's legislators in Washington, or to the committee specifically considering the bill or action. And, a very wise word from the ALA Washington Office is, sad but true: threats of defeat in the next election are not effective.

COM song index published

The University of Tennessee Library at Knoxville announces the availability of a COM index to songs in 554 anthologies. The index provides access by song title, composer, author of text, language of text, song type, geographic or ethnic source, and type of accompaniment.

The UTK song index is available for purchase by institutions and individuals at a cost of $25. Purchasers will receive the indexes of compiled microfiche plus a printed copy of the anthology titles arranged by control number. A library can annotate the printed copy to indicate volumes owned and local call number. Send request to: UTK Song Index, Interlibrary Services, Main Library, University of Tennessee, Knoxville, TN 37916.

1981 Convention Report Since 1931

[Part I of Neil Ratliff's report Since 1931, a panel discussion (William Lichtenwanger, Chair; David Hall and Rutherford Rogers) from Wednesday morning, February 11, appeared in Newsletter no. 44, Ed.]

In the Record Industry, the remarks of David Hall, Curator, Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library, were also of a personal nature, using his own experiences in the recording industry to tell about its development since 1931. While Hall was an undergraduate at Yale, Eva O’Meara was an important influence upon him, even though she was not a music major. Other mentors were Carleton Sprague Smith, Harold Spivacke, and Richard Hill. The information explosion might more accurately be called an explosion of access; with the telescoping of time and space and McLuhan’s global village, it is a community and transportation event. Present day techniques of storage and retrieval in audio and video format and the capability of tapping electronic data bases all evolved from shellac records.

Copyright as it relates to recorded sound was too long in coming and there is still no resolution of the conflicts that exist between archivists and record producers. But, in three to five years it ought to be possible legally to transfer cassette copies from archive.

Victor produced a long-play disc many years before Columbia, but the sound was horrible. The important books on phonograph records had not been written in the early thirties. R.D. Darrell's Gramophone Shop Encyclopedia and De-
On the positive side he noted that libraries have been forced to cooperate, and this has resulted in a proliferation of data bases for public service, consortia such as RLG, and interlibrary loan. Machines, however, have not replaced people. The computer may reduce the cost of cataloging, but it won't talk to donors. There is also a completely new approach to training research librarians—they are better equipped today to work in libraries.

Neil Ratliff
University of Maryland

1981 Convention Report
Government support of the arts explored

The second general session of the conference, Government and the Arts, gathered together a distinguished quartet supportive of 50 years of government assistance for the arts: Carleton Sprague Smith, a founder of MLA and former Chief of the New York Public Library’s Music Division; Phyllis Curtis, noted American opera singer and activist for U.S. trained singers; Fraser Barron, political scout and lobbyist for the arts on Capitol Hill; and Clara Steuermann, past-President of MLA and archivist of the Arnold Schoenberg Institute.

As moderator, Steuermann began by briefly recalling the clouded days of Herbert Hoover (1929-1933)—13 million unemployed after the crash of the stock market. In those days government and the arts were not connected. But, since the birth of the Works Progress Administration (WPA), an effort began primarily to reduce unemployment and not to aid the arts, government and the arts have been linked. Although the WPA ended in the late 1930's, a study on the arts sponsored by Truman and finished by Eisenhower in the 1950's resulted in the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) being established.

Carleton S. Smith traced the giving of gifts by private individuals to the government, beginning in the early 19th century with James Smithson's endowment for what was to become the Smithsonian and through Boss Tweed's arrangement in the 1870's whereby New York City gave land and a building while private citizens donated the original collection to the Metropolitan Museum of Art. Smith described the Federal Music Project which in the mid-1930's employed New York City musicians to give concerts. It also supported a composer's forum and a music copying program that made numerous works available for the first time.

Phyllis Curtis reminisced about the part of her early career spent abroad. She noted that the U.S. government did not support its own artists. "In the late 1940's," she said, "quite frankly there was no place to sing in the U.S. and certainly not at the Met!" Not until World War 2 prevented foreign singers from appearing at the Met, did American artists find work there. In fact, at one time the Chicago Lyric Opera was actually subsidized by the Italian government in return for favors to Italian citizens. Most U.S. singers who achieved success in opera at that time did so by accident. However, the oratorio and concert circuits were lively, if one had a good agent. In stark contrast to those years, today's opera in America, sung by American singers is alive. Regional opera companies are strong. Both singers and companies are supported by the National Endowment for the Arts. NEA's guidelines are simple: use American singers and perform some American operas. The support by the government through the NEA means that personnel can be paid and that the fate of a company no longer rests on one performance by a star. The government's nourishment of opera has created a healthy atmosphere which even includes the hiring of American conductors. Curtis's support for the government's arts program is clear: it is as fundamental as public education. Do not be concerned about government interference—you are the government and your representatives on the NEA panels are the most active participants in their fields.

Fraser Barron, after noting that Utah founded the first state arts council in 1899, summarized the achievements of the directors of the National Endowment for the Arts. Roger Stevens, NEA's first director gave large amounts of money to small communities and eclectic causes. Few grants went to major institutions; rather, community theater, touring dance companies, poets and artists in the schools and the organization of state arts councils were his successes. Stevens also generated the NEA matching grant program. Nancy Hanks, director from 1969-1978 helped to lift NEA's budget from $8 million to $120 million. Her budget reflected national demand for art, a true explosion of the arts across the United States. Livingston Biddle, outgoing director has done much to balance NEA's program content. The dollar growth from $120 million to $159 million has found new programs in musical theater and chamber music, although Biddle has been criticized for giving three times as much money to "worthwhile" art (New York Times) than other programs. According to Barron, a Hanks admirer, the last bright idea—challenge grants—was devised in 1976 under her direction. He concluded by reading from an ominous recommendation in a recent study by the Heritage Foundation: cut government arts support by 50%. Barron fears that the arts will again become out of reach for small communities and the poor. "What is at stake is excellence. It is found not only in New York City, but in Grants Pass, Oregon. Any policy of the government must include both places."

- From Luther A. Dittmer, Director, The Institute of Mediaeval Music: In our publication of Siegmund Levarie and Ernst Levy, A Dictionary of Musical Morphology (cf. MLA Newsletter, March-April 1981) agreement has been reached between authors and publisher. This agreement in substance reconfirms the authorization of our first "proper" edition and reaffirms our right to purvey copies to all countries save the United States. The authors have, moreover, purchased the publication rights for a possible second etc. edition in the USA and further sales of our first edition to the USA are henceforth permitted only through booksellers outside of the USA, Instituut voor Middeleeuwse Muziekgeschiedenis.
Chesapeake

The Chesapeake Chapter held its fall meeting in the Whittall Pavilion of the Library of Congress, Washington, D.C., on Saturday, 13 December 1980. The approximately 30 members present were welcomed by Donald L. Leavitt, Chief of the Library's Music Division.

The first speaker was Bruce Wilson, curator of special collections in music at the University of Maryland, College Park, who described the growth of the incipient Center for Music Organization Archives there. Starting in 1963 with the collections of the American Bandmasters Association Research Center, the center now includes the collections of the Music Educators National Conference, the National Association of College Wind and Percussion Instructors, and the International Clarinet Society.

Next, Robert J. Palian, Reference Librarian, Music Division, Library of Congress, briefly described the Division's new quarters and the Performing Arts Reading Room in the James Madison Memorial Building. The group was then led on a tour of the new facility, which is still under construction and is currently scheduled to be opened in February 1982.

After a buffet lunch served in the foyer of the Coolidge Auditorium, Don Leavitt introduced Garrett Bowles, music librarian at the University of California at San Diego. Bowles discussed the document entitled National Level Bibliographic Record—Music, which had been discussed and adopted at a meeting between representatives of the Library of Congress and the MARC Music Format Subcommittee of the MLA Automation Committee the previous day. The document defines 2 levels of cataloging—minimal and full—which will be observed when the Library of Congress begins implementing the MARC formats for music and sound recordings and inputting cataloging for these materials to the MARC database in the near future.

The last speaker was Morgan Cundiff of the Music Library, University of Maryland, College Park, who reported on his recent pilot project for developing an automated inventory of the Elliott Carter manuscripts and related materials in the Library of Congress using the FAMULUS information retrieval system.

Outgoing chairperson Elizabeth Auman (Library of Congress) presided at the business meeting which concluded the day's activities. The following officers were elected for 1980-81: Edwin Quist (Peabody Conservatory), Chairperson; Bruce Wilson (University of Maryland, College Park), Vice-Chairperson; Susan Meachum (Library of Congress), Secretary-Treasurer.

Richard H. Hunter
The Library of Congress

Greater New York

On January 8, 1981 the Greater New York Chapter members got a fascinating glimpse of the Shubert Archive on the upper floors of the theater. The meeting was hosted by Brooks MacNamara (Director of the Archive and Professor of Drama, New York University) and Brigitte Kueppers (Archivist). We learned of the rich resources in theatrical history available here, due to the fact that the Shubert brothers saved virtually every document they owned; the staff has a free hand to organize and finance its preservation. We saw examples of costume and scene designs, posters, photo collections, plans for the various Shubert theaters—they owned over 100—and, manuscripts for their musicals and reviews. Also included are the Century Library publications of pianovocal scores of the musicals; piano rolls; 100 radio transcriptions of productions; 10,000 play manuscripts sent to the Shuberts for consideration, and sketches for every Shubert review, e.g., Fanny Brice's sketch of "Baby Snookums".

The Shubert Archive will not be open to the public for at least two years, but it now issues a free, biannual newsletter, The Passing Show, to keep interested scholars abreast of the archive's development and its collections. For a subscription write to the Shubert Archive, 149 West 45th Street, New York, NY 10036. This collection will be a goldmine for musical theater historians for a long time to come.

Dee Baily
Chair

Paula Morgan, Music Librarian at Princeton University, hosted the spring Greater New York Chapter meeting on Saturday, May 23, 1981. In the morning we toured the music collection in the Firestone Library and the record library in the Woolworth Building. At the business meeting, Walter Gerboth reported on a chapter by-laws revision which he and Barbara Hampton Renton will submit this fall to the chapter for approval. Walter and Joe Boonin will investigate ways in which we can duplicate and distribute the newly-finished Directory of Music Collections in the Greater New York Area, edited by Nina Davis-Millis.

The results of the election were announced: Barbara Hampton Renton, President; Nina Davis-Millis, Vice-President; and Amy Aaron Bryant, Secretary-Treasurer.

Harry Price, Music Cataloger (Library of Congress, Descriptive Cataloging Division, Music Section) talked about the history and development of music subject headings at LC. It was good to hear that some subject heading changes have been made through suggestions and studies by outside librarians, as well as to learn of all the revisions that are now being made by LC staff, chiefly Harry himself. Laurie Larson, Pre-catalog Control Librarian, Princeton University, gave a presentation on RLIN (Research Libraries Information Network). We were able to get "hands-on" experience at the terminals.

After the reception, several librarians, led by Jan Jacobson, invited interested members for a visit to the Westminster Choir College. We were pleased that a number of MLA people from other chapters came to this meeting. It is hoped that if chapter chairs can continue to receive mailings from all the other chapters, they can then announce other
Chapters' activities and upcoming meetings in their own newsletters.

Dee Baily
Chair

Northern California

The Northern California Chapter met November 21, 1980, at Mills College in Oakland, California. Eva Kreshka was host. The first session was titled Integrating AACR 2 Headings into pre-AACR 2 Catalogs: An Informal Group Discussion of Problems and Possible Solutions. We found more problems than satisfactory solutions at this meeting and hope to continue our discussion at our next meeting when we will have coped with AACR 2 for several months.

For our second session Goodwin Samuel of the Mills College Music Department gave an enlightening talk on Editions of Keyboard Music.

Janet Bochin
Secretary/Treasurer

Pacific Northwest

The Pacific Northwest Chapter met at Seattle Pacific College on November 14-15, 1980. On November 14, members participated in a discussion, led by Dean Vanderwall about a music serials union list for the Pacific Northwest. The group resolved that an attempt should be made by interested librarians to prepare a formal proposal for such a project. A presentation on "AACR 2: Current Documentation and Current Issues" by Ruth Funabiki, followed. Carol Rogel Scott then spoke on "Perspectives on Music Education in Poland". Her observations concerned the musical and political climate in Poland, as well as down-to-earth advice on how to obtain Polish music and music education publications. On November 15 Cindy Richardson fascinated chapter members with her talk "Narcissus: an Opera by Mary Carr Moore". A business meeting concluded the chapter's meeting.

In the spring of 1981, Pacific North-

west Chapter members were polled, and the decision was made to postpone the 1981 annual meeting until fall, due to the lack of program and locale.

Ruth Patterson Funabiki
Secretary-Treasurer

Southern California

The chapter held its fall 1980 meeting on November 21, 1980, at the San Diego campus of the University of California. Host Garrett Bowles of the UCSD Music Library presented a program designed to highlight the campus' innovative contemporary music projects.

Following a tour of the central University Library's music collection, the business meeting was held. SCC/MLA Chairperson Joan Anderson (California Institute of the Arts) announced the special board election of Betty Roleder (Claremont Colleges) as Secretary-Treasurer and Rodney Rolfs (USC) as member-at-large. Joan Kunselman (UC Riverside) reported on program developments for the 1982 national meeting in Los Angeles. Program ideas for further chapter meetings were also considered.

A talk on Computer Music by Professor Richard Moore of the UCSD Music Department opened the afternoon portion of the meeting. Chapter members were briefly led through the history of electronic and computer produced music from the Telharmonium to digital-analog equipment. Moore further explained the current development of a comprehensive computer music system on the UCSD campus.

The program continued with a concert by members of UCSD's exciting contemporary music group Sonar (Bernard Rand, director). Chamber works by Berg, Berio, Stravinsky, and Alfred Schnittke were performed. The day ended with a delightful wine and cheese reception at Garrett Bowles' home.

Gordon Theil
University of California
at Los Angeles

Texas

Twenty people attended the spring 1981 meeting on April 3-4 at Rice University in Houston. First on the agenda was a tour of the music library at Rice and a look at the exhibit prepared by Ralph Holibaugh. The displays contained a variety of materials, including missals, published compositions of current faculty, and a dozen or so early Texas music imprints.

The first Friday session followed, "In These Delightful Pleasant Groves", during which five participants (Allen Hoffman, Rice; Bob Skinner, SMU; Bob Follet, NTSU; Mary Jane Stolleis, Austin Public; and Sally Beaty) evaluated and compared volumes of the New Grove to the fifth edition. Each panel member prepared a handout elucidating special features of their four volumes. Xeroxes of these handouts/notes are available at cost

During the business meeting Olga Buth reported on the New Haven MLA meeting. It was announced that this would be the last spring Chapter meeting, as the results of the election favored only a fall meeting. The Chapter also ratified a number of other changes to the constitution. In addition, committees were approved for 1) a survey of user-education programs as part of MLA's national project in this area; 2) preparation of a directory of Texas music libraries and librarians; and 3) re-evaluation of the Chapter's newsletter. New officers for the Chapter are: Don Drummone (San Antonio College), Vice-Chair/Chair-Elect; Dean Corwin (Rice), Secretary/Treasurer; Joan Schuitema (SMU) is now the Chair.

The afternoon concluded with Elliott Antokoletz of UT-Austin discussing "The State of Bartok Research in the Centennial Year", Saturday was devoted to "Music Cataloging for Non-Music Specialists", Judy Weidow chaired this session and was assisted by Dean Corwin (Rice), Jim Cassaro (NTSU), and Joan Schuitema (SMU). In spite of a notable lack of any non-music specialists, this was a fruitful session for those in attendance.

Joan Schuitema
Chair
Sonneck Society announces 1982 meeting

The Sonneck Society, the Midcontinent American Studies Association, and the Midwest Chapter of the American Musicological Society will meet at the University of Kansas, Lawrence on April 1-4, 1982. In addition, members of the history special research interest group of the Music Educators National Conference will be attending. Along with the traditional and separate sessions of each organization is the possibility of one or more joint sessions devoted to topics of mutual interest.

Virgil Thomson, native of Kansas City, will be the honored guest. There will be an evening of his music on Thursday, April 1.

On Friday evening, the University of Missouri-Kansas City Conservatory of Music will produce the hitherto-unperformed chamber opera *Cabildo* by Mrs. H.H.A. Beach. On Saturday evening there will be a festive banquet, including a performance of the 19th-century melodrama *The Drunkard* by a local professional company.

Those with proposals for papers or presentations are encouraged to send them to one of the following program chairs no later than the end of October 1981. Complete papers are preferred, although abstracts are acceptable. Sonneck Society (meets Thursday-Sunday, April 1-4): Jean Geil, Music Library, University of Illinois, Urbana, IL 61801; American Musicological Society, Midwest Chapter (meets Saturday-Sunday, April 3-4): Lawrence Gushee, School of Music, University of Illinois, Urbana, IL 61801.

J. Bunker Clark
University of Kansas