



## Philadelphia, 1983: A Call for Involvement

The Program Committee for the winter 1983 MLA meeting in Philadelphia (February 23-26) hereby invites suggestions for panels and presentations. Of special interest to the committee are papers and sessions addressing topics of timely interest and controversial issues in the field, such as:

- Problems with and alternatives to MARC cataloging in music (including microcomputer applications)
- Recent researches in music bibliography—status reports
- Extending public music library services
- Acquisitions methods in coping with the publication explosion: a case for discrimination?
- Issues and procedures in orchestral librarianship, including domestic and foreign music rental practices
- Faculty status for music librarians today
- Alternatives to traditional publishing in music (micropublishing, publishing on

demand, electronic publishing, etc.)

- Information retrieval in music today—status reports from representatives and users of various data bases and indexing services
- Topics relating to the Philadelphia area and to colonial American music

Not all the aforementioned topics will necessarily generate papers or sessions, but we hope through these suggestions to stimulate broad membership participation. Kindly send a copy of all proposals for program involvement to each of the following members of this year's program committee no later than July 15, 1982: Thomas F. Heck, Ohio State University Music Library, 1813 N. High St., Columbus, OH 43210; Ida Reed, Music & Art Department, Carnegie Library, 4400 Forbes, Pittsburgh, PA 15213; Marjorie Hassen, Woolworth Record Library, Princeton University, Princeton, NJ 08540.

## Open Forum Invites Speakers

Open Forum Moderator Norma Jean Lamb is looking for prospective panelists for the 1983 MLA conference. She would like to find three to five people who are, or have been, involved in a difficult professional problem or project, and who would benefit from sharing their experiences with each other and with the audience.

Those interested in participating in the Open Forum in this or any other way should contact the Chairwoman: Norma Jean Lamb, Music Department, Buffalo & Erie County Public Library, Lafayette Square, Buffalo, NY 14203.

## Thorin Appointed Executive Secretary

Suzanne E. Thorin has been appointed MLA Executive Secretary by President D. W. Krummel. A music librarian for over twelve years, Thorin presently is head of the Music Section at the National Library Service for the Blind and Physically Handicapped, Library of Congress. From 1969-1980 she was Music Librarian and Associate Professor at the Indiana University of Pennsylvania. Her previous positions in MLA have included being Chair of the Publications Committee and Editor of the *MLA Newsletter*.

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## Fifth Annual MLA Prizes Awarded

The fifth annual Music Library Association publication prizes, recommended by the Awards Committee consisting of Jon Newson (Library of Congress), Chair, Dena J. Epstein (University of Chicago), and Geraldine Ostrove (New England Conservatory), and approved by the MLA Board, were:

1) For the best book-length bibliography or other research tool in music published in 1980: Anna Harriet Heyer, *Historical Sets, Collected Editions, and Monuments of Music: A Guide to Their Contents*, 3rd ed. (Chicago: American Library Association, 1980).

2) For the best article-length bibliography, article on music librarianship, or similar work published in 1980: Ralph P. Locke and Jurgen Thym, "New Schumann Materials in Upstate New York: A First Report on the Dickinson Collection, with Catalogues of Its Manuscript Holdings." This article appeared in *Fontes Artis Musicae* 27/3-4 (1980) 137-161.

3) For the best review of a book or score in *Notes* in 1980: Kerry S. Grant's review of *The Science of Music in Britain 1714-1830: A Catalogue of Writings, Lectures, and Inventions*, by Jamie Croy Kassler (New York: Garland Publishing, 1979). Grant's review appeared in *Notes* 37 (1980-81) 43-44.

The Awards Committee considered the monumental publication of the 6th edition of *Grove's Dictionary* in 1980 to be outside the scope of works intended for consideration.

Special commendation was also made to Susan T. Sommer, whose reviews in *Notes*, while none were selected for a prize this year, collectively represent a group of consistently excellent reviews that are models of their kind.

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# The President Reports

MLA's "California Experience!" certainly deserves special praise in its own right. That is, we must not confuse it with the "What do I hear about another blizzard back home?" syndrome. Nor should we be bothered to learn that the next week in Santa Monica was mostly rainy. The fact is that our local crew took care of matters quite gloriously for eight beautiful days, inside and outside the Miramar. It was a spectacle to be proud of, a true California clockwork convention.

It wasn't perfect. I am told that there were three minor slip-ups. MLA members are invited to submit their three nominations; winners (if any) will receive a special prize. In the meantime, the Presidential Award for the Snazziest Jogging Outfit has to go to Frank Gramenz. And for now, the special thanks of a grateful organization must go to Steve Fry as our smiling mastermind, to Joan Kunzelman, the superlative programmer, to the more than thirty-five southern California MLAs who helped put the whole show together, to Nicolas Slonimsky for his exposition on *sexus revisus* and for the Clark, Huntington and several other libraries, not to mention the Music Center, which many of us will want to revisit as soon as possible, preferably in February. It was a glorious event!

Donald W. Krummel  
President, MLA

## Clara Steuermann, 1922-1982



Clara Steuermann, 1922-1982

Clara Steuermann, Archivist at the Arnold Schoenberg Institute in Los Angeles, died on January 9, 1982. Prior to her appointment at the Institute, she had been librarian at the Cleveland Institute of Music since 1966. All who knew and loved Clara remember her integrity and dedication, but most of all her warmth, compassion, generosity and enthusiasm. Of her many contributions to MLA — including a term as president from 1975-1977 — two particularly stand out in my mind: her interest in newcomers, in making them feel welcome among us, and her outreach towards international undertakings, evidence of her pride in what we have to offer.

Clara had much to give — and so she gave. Let us mourn her loss, but honor her life, and hold her dear in our hearts and memories.

Maria Calderisi Bryce  
National Library of Canada

### Steuermann Fund Established

The loss of Clara Steuermann to the library profession, the musical world, and her friends has been great. She was Archivist of the Arnold Schoenberg Institute for its first seven years, where her work will serve as a model for the establishment of future music manuscript collections.

To commemorate her deep commitment to the field of librarianship and her service to the musical community, the Clara Steuermann Fund has been established to promote archival projects and research at the Institute. It is hoped that in the first year a large enough sum will be received to establish an endowment fund which will sponsor at least one major project annually.

Contributions to the fund in all amounts are welcome and tax deductible. Please make checks payable to the Arnold Schoenberg Institute and send them to Jerry McBride, Assistant Archivist, Arnold Schoenberg Institute, University of Southern California, Los Angeles, CA 90007.

The Clara Steuermann Fund Advisory Committee consists of Elaine Barkin (Professor of Music, University of California, Los Angeles), Garrett Bowles (Music Librarian, University of California, San Diego), and Paul Pisk.

Jerry McBride  
Arnold Schoenberg Institute

### Concert and Collection Dedicated to Steuermann

On February 19, the Cleveland Institute of Music Contemporary Music Ensemble dedicated its concert to Clara Steuermann. The statement in the program read: "This concert is dedicated to Clara Steuermann (CIM Librarian, 1966-1975) who, while never ignoring the past was always dedicated to the present."

Following the concert, a brief ceremony was held in the new study room of the library and the Music Reference Collection was dedicated to Clara.

Although I only worked with Clara for a short time I feel I had an opportunity to know her in a very special way — through her library. One can sense her wide knowledge of the field of music in the collection she built; one can feel her ideas about the interrelationships among the arts in the other materials she collected; one can understand her strong commitment to organization and good library practice through the care and thoughtfulness with

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### MLA Prizes

*Continued from pg. 1*

Awards Committee members for next year have been announced. They are: Geraldine Ostrove, Chair, Dena J. Epstein, and Michael Keller (University of California, Berkeley).

# Convention Reports

## MLA Meets in Los Angeles

The success of the 51st annual Music Library Association meeting, February 1-7, 1982 in Santa Monica, was due to the splendid planning of both the program and local arrangements by Joan Kunselman, Steve Fry and their bevy of colleagues on the West Coast. The close proximity of the Pacific Ocean to the Hotel, to say nothing of the very favorable meteorological conditions, further enhanced the week for everyone in attendance—particularly for those who were escaping the chilly winds and snow of more northern climes.

Over 250 music librarians attended the week-long conference. In addition to the OCLC Music User's Group meeting, the Workshop on Public Services and Bibliographic Instruction, and the seventeen sessions (including the invaluable open committee meetings), the week's schedule was sprinkled with social hours in the exhibits area, the exhibits (twenty-three in all this year), and three late shows featuring classic films (*The Magnificent Ambersons*, *Damsel in Distress*, *The Passion of Saint Joan*), all of which were discussed during the session on film music. Tours to the Los Angeles Music Center, to various libraries in the Los



Conference Organizers Fry & Kunselman

Angeles area and a banquet were also on the agenda.

There were opportunities to attend performances of the Los Angeles Philharmonic, to hear composer Kenneth Gaburo discuss and perform selections from his linguistic compositions, to enjoy some early music played by Musica Ex Libris, and to hear composer Mort Subotnick discuss and illustrate the metaphor in contemporary music.

### Chicken Singers Bow

The most enlightening and unique performance of all was part of the banquet program: the debut of MLA's very own *The All Birds Look Like Chickens to Me Singers*. Under the direction of Gillian Anderson (Library of Congress), the chorus of seventy singers and six instrumental accompanists presented vigorous, spirited renditions of three songs, "C-H-I-C-K-E-N," "My Father's Wooden Leg" and a German version of "Swanee River," which Gill had selected from the public domain collections at the Library of Congress. The well-honed choral sound coupled with the extraordinary clarity of diction of the group belied the fact that they had had but one hour to rehearse these gems of days past.

Other entertainment that evening included a musical cavalcade of "good-bye" songs, choreographed and sung by UCLA students, and Steve Fry's own dance band. Nicolas Slonimsky, the featured speaker of the evening, regaled us with his ever-humorous recollections and autobiographical anecdotes.

On Friday morning, we boarded buses which took us to the Music Center in downtown Los Angeles where we toured the Dorothy Chandler Pavilion, the Ahmanson Theatre and the Mark Taper Forum. While each of the three buildings is distinctively designed, they form an impressive cluster which is unified by Jacques Lipschitz's imposing sculpture overlooking the fountain.

The tours on Saturday and Sunday were equally interesting for those who were able to stay on for them. Visits were made to various libraries and performing arts buildings on the UCLA, USC and California Institute of the Arts campuses and to the William Andrews Clark Memorial Library. The hospitality at the latter was exceptional as was the preprandial reception.

Kathryn Logan  
University of North Carolina



Nicholas Slonimsky

## Convention Reports

### Huntington Hosts Preservation Session

A balmy and clear afternoon seemed quite appropriate for the afternoon session at the Henry E. Huntington Library, particularly for those who had the opportunity to stroll outdoors through the Botanical Gardens. Indoors were found the Art Gallery, the Library's usual array of exhibitions, and a music exhibit mounted in honor of the MLA visit.

Following coffee and a welcoming speech by the Librarian, Daniel H. Woodward, the first talk was presented by the Assistant Curator of Rare Books, Alan Jutzi, and pertained to the preservation and conservation programs at the Library.

From the outset a concern for preservation prevailed at the Huntington: a three-story, quake-resistant vault was constructed, furnished with temperature and humidity controls. A fumigation chamber was added. In time, a new wing was built, devoted solely to conservation activities, staffed by a preservation officer and trained personnel. Other functions include an in-house bindery staff (volunteers are used to make simpler repairs), and a microform staff of four.

While introducing the following series of speakers on the subject "Preservation: What Can We Do Until the Conservator Comes," Hilda Bohem (UCLA Department of Special Collections) noted that the first to suggest holding a session at the Huntington was Clara Steuermann.

#### Growth of Non-Paper Holdings at LC

Gerald Gibson (Motion Picture, Broadcasting, and Recorded Sound Division, Library of Congress), discussed the preservation of non-paper materials, chiefly machine data, film, and sound recordings, observing that the amount of non-paper materials at the Library of Congress is increasing dramatically, totaling perhaps twenty percent of the library's holdings.

Foremost among problems in some collections is the existence of cellulose nitrate film, a film commonly used in both still photography and moving pictures before the

mid-1930s. The well-known unstable properties of this film, e.g., a low flash point and extreme flammability, create obvious storage problems. A film clip highlighted the danger.

Also with regard to film: (1) a sealant (trade name Photogard), has proven effective to protect film against abrasions and dirt; (2) the stability (and therefore, longevity) of the better modern color films, when stored under requisite temperature and humidity controls, has been significantly improved; and (3) video discs are proving useful for storage and preservation, particularly as they also offer excellent retrieval possibilities.

Finally, the best source for information about the care and treatment of sound recordings still is Pickett and Lemcoe's *Preservation and Storage of Sound Recordings*.

Ideas to aid paper conservators, particularly with respect to graphic works, were presented by Victoria Blythe (Los Angeles County Museum of Art). Some areas of concern: fumigation of items upon arrival; observation of knowledgeable precautions when adding ownership identification marks; use of materials (interleaving papers, boxes, shelving, and so forth) which are completely appropriate to the task; and the practice of sound display techniques.

#### Hygrothermographs

Concerning conditions of temperature and humidity control, the conservator must possess knowledge of optimum conditions and must be able to provide conclusive day-to-day documentation of current inadequacies in existing systems, by means, for instance, of hygrothermographs. The talk concluded by reference to such preservation techniques as encapsulation, and the treatment of brittle, acidic papers.

In the brief time remaining, Hilda Bohem returned to give a review and evaluation of useful materials such as pamphlet binders, Hollinger Corporation products, buffered and permalite papers, quality storage boxes, erasers, glues, and so forth. Some of the speakers had prepared lists of suppliers of conservation materials or had brought along some sample products; these were made available to the audience.

Charles Lindahl  
Sibley Music Library

## Documenting Film Music

Film music research was the focus of this panel, chaired by Kathryn Kalinak (Rhode Island College). Films discussed in this session were shown in their entirety during the convention.

Gillian Anderson (Library of Congress) spoke about music written for live performance with silent films. The archives at the Library of Congress include both "spots" (indexed by purpose), from which complete scores were concocted, and copyrighted editions of scores which were written for specific films. The LC archives made it possible for Anderson to reconstruct the score for *The Passion of Joan of Arc* (1928).

In discussing the movie musical *Wayne* Shirley (Library of Congress) explained how George Gershwin's manuscripts in the Library of Congress have aided in the discovery of Gershwin's original harmonic intentions for portions of *Damsel in Distress*. Comparison of the manuscripts with the first copyrighted edition of the score shows that Gershwin's original harmonies had been considerably watered down in the orchestration process.

Jon Newsom (Library of Congress) pointed out that a variety of documents can be brought to bear on film music research questions, particularly because original scores are often altered in the process of film production without the credits being made entirely clear. Since film companies notoriously fail to maintain adequate archives, documents ranging from manuscript notes and sketches to miking directions, synchronization sheets, and production logs may all be appropriate and useful in library film music collections.

Composer Fred Steiner related his difficulties with biographical research on Alfred Newman, who was head of the Twentieth Century Fox Music Department for twenty-one years. Steiner found considerably less documentation than he had expected and was confounded by the perpetuation of errors in even the most reputable reference sources.

At the end of the session Kalinak described her detective work on *The Magnificent Ambersons*. Nowhere on this film is

credit given to a composer. Secondary sources attribute the score to Bernard Herrmann, however, informed study of the score shows inconsistencies with Herrmann's style. Examination of studio legal and publicity records, manuscript and final copies of the score, private papers, and personal testimony reveals that Herrmann dissociated himself from the score because it had been too much changed in the process of editing.

The importance of maintaining archives of primary reference source materials for film research was emphasized by each member of the panel.

Jane Voyles

Los Angeles Public Library

## Musical Theater in Los Angeles

Appearing at Thursday afternoon's session were Edwin Lester, founder of the Los Angeles Civic Light Opera Association, and Miles Kreuger, founder of the Institute of the American Musical.

Kreuger deftly drew out Lester's reminiscences about the composers and singers with whom he worked for nearly forty years with the Civic Light Opera. His captivating stories described Rudolf Friml's inspiration for his famous "Indian Love Call" and how Bob Hope suggested tempting John Charles Thomas for the lead role in *Blossom Time* with fishing privileges in the orchestra pit!

Founded in 1935, Lester's venture was designed to provide work for the singers he managed. Eventually the Los Angeles Civic Light Opera was launched with a four-week season in May, 1938, with productions of Sigmund Romberg's *Blossom Time*, *The Student Prince*, *The New Moon*, and Jerome Kern's *Roberta*. The company gradually expanded the length of the season and then affiliated with a San Francisco company. Lester noted that composers such as Friml, Kern, Erich Korngold and Cole Porter were residents of southern California in the early days and willingly helped with the productions of their work.

Kreuger announced his plans to start a quarterly periodical of the American musi-

cal theater and also a repertory company. The Institute of the American Musical, formerly located in New York, has been housed in Los Angeles since 1979. Now the largest collection devoted to the American musical theater and film, it consists of recordings, playbills, scripts, scores, souvenir programs, press releases, movie stills, books and manuscripts.

Elizabeth Roleder

Claremont Colleges

## Using the Computer to Compose and Publish

Professors Richard Moore (University of California, San Diego) and Leland Smith (Stanford University) gave informative and interesting presentations on two aspects of the use of computers not usually covered at MLA meetings. Moore, a composer, explained how computers allow the composer to control individual sounds more than was ever possible before. He said that "computers are capable of producing any sound that can come from a loudspeaker that we can tell it how to make."

Smith demonstrated his system for printing music directly from a computer. His presentation was amazing and the system could have enormous implications for the music library of the future. Music publishers could store a master copy of a score on a disc instead of maintaining an inventory of printed copies. People could call up the score on a library computer terminal and, if they wanted a copy, drop their coins in a slot (to include some payment for copyright owners) and receive a printout on the spot. Smith is presently discussing the system with some French music publishers who have expressed interest in implementing it.

## MLA Business Meeting

The MLA annual business meeting was held on Thursday morning, February 4,

1982. An announcement was made about Clara Steuermann's recent death and the establishment of a fund in her honor by the Arnold Schoenberg Institute. Those present shared a few moments of silence to reflect on our memories of Clara as a person and as our valued and respected colleague.

Harold Diamond presented the treasurer's report. There is a \$6,800 deficit. This figure can be partially explained by one-time unusual expenses, but eliminating those, there remains a deficit of about \$3,500. The board will be examining ways to change problematic expense areas. Membership dues will not be raised this year although they will probably be raised in the near future.

### Archives at Maryland

MLA Archives are now being housed at the University of Maryland, Special Collections, McKeldin Library, College Park, MD 20742.

Four resolutions were read and approved. Complete texts are given on pages 6 and 7 of this issue.

Election results were announced: Mary Wallace Davidson (Wellesley College), President-Elect; George Hill (Baruch College, CUNY), Recording Secretary; Gillian Anderson (Library of Congress), Neil Ratliff (University of Maryland), and Annie Thompson (University of Puerto Rico), Members-at-Large.

A special citation was awarded Florence Kretschmar for all of her marvelous bibliographic efforts, including the *Music Index*, the *Detroit Studies in Music Bibliography* series and the *Detroit Monographs in Musicology* series.

Future meeting places and times were announced: Philadelphia, Pennsylvania, February 23-26, 1983; Boulder, Colorado, late February, 1984.

A resolution urging the Library of Congress to implement the MARC format for music and phonorecords was discussed. After being informed that LC's administration is committed to this project, the membership moved to ask the board to write LC, expressing pleasure that this activity is being supported and voicing MLA's strong desire and need for the completion of this project by LC's latest announced deadline: summer, 1982.

Susan Sonnet

University of California,  
Santa Barbara

## Legislative Report

### *Five Thousand Music Librarians March on Washington with List of Demands!*

Now, see, I have your attention. But it must quickly be stated that if you think you missed the event you are mistaken. However, last summer the MLA Legislation Committee did meet in that city, and we have attended a least one hearing there on your behalf. Short of having a march on Washington, the gentle reader should know that there are very effective and inexpensive ways of "slipping in" and letting Congress know your concerns, e.g., through the mail slot. And there are many concerns for which the time is ripe for your involvement.

Three such issues were presented in the form of resolutions before the MLA Board and membership at the Los Angeles meeting. All three were passed; the text of each appears at right. But the passage of resolutions is really a preamble to action necessary to see that they receive the proper audience in Congress.

These resolutions are, even as you read, in the hands of various committees and agencies in Washington. It cannot be stressed too much, however, that *your* comments go to your congresspersons.

#### **Copyright/Copywrong**

Copyright issues are among several which will perhaps always be with us, and this year's problems need attention for some very specific reasons. No matter how comfortable one feels with the new law, one will want to speak up for the record, since the Copyright Office has been mandated to do a study for Congress, due on January 1, 1983. Your comments should go to the Copyright Office itself, no later than May 1, 1982 at the following address: Mr. Richard Glasgow, Assistant General Counsel, Dept. DS, Copyright Office, Washington DC 20059. Also, please send any specific examples of problems under the new law to Carolyn O. Hunter, 110 Olin Library, Cornell University, Ithaca NY 14853. These will be used for testimony at any hearings on copyright.

Other legislative matters continue apace in their respective committees and subcommittees of house and senate, as reported in earlier *Newsletters*, and all retain the same bill numbers until after the new Congress is seated.

Carolyn Owlett Hunter  
Cornell University

## Resolutions Passed by MLA Membership

*Following is the Complete Text of the Four Resolutions Approved by the Members Present at the MLA Business Meeting in Los Angeles on February 4, 1982*

#### **The Copyright Law of the United States, PL 94-553 Section 108: Reproduction by Libraries and Archives**

WHEREAS, prior to the Copyright Act of 1976 which went into effect on 1 January 1978, libraries supported research and scholarship by providing certain music materials in form of a reproduction, as did libraries in other disciplines, and

WHEREAS, since 1978 such music copying has not been permitted under the law (although it has been permitted for other materials), to the detriment of music research and scholarship and the arts as a whole, and

WHEREAS, the Copyright Act has not achieved the proper balance between the rights of authors and the needs of users, as its stated intent, and

WHEREAS, music libraries, as a national resource, and their patrons, as educators, authors and scholars, have a need just as right and just as proper to have access to music materials as do libraries and patrons who deal with materials in other formats, and

WHEREAS, creators and publishers themselves have often had a need to have reproductions of musical works supplied by libraries, and

WHEREAS, elimination of the exemption of "a musical work" from the Library Photocopying section of the Copyright Act would recognize the needs of users and restore the balance between user and author, and

WHEREAS, such an exemption would have no discernable adverse effect upon either publisher or author,

THEREFORE BE IT RESOLVED, that the United States Congress enact legislation permitting the copying of a musical work under PL 94-553, Sec. 108.

#### **Thor Power Tool—IRS Ruling, Supreme Court Decision**

WHEREAS, the Supreme Court decision upholding the IRS ruling in the *Thor Power Tool* case had unexpected and serious consequences for music publishers at all levels by prohibiting inventory writedowns by publishers for tax purposes, and

WHEREAS, Under this ruling, slow-selling though potentially

important musical works are, or are yet to be, destroyed or sold at whatever price they might currently bring in order for the publisher to avoid serious tax consequences, and

WHEREAS, the withdrawal of such works would seriously impede the traditional and historic progress of the art and science of music, as well as have implications for the future publication of works by composers of potential future import,

THEREFORE BE IT RESOLVED, that the U.S. Congress enact legislation restoring the traditional inventory system of accounting by publishers [which has kept such publications in print, and available to libraries, schools, performers and researchers to the benefit of our society.]

#### **Tax Incentives for Donations by Authors and Artists**

WHEREAS, prior to the Tax Reform Act of 1969 (PL 91-172) an author, composer, or artist who donated his or her library, musical or artistic compositions or papers to a library or museum could take a tax deduction equal to the fair market value of such material at the time of contributions, and

WHEREAS, since 1969 such deductions have been limited to the cost of involved materials used to create such works, and

WHEREAS, donations of such materials have hence been severely reduced in number, and

WHEREAS, untold numbers of manuscripts and art works may be lost to scholars and patrons through lack of an incentive to donate them to libraries and museums, and

WHEREAS, restoration of a tax incentive would contribute to the reasonable and equitable tax treatment of authors, composers and artists and would thereby increase public access to and preservation of the nation's cultural legacy,

THEREFORE BE IT RESOLVED, that the U.S. Congress enact legislation restoring a full tax incentive for authors, composers and artists to donate their creative works to libraries and museums.

#### **Federal Job Classifications for Librarians**

After review and preliminary analysis of the Tentative Standards for Bibliographic-Information Analysis Series, GS-1409, Library-Information Service Management Series, GS-1410, and Library-Information Service Assistance Series, GS-1411, the Music Library Association would like to make the following comments:

1. Because any standards established by the Office of Personnel Management will be widely read, studied, and applied to situations beyond the federal government systems, it is recommended that before implementation, these

standards be widely circulated with adequate time for review to national library organizations.

2. The tentative standards appear to differentiate between the functions and duties of the proposed GS-1409 and GS-1410 series, solely on the basis of management responsibilities. We believe this distinction is artificial. There are non-managerial responsibilities in the field of librarianship, such as original cataloging and reference and instruction services, that demand the highest level of professional knowledge, skill, and experience. This professional expertise should be more clearly recognized in the proposed standards.
3. We applaud what appears to be an attempt to differentiate the library work force into three mutually supportive and interrelated categories: clerical (GS-1411), paraprofessional (GS-1409), and professional (GS-1410). This differentiation is typical to several library systems in the United States. We find, however, many of the responsibilities assigned to the proposed GS-1409 series would be assigned more appropriately to the GS-1410 series, for example:
  - a. Subject cataloging and classification
  - b. Indexing
  - c. Developing or revising: manual, automated, or automation conversion plans, processes, and controls for cataloging, classification, indexing, or terminology schemes; product formats; program activities, such as union catalogs, cooperative cataloging projects, cataloging in publication, and MARC or other automated record activities.
  - d. Responding to a wide range of requests for information and reference and bibliographic assistance, including those which require extended searching of reference tools and literature, developing data base retrieval strategies, and online reference search services
  - e. Developing bibliographic data bases, literature guides, resource directories, bibliographies, current awareness and SDI products, including accessing computer data bases and other uses of computer systems

In addition, the minimum experience/education requirements for GS-1409 and GS-1410 overlap, and further blur the differentiation between the two.

4. The application of the proposed series specifically to music librarianship would be particularly difficult for two reasons. The first is that music librarianship demands both subject specialization in the field of music and knowledge of foreign languages, whether one catalogs musical materials, provides reference services, or manages a music library or a music unit within a general library. The second is that most music librarians perform a range of technical service and public service functions which defy easy categorizations within the proposed series.

For all of these reasons, the Music Library Association urges that further consideration be given and revisions be made to the Tentative Standards before they are implemented.

# Committee Reports

## Preservation

Brief reports and proposals by five members of the Preservation Committee were followed by open discussion among the more than thirty individuals present. The session focused on how the newly organized committee might structure its activities to benefit the MLA membership to the greatest degree.

On the problem of current awareness Danny Hatcher (Country Music Foundation) spoke about the difficulties of finding up-to-date information on recent basic research in the field of preservation, or keeping abreast with specific preservation programs of various public and private organizations. Rosalinda Hack (Chicago Public Library) addressed the question of whether a survey of preservation needs of MLA member libraries should be undertaken, with a view toward identifying problems unique to music librarianship. She suggested that, since it is obvious that music librarianship incorporates many, if not most, areas of library preservation generally, such a survey might not be especially useful.

Describing activities of the joint MLA/MPA Committee, Barbara Strauss (University of Wisconsin—Madison) stressed the importance of music librarians communicating to publishers their individual concerns about paper quality, binding materials, format, etc. She also suggested that MLA act cooperatively with other library organizations to insure that, as standards and guidelines are developed, the particular needs of music materials are considered.

Gerald Gibson (Library of Congress) proposed the development of group purchase agreements as one way of insuring a ready supply (at a reasonable cost) of special packaging and other preservation supplies for recordings or other music materials. Jean Geil (University of Illinois) described preservation activities of a number of other subject-oriented library organizations.

Discussion concentrated on the possibility of organizing a pre-conference workshop in 1983 on library preservation. A number of individuals requested that such a work-

shop concern the preservation requirements of all music library materials, including non-book holdings, rather than emphasizing in particular the conservation of rare or unique items.

Jean Geil  
University of Illinois  
at Urbana-Champaign

## Public Library

The committee held a round table discussion of various public library practices and problems Thursday afternoon. Richard LeSueur (Ann Arbor Public Library) described his study of cassette losses. Over a three-year period he discovered an average loss rate of three percent per year for cassettes kept on open shelves. Representatives from libraries around the country described circulating practices on cassettes and videocassettes.

Donna Mendro  
Dallas Public Library

## Cataloging

There were two sessions of the Cataloging Committee. At the first Richard Smiraglia (University of Illinois) reported on various proposals for amending AACR 2, outlined in the December, 1981 *Music Cataloging Bulletin*. Full details of this meeting will appear in the MCB.

The second, general session had reports from the subcommittees which make up the Cataloging Committee. Tim Robson (Case Western Reserve) of the Subject Access Subcommittee asked that he be alerted to any problems that members wish his committee to address. Catherine Garland (Library of Congress) brought us up-to-date on the progress towards implementation of the MARC music format at the Library of Congress. Fred Bindman (Library of Congress) and other members of the LC music cataloging staff answered questions.

Judy Kaufman (SUNY Stonybrook) raised the question of whether the Library of

Congress understands the concerns that music librarians have with the proposed new format for the *National Union Catalog*. In particular we are worried about what data will be included in the abbreviated records in the indexes and that it be sufficient to identify different editions or recordings of the same work.

Dena Epstein (University of Chicago) took an informal poll of the members in attendance to see how many would be interested in discussing the problems which are arising in libraries which did not close their catalogs—now that we are beginning to have enough AACR 2 cataloging to see the impact. The response was overwhelming.

Watch the MCB for more on these two issues.

Lenore Coral  
University of Wisconsin—  
Madison

## Audio-Visual

The Audio-Visual Committee met twice during the national meeting in Los Angeles. Philip Youngholm (Connecticut College), Chair, opened the first meeting Thursday afternoon with a brief history of this new committee which had split off from the old AV-Microforms Committee. He announced that this was the first time all of its members were present in the same room at the same time.

The committee discussed projects which would be useful to attempt during the coming year. After considering a wide range of possibilities the group decided to concentrate for the moment on audio concerns and to collect more information for the new audio installations listing: [*News installations are listed on p. 0 of this issue—Ed.*]

The scope of this project will be expanded to solicit documentation from libraries through follow-up questionnaires or contacts. As a first step to determine specific information needed a literature search will be undertaken by Joan Flintoff (University of California, Los Angeles) and Richard LeSueur (Ann Arbor Public Library). Committee members will then determine

## Libraries Install New Audio Systems

This is the second list of individuals who have contacted the Audio-Visual Committee indicating that they have recently installed new audio systems in their libraries. (The first list was published in *Newsletter* no. 44.) All the listed individuals are willing to share their experiences and their expertise.

Harold J. Diamond  
Library, Herbert H. Lehman College  
City University of New York  
Bronx, NY 10468  
(212) 960-8830

Richard E. Jones  
Library  
University of Wisconsin—Milwaukee  
P.O. Box 604  
Milwaukee, WI 53201  
(414) 963-4785

Dr. Werner Klammer  
Link Library  
Concordia College  
Seward, NB 68434  
(402) 643-3651

Timothy Robson  
Kulas Music Library  
Case Western Reserve University  
Cleveland, OH 44106

The AV Committee wants to serve as a clearinghouse for information on the design and management of audio and audio-visual installations. The committee would like to receive: (1) policy statements on collection development, circulation/reserve, in-house copying, etc.; (2) equipment specifications, layouts, plans, etc.; (3) user orientation manuals and instructions. Please send materials to Philip Youngholm, Greer Music Library, 1534 Connecticut College, New London, CT 06320. And if you are planning or installing a new system, please let us add your name to our list.

better public relations for ourselves and better publicity for MLA as a whole; arrange a summer workshop for librarians in small institutions who need some basic apprenticeship training in such things as use of computer terminals, basic music cataloging, reference work, etc. The possibility of incorporating such a workshop in the pre-conference educational workshop for next year was later discussed with members of the Education Committee.

Laura Dankner (Loyola University, New Orleans) gave a report on the use of student help in the music library and offered to send copies to anyone interested.

Carolyn Rabson (SUNY Potsdam) then spoke about a pilot project called MITOR, an adaptation of *Media Index* software to provide title access to their sound recording collection.

Jenkins closed the meeting suggesting that members visit each other's libraries whenever possible, share areas of expertise, and not hesitate to give and accept constructive criticism. An informal volunteer con-

sultancy project might be encouraged.

Janice Jenkins  
Stetson University



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, UCLA Music Library, University of California, Los Angeles, CA 90024.

Deadline for submitting copy to the editor for the next issue is April 21, 1982.

what kind of data would be most useful to people needing assistance in planning new audio installations.

On Friday the committee also discussed the idea of presenting a program on videodiscs during the Philadelphia meeting.

Joan Evelyn Flintoff  
University of California,  
Los Angeles

## Special Interest Groups

### Small Academic Libraries

About thirty members attended the meeting of the interest group for small academic music libraries, organized in New Haven last year. Janice Jenkins (Stetson University), Chair, opened the meeting by summarizing the responses to a letter which she sent out to members of last year's group.

Concerns expressed were: (1) too little help for too many responsibilities; (2) not enough respect and appreciation from administration for the special skills and training needed by music librarians; (3) training and utilizing student help; (4) cooperation with main library staff and music faculties; (5) cataloging, terminal access, computer sharing, future of NUC; (6) where to go for help; (7) disappointment that the report of last year's meeting was not included in the *MLA Newsletter*.

Ruth Watanabe (Sibley Music Library), who attended as an interested Past President, commented that many large libraries share some of these problems and that we must constantly fight the idea that "bigger is necessarily better."

A lively discussion followed and some good suggestions were made: pressure NASM committees to do a better evaluation of music libraries, possibly including a library consultant on the evaluation teams; give more MLA committee representation to librarians from small institutions—the future growth and vitality of MLA is dependent on the support of such people; promote

# NEWS

## from the Chapters

### *New England*

The chapter's fall meeting was held on October 23, 1981, at the Fine Arts Library of the University of Massachusetts, Boston Harbor Campus Library in Dorchester. Jean Morrow, Vice-Chair/Chair-Elect of the chapter, posed the subject for the morning program, "What to do with your 78 recordings—the librarian's dilemma; the creation of a regional archive." She asked: why are we keeping these records (if we are); how can we use them; what value do they have; and, if we give them away, is there any way we can get access to them? To answer these questions she introduced Steven Smolian, Technical Committee Chair of the Association for Recorded Sound Collections (ARSC).

Smolian discussed 78 recordings both as physical objects and as carriers of our musical and musicological past. As physical objects they are breakable, heavy, space-consuming and hard to store. He warned that proper taping is very expensive and has many problems. In his opinion the only reason for keeping 78s would be pending transfer to a more comfortable listening medium, or for discographic study. As containers of our musicological past the major use of a 78 record archive is retrieval of past performance practice.

Diane Ota of the Boston Public Library gave an impromptu report on its sound archive which has 200,000 recordings (100,000 LPs and 100,000 78s). These are shelved by manufacturer's number and are presently being checked against record company catalogs.

After a tour of the attractive UMass Boston Library, the afternoon program began with a slide show and talk given by Ann Russell, Director of the Northeast Document Conservation Center in Andover, Mass. Founded in 1973 by grants from the Council on Library Resources and the New England Library Board, the Center is a non-profit shared facility for New England, New York, and New Jersey, where worn, torn, and brittle books, historical records,

manuscripts, and art on paper are transformed into usable documents. Stain removal, deacidification, washing, mending, rebinding, and preservation microfilm services are available, as well as disaster assistance services. The center emphasizes preventive conservation and offers workshops and seminars to interest groups.

After reports on Boston Area Music Libraries (BAML) by Mary Wallace Davidson and on the IAML meeting in Budapest by Gerry Ostrove, Gerry (Chapter Chair) announced special appointments: Diane Ota is replacing Steve Yusko, who has moved to Texas, as Chair of Continuing Education, Priscilla McCarty is replacing Kathy Brown, who is pursuing doctoral studies at the University of North Carolina, as Member-at-Large on the Executive Board. A very pleasant wine and cheese reception concluded a busy day.

Priscilla McCarty  
Bowdoin College

### *Pacific Northwest*

On November 13-14, 1981, the librarians of the University of British Columbia welcomed Pacific Northwest Chapter members to Vancouver for a fall/annual chapter meeting. We met on Friday in UBC's Sedgewick Library, a notable example of a successful underground, undergraduate library. The first presentation was by Dr. R. Dale McIntosh on "A Documentary History of Music in Victoria, British Columbia—A Case Study of Computer-Assisted Historical Research." His demonstration of the wonders of SCRIPT and FAMULUS and their applicability in musical research and publication generated a lot of enthusiasm.

Elections were held in the business meeting that followed. Our new chapter officers are: Sandra Benet (University of Victoria), President; Ruth Funabiki (Washington State University), Vice President/President-Elect; Eldo Neufeld (University of British Columbia), Secretary-Treasurer. Dean Vanderwall (Washington State University)

was officially thanked for his three years of service as chapter president. Chapter members also accepted Chris Olson's invitation to meet at the University of Oregon next spring.

Saturday the chapter meeting was in the UBC Music Library. Dr. Ronald Hagler's talk "AACR 2 and Music—One Year Later" was received with interest. An open forum followed, in which the main topic was future chapter meeting programs.

Ruth Patterson Funabiki  
Washington State University

### *Pennsylvania*

Edinboro State College was the site of the annual meeting of the Pennsylvania Chapter on October 2 and 3, 1981. At lunch, Calvin Elliker led a discussion of the "twelve neuroses" of Pennsylvania music librarians, a list of professional concerns and problems compiled from letters of MLA/Pa members.

The discussion was not a gripe session, but a serious consideration of difficulties and of the conditions of the profession. Ruth Weidner, 1980-81 chairperson, concluded that these problems not only pose serious threats to the profession, but are also ultimately damaging to the music collections.

The afternoon activities were begun by guest speaker Dr. Ruth Watanabe, Music Librarian of the Eastman School of Music and Past President of MLA. She spoke on "Unexpected Encounters with *Introduction to Music Research*," describing the genesis of her book.

Following Watanabe's talk was a panel discussion on acquisitions, led by Frederick Kent, who commented on music, Carol Tattian on books, and Leslie Greer on sound recordings. Next, after a short break, was the business meeting, highlighted by the adoption of a resolution recognizing the professional contributions of Irene Millen by proclaiming her an honorary member of the chapter. The group then adjourned for dinner at the historic Eagle Hotel in Waterford.

On Saturday morning the librarians

toured Tellers Organ Company and the pipe organ division of Rodgers Organ Company in Erie. Discussion and demonstration of voicing, specifications, design and restoration techniques illustrated the art and skill involved in making and refurbishing pipe organs.

## Southeast

The newly opened main building of the Atlanta Public Library was the scene of the Southeast Chapter's annual meeting on November 6-7, 1981. The Friday afternoon session led off with a film, *Atlanta's Music: Whistling Dixie*, followed by an eye- and ear-opening account of "The Business of Georgia's Music" presented by Bill Lowery of the Lowery Music Group (a BMI affiliate). Then Carter Thomas from Georgia State's Department of Commercial Music took the floor with a talk titled "From Barbecue Bob to the Pop Charts."

Late in the afternoon we were given a tour of SOLINET by Mary Alice Treat, Member Services Coordinator (and Secretary-Treasurer of the Southeast Chapter). SOLINET is located in Colony Square, a magnificent office and shopping complex in the heart of Atlanta, so following the tour we were able to adjourn for drinks and dinner under the same roof, in the Country Place, one of the Square's finest restaurants. Some of us then toddled off to hear the Atlanta Symphony Orchestra under the direction of Robert Shaw, its permanent conductor.

Saturday morning, after a tour of the Atlanta Public, Dennis Wujick of Memphis Public Library and the APL's Tony Miller gave us an often hilarious account of the life of a public librarian—under the title, "Where is the 'regular' music?"

Bela Foltin (University of Georgia) presided over the business meeting, at which election results were announced: Joan Falconer (Appalachian State University) to succeed Bela as chair, and Janice Jenkins (Stetson University) as new Member-at-Large of the Executive Board. Editorship of the Chapter's newsletter *Breve Notes* was handed over to Gene Leonardi (North Carolina Central University), and Joyce S. Cohrs (DeKalb Library System) volunteered to edit the second edition of the chapter's *Directory of Music Collections in the Southeast*. The

members voted by acclamation their thanks to Tony Miller, in charge of local arrangements, and Joy V. Davis, program, for a splendid meeting.

Joan O. Falconer  
Appalachian State University

## Southern California

On November 13, 1981, approximately thirty members attended the fall SCC/MLA meeting at the Variety Arts Center in downtown Los Angeles, hosted by Carl Fleming, librarian for the Center.

The morning session provided informative and enjoyable talks by David Morton (Honorary Curator, UCLA Archive of Popular American Music) and Miles Kreuger (Founder and President, Institute of the American Musical), who described their respective purposes and collections. Both are devoted to preserving and promoting valuable portions of our popular musical heritage.

After lunch Fleming led the group on a tour of the center's five-story facility—it is a treasure trove of materials relating to variety theater, Tin Pan Alley, and silent film. The building itself, with its theaters, lounges, and ballroom, was a delight for the devotee of early twentieth-century design and decoration.

The day concluded with an entertainment by David Morton (piano) and two talented young singers, Lynn Levine and Greg Wilburn. They performed the rarely-heard verses of otherwise well-known popular songs and asked the group to guess the titles. We didn't do so well, but enjoyed the performance very much.

Gordon Theil  
University of California,  
Los Angeles

## Current Awareness Bulletin

The second *Current Awareness Bulletin* has been published and may be obtained by sending a legal-sized stamped, self-addressed envelope to Norma Jean Lamb, Music Department, Buffalo & Erie County Public Library, Lafayette Square, Buffalo, NY 14203.

The Current Awareness Group is interested in learning of "home-grown" bibliographies, discographies, and the like which are available to MLA members upon request.

Also being solicited are difficult or unusual reference questions. These would be published—with any solutions received appearing in a later issue of the *Bulletin*.

## IAML-US Convenes in LA

The IAML meeting opened with a remembrance of Clara Steuermann's activities in IAML.

Don Roberts (Northwestern University) reported a slight drop in U.S. membership. Melva Peterson (City University of New York) gave a report on the activities of the joint MLA/IAML-US Committee on RILM. This group has been assisting RILM in obtaining abstracts of U.S. Publications. Volunteers continue to be needed for this activity.

Lenore Coral (University of Wisconsin—Madison) reported on the role IAML has played in IFLA activities, particularly the work of the UBC program and the development of the ISBD for printed music and the revision of the ISBD for non-book materials.

Geraldine Ostrove (New England Conservatory), Chairwoman, thanked Suki Sommer (New York Public Library), outgoing member of the board, and welcomed Ann Basart (University of California, Berkeley), the newly elected Member-at-Large and Don Roberts, who was reelected Secretary-Treasurer. She also announced that Judith Kaufman (SUNY Stonybrook) has been appointed to the Board.

Neil Ratliff (University of Maryland) described some of the plans for the international IAML congress scheduled to be held in the environs of Washington, DC, May 8-14, 1983. The IAML meeting this year will take place in Brussels, July 4-10, 1982.

Lenore Coral  
University of Wisconsin—  
Madison

## New Faces/ New Jobs

**Kerry Birnbaum**, Music Librarian,  
Combs College of Music, Philadelphia

**Bruce Carr**, Music Administrator, Pitts-  
burgh Symphony Orchestra

**Holly Ann Gardinier**, Music Librarian,  
Butler Music Library, Mansfield State Col-  
lege

**Peter L. Eisenberg**, Librarian Harry  
Ruppel Memorial Library, VanderCook  
College of Music, Chicago

**Donald T. Green**, Music Catalog Librar-  
ian, Fondren Library, Rice University

**Rol Morris**, Director, Learning Re-  
source Centre, Keyano College, Fort  
McMurray, Alberta

**Barbara Strauss**, Music Cataloger/As-  
sistant Music Librarian, University of Wis-  
consin, Madison

### Thorin

*Continued from pg. 1*

As Executive Secretary Thorin works under the direction of the President and in cooperation with the Board of Directors. She is responsible for overseeing the Business Office (Multi-Service Management Company in Philadelphia), for developing and coordinating MLA programs, and, with the Treasurer and Finance Committee, for monitoring income and expenditures. The Executive Secretary is a non-voting member of the Board of Directors and an ex-officio member of the Publications Committee.

### Steermann

*Continued from pg. 2*

which the materials were catalogued and displayed; and one can know her dedication from the vast amount of work she accomplished in the years she was here. We each knew Clara in our own special way, and we shall miss her.

Karen K. Griffith  
Cleveland Institute of Music

### Preservation Program Available

*Preservation of Library Materials* is the title of a slide/cassette program produced by the Preservation of Library Materials Committee at the University of Wisconsin-Madison

The focus is on the common problems that cause damage, and suggested solutions. The show deals with books, non-book materials, processing problems, and environmental problems. A few of the topics covered include shelving and circulation of books, non-book storage, and employee awareness of potential damage.

The 25-minute program was designed for presentation on a slide projector with a sync feature cassette tape player, but the sync feature is not required. The booklet in the kit includes a bibliography on preservation, a copy of the script, and instructions for tying the "library knot," all of which may be kept by the viewer. This package can be obtained through Interlibrary Loan Department, Memorial Library, University of Wisconsin-Madison.

## ... And Briefly

• **Public librarians are invited to contribute to *Fontes*.** Articles on virtually any aspect of music collections and services in public libraries are sought for the new public music library section of *Fontes Artis Musicae*, to be edited by Bodil Foss of IAML-Denmark.

If you have something completed, in progress, or planned, please tell Mary Ashe (San Francisco Public Library, Art and Music Department, Civic Center, San Francisco, CA 94102), liaison for IAML-US with Foss. Articles must follow the "Instructions to Contributors" published in *Fontes*, 28/1-2, 1981

• **Conservation workshop planned.** The Theatre Library Association is sponsoring a conference on preservation of performing arts materials, from April 28 through May 2, 1982 in Washington, DC. For further information write to Brigitte Kueppers, Shubert Archive, 149 West 45 Street, New York, NY 10036 or to Mary Ashe, San Francisco Public Library, Art and Music Department, San Francisco, CA 94102.

• **Abstract needed for RILM.** Do you have the recording *Psalm Singing of the Covenanters* (Prairie Schooner PSI-102, 1977) in your collection? If you have the record *and* are willing to write an abstract of its liner notes for RILM please contact: Lenore Coral, Mill's Music Library, University of Wisconsin, 728 State Street, Madison WI 53706.

**mla** Newsletter

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