



Newsletter

Music Library Association

Number 49

May-June 1982

ISSN 0580-289X

IAML/IASA to Meet in Brussels

The annual conference of the International Association of Music Libraries, Archives, and Documentation Centers will be held this year from July 4-10 in Brussels. As is customary, the International Association of Sound Archives will meet concurrently. Sessions will take place at the Bibliothèque royale.

An exceptionally varied number of topics has been announced. A Project Group on editing and publishing twentieth-century music will have an open session. The Broadcasting Libraries Commission will consider modern music in the light of performance rights and fees, and the Music Information Centres' representatives will continue to discuss means of encouraging new centers and, through them, more active promotion of contemporary music.

Collecting information and methods of information retrieval will also be taken up in several sessions. The IAML/IASA Committee on Music and Sound archives will discuss field work in ethnomusicology and also uses of

electronic data processing. Both the Bibliography Commission and the Research Libraries Branch will discuss collection and documentation for current and past history, locally, nationally, and internationally.

Catalog codes and machine retrieval continue to occupy the efforts of Project Groups for ISBD(PM) (printed music), for ISBD(A) (antiquarian materials), and for UNIMARC, and of RIPMxix (*Répertoire Internationale de la Presse Musicale du XIXe Siècle*), where indexing of illustration will be among the topics discussed. Education for music librarianship, music materials for the disabled, and economic conditions as they affect public libraries are some of the other interests of IAML members that will be taken up in Brussels.

There will be exhibits, concerts, and social events to highlight the working sessions. The opening reception will be held in Brussel's famous Town Hall, and conferees will visit both Antwerp, where—alas—they must choose be-

tween the Rubens House and the Plantin-Moretus Museum, and Bruges, for a day-long excursion.

IAML/IASA meetings are attended by 200-400 members and their guests, and so are small enough to allow delegates to become well acquainted, yet large enough to include an attractive variety of professional activities. This year's meeting is several weeks earlier than usual, a coincidence of considerable advantage to the planners of the 1983 meeting, which will be held in Washington, DC and Arlington, VA in May. But more about that will follow. Watch for details later this year.

Geraldine Ostrove
Chair, IAML-US

Nominating Committee Appointed

Don L. Roberts (Northwestern University) has been named chair of the Nominating Committee which will prepare, for board ratification and submission to the membership, a slate of six candidates for Member-at-Large in next winter's election. The committee will also recommend special citations to those who have made special contributions to music librarianship. Other members of the committee are Sandra Benet (University of Victoria), Victor Cardell (Yale University), Edwin A. Quist, Jr. (Peabody Conservatory), Elisabeth Rebman (Stanford University), Joan Schuitema (Southern Methodist University), and Philip Youngholm (Connecticut College). Suggestions for nominees may be sent to any of the members of the committee.

New MLA Administrative Appointments

Pauline Bayne (University of Tennessee, Knoxville), Chair, Reference and Public Services Committee

David Fenske (Indiana University), Chair, Resources and Collection Development Committee

Kathryn Logan (University of North Carolina, Chapel Hill), Chair, Publications Committee

Margaret Lospinuso (University of North Carolina, Chapel Hill), Fiscal Officer

Don L. Roberts (Northwestern University), Chair, Nominating Committee

Annie Thompson (University of Puerto Rico), Chair, Membership Committee

Donald Thompson (University of Puerto Rico), Editor, *MLA Index Series*

Ruth Tucker (Cornell University), Chair, Education Committee

From the Editor

And from the West Coast

It appeals to me to know that the editors of MLA's two communication media live on opposite shores of the country and represent some of the diversity of MLA's membership in their library affiliations.

Articles solicited

To stimulate even greater diversity in the *Newsletter* I invite contributions from readers who would like to put their thoughts about music librarianship into prose which is clearly written, concise, and even provocative. Would you like to write an article for the *Newsletter*? Perhaps you would like to comment on this month's president's column, have a forum for airing your views about contemporary music publishing; discuss problems encountered with LC's interpretation of AACR 2 rules; or describe a particularly effective in-service training program. Please be encouraged to write and share your ideas with your colleagues. Articles should be typed, double-spaced, and 300-600 words in length.

Correction and Addenda

Apologies to Joan Kunselman, whose name was misspelled in the last issue, to Olga Buth, who provided the convention photographs for the same issue but received no credit, to prospective contributors who received the *Newsletter* after the published deadline for this issue, and to any readers who thought they missed the march on Washington.

Marsha Berman, Editor

Coming in next issue:

IAML/IASA conference reports
Preview of the Philadelphia meeting

The President Reports

All MLA members should read Gordon Stevenson's provocative essay, "Music Librarianship in the United States," in *Advances in Librarianship*, 11 (1982) 163-206. Stevenson argues for a broader definition of music, and for better public music library service; and on both counts most music librarians will enthusiastically agree with him.

Four of our former officers still living today are no longer members of MLA. Of these, Stevenson is the only one who professes an interest and expertise in music library matters; furthermore, his argument often becomes a bit tendentious. Even so, the points he raises are ones that we must continue to address.

For instance, one might argue (and would sincerely hope) that the villain is not the "elitist" scholarship represented by an academic community of historical musicologists, whose efforts have been so crucial in the development of music collections of all kinds. Rather, I would see the basic problem as involving two other interrelated matters: the shortage of tax funds in our urban

communities, and the frequent lack of administrative support for library music programs.

The modest representation of public music librarians on MLA committees is a matter that all of the recent presidents have been keenly aware of. The board has consistently concurred: we need more public library representation; and our committee chairs have worked to recruit members with public library background or affiliation. So far the battle has been uphill, partly because our public music librarians have not been encouraged professionally in MLA activities. The matter must continue to rank as a high priority within MLA, since the very essence of library service is so clearly epitomized in our public libraries. For this spotlight of attention on a major problem, Professor Stevenson deserves our applause.

Defining the Public's Interest

A basic misconception lies implicitly in Stevenson's piece that equates academic libraries with classical, and public libraries with popular music. This false dichotomy does disservice to both kinds. Hymnals, song folios, and *Rolling Stone* are widely used in conservatories, colleges, and universities, often in connection with course assignments and scholarly research; while the general public depends on public libraries for the standard classical repertory, historical sets, and *Opera News*. Nor should the materials and services for scholarly research in our public library collections be overlooked—for instance in the documentation of local music history.

The different contexts of institutional auspices are obvious; but the readerships in question are probably more alike than we realize—in the vast and amazing range of musical interests as well as in the sophistication of their musical tastes and scholarly aptitudes. Under the circumstances, the public music library's problem of defining its objectives is not necessarily different from those of the academic music library, but merely considerably more



Marsha Berman, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, 2017 Walnut Street, Philadelphia, PA 19103, and is issued to its members free.

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

Please type and double-space contributions, and include your name and institutional affiliation. Address correspondence to the Editor, *MLA Newsletter*, UCLA Music Library, University of California, Los Angeles, CA 90024.

Deadline for submitting copy to the editor for the next issue is August 31, 1982.

difficult in the absence of any explicit curriculum to fix the priorities.

Administrative vs Service Objectives

Both public and academic music libraries, meanwhile, seem increasingly to be suffering from problems of upward communication within the parent institution. Standing as it typically and appropriately does between a general library administration and a specific if undefined community of music readers, the music library seems to be finding itself in the awkward and inappropriate role of siding too strongly with the readers, at the expense of effective dealings with the general administration. The objective of library service, so clearly acknowledged by everyone concerned, is ultimately what suffers.

There are three possible contributing factors, of which the first has to be money. It clearly is insufficient to our needs; and while it probably wasn't enough even in the happy days of yore, one would hope that a competent music librarian might, in the interests of better library service, come to be seen as more part of the solution than part of the problem.

The second factor, and most discouraging of all, is an all too frequent hostility and lack of sympathy within the general library administration. Sheer perversity, closed minds, and an unwillingness to recognize facts occasionally are in evidence. But there is a more common explanation, one with some sympathetic ideological basis: the totality of learning (according to this viewpoint) is more efficiently served through an outrightly procrustean attitude toward the various component parts. Efficiency and even cost-effectiveness may indeed accrue when a few corners are cut in dealings with a specialist audience, whether in music or physics or sociology; but of course it is the library service that suffers.

How exactly does it suffer? This brings up the third factor that may be working to our detriment: the inability of music librarians to present the best possible case to their general library administrations.

Rather than display any collective guilt in the matter, our association must continue to look at the pragmatic context of the music library: what (as exactly as we can propose it) do we need, in staff, collections, and setting, and what (as exactly as we can predict it) happens to library service when we don't have it? Fear not—as President of MLA I am not about to call for volunteers to serve on a new Political Action Committee. But we do need to continue to make it clear that the library service we seek to provide is indeed commensurate with the objectives of the library profession in general, and of the particular institutions for whom we work. As our upward communication becomes more effective, our outward communication should improve, too. In its small but strategic way the music library should thus help in justifying the very presence of our libraries as a medium of communication in their own right, between the record of our civilization and those who need and use it.

D. W. Krummel
President, MLA

Basic List Ready for Publication

The revised edition of the *MLA Basic Music Collection* has been completed and is now in the process of being reviewed by Michael Fling (Indiana University) for the MLA Publications Committee. The text will then be delivered to the American Library Association, who will again serve as the publisher. The list was prepared by a committee chaired by Pauline Shaw Bayne; contributing members were: Stephen Fry (University of California, Los Angeles), Pamela Juengling (Northern Kentucky University), Helen Macarof (Massachusetts Institute of Technology), Vernon McCart (Old Dominion University), Pamela Massey (University of Colorado/ASCAP), John Roberts (Trenton State College), and Charles Slater (European American Retail Music).

1983 Preconference Workshops Announced

Ruth Tucker (Cornell University), newly appointed chair of the Education Committee, has announced the topics of the 1983 preconference program. Two workshops, to run concurrently, are in the planning stages for the MLA Philadelphia meeting. One, on the preservation of music materials, will emphasize hands-on instruction, and will be limited to a relatively small enrollment. Jean Geil (University of Illinois at Urbana-Champaign) and Barbara Strauss (University of Wisconsin-Madison) are co-chairing the workshop with the able assistance of the MLA Preservation Committee.

The second workshop will focus on the special problems of small academic music libraries. Janice Jenkins (Stetson University) and Laura Dankner (Loyola University, New Orleans) are co-chairs.

Anyone interested in helping to plan either workshop or in making suggestions about their content or structure should contact Ruth Tucker, Catalog Department, Olin Library, Cornell University, Ithaca, NY 14850 (607/256-4247).

Resources and Collection Development Committee

Among the special activities of librarians today, collection development is clearly coming into its own. To be sure, music librarians, working with faculty members, special readers, music dealers, and colleagues in the library staff, have been involved in selection work, indeed from the beginnings of our profession. In recognition of changing circumstances, and the spotlight that this activity has been receiving, it is high time that the subject be addressed directly.

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MLA Preconference: Public Services & Bibliographic Instruction

Part I

Although workshops in bibliographic instruction and in public services have proliferated in the general library world for the past decade or more, the Music Library Association held its first such workshop before the national meeting on February 2nd of this year. Such well known people in the field of bibliographic instruction as Evan Farber and Mimi Dudley joined with music librarians for a day crammed full of discussion, information, and even controversy. The workshop was structured into two general sessions in the morning and a number of small group sessions throughout the afternoon.

The Morning Session

After opening remarks by conference host Stephen Fry (University of California, Los Angeles) and preconference organizer Dee Baily (Brooklyn College), the first of the morning sessions, "The Effects of Changing Technology on Public Services in the Music Library," got underway. Mary Kay Duggan (University of California, Berkeley), speaking on "Teaching Information in New Formats: Fiche and Online," said that computers will change our concept of the organization of knowledge—will even change the way we think. By means of videotaped examples of online searchers, she illustrated the ways in which computers, by their variety of access points and flexibility in combining elements, could manipulate data. Later, a live, hands-on demonstration of the University of California's prototype online catalog, MELVYL, enabled people to try out some of the possibilities for themselves.

Jeannette Drone (University of Illinois) described a user study of score and sound recording card catalogs that was helpful in designing online catalogs. Michael Keller (University of California, Berkeley) discussed networking programs such as computer-based shared cataloging and interlibrary borrowing. "Online cataloging," Keller said, "could reduce cataloging backlogs, make materials more findable, and

give us a nationwide view of library collections."

The second morning session addressed bibliographic instruction and the role of the librarian as teacher. Evan Farber (Earlham College) discussed the pros and cons of BI and described Earlham's course-related and course-integrated BI programs. "Courses," he said, "rather than library instruction, are what students and faculty are interested in"; all library assignments at Earlham are therefore integrated into courses. He advised librarians who wish to gain access to classrooms to be subject oriented, rather than student oriented.

Saying that library schools can no longer ignore BI, Annie Thompson (University of Puerto Rico) suggested that they could offer continuing education, give formal introductory courses in BI, have internship programs, or give complete programs in BI. She discussed the vast literature in the field, the function of clearinghouses, and the wide range of activities subsumed under the name bibliographic instruction.

Moving from the concrete to the philosophical, D.W. Krummel (University of Illinois), in a talk entitled "Foundations of Music Bibliography," said that BI and reference work were complementary concepts. Calling music "subjective" and libraries "objective," Krummel said that music libraries are concerned with values and have idealistic goals, namely bringing users and material together in a "more meaningful way."

The Afternoon Sessions

Audio-Visual Teaching Aids. Richard Jones (University of Wisconsin-Milwaukee) and Thomas Heck (Ohio State University) described how audio-visual techniques can make library orientation more interesting, especially for the visually oriented students of today. Audio-visual teaching aids can be used to emphasize the major points of a lecture; to provide a non-walking tour of the library; to provide

point-of-use instruction; and to provide self-instructional tools for student use.

Jones brought a narrated slide show called *An Introduction to the Golda Meir Library; or, The New Adventures of Don Quixote*. This was a basic, rather sugar-coated tour that has won a very good response from users.

Heck showed a videotape produced by OSU undergraduate librarians called *The Battle of the Library Superstars*. It parodied ABC's *Wide World of Sports*, presenting Pam Preppy vs. Sam Sweatsock in a three-event library-use competition announced by Howard Cowsell. This semi-professional production (which was interrupted by commercials advertising various library services) was done with a great deal of humor, illustrating that library instruction need not be boring.

Course-related Instruction, with Evan Farber as panel moderator and David Ossenkop (SUNY Potsdam), Linda Fidler (Bowling Green State University) and Walter Gerboth (Brooklyn College) as participants, was devoted to descriptions of instruction plans and a group discussion of procedures. Ossenkop outlined the bibliographic instruction given in connection with the freshman course in basic musicianship. Topics include use of the card catalog, the explication of the LC classification and basic bibliographic tools, and the preparation of mini-bibliographies.

Fidler described instruction given by her at Oberlin Conservatory in connection with the one-semester music history survey. Instruction on the use of the card catalog and basic tools is followed by the explanation of collected editions and thematic catalogs and the generation of bibliographies centering around each student's major instrument.

Gerboth gave general guidelines for the librarian's approach to the instructor of a course with which bibliographic instruction is to be given.

Group discussion resulted in the following threefold consensus: exercises assigned for BI should be relevant to the

course with which they are connected; undergraduates might well be taught the use of bibliographic tools before the intricacies of the card catalog are explained; and the aim of BI should be to help the student evolve an efficient search strategy.

Evaluation of Bibliographic Instruction Programs. Dee Baily ably chaired a session on this difficult topic. She pointed out that the evaluator must thoroughly comprehend the objectives of the program, which should include a specified level of accomplishment for all students. The method and purpose of the evaluation must be clearly understood and directed towards improving the program. The evaluation can consist of observations of library usage patterns, written work submitted throughout the course, and/or a final test or workbook. Testing with grades is not recommended as it tends to blunt the students' receptiveness to the BI program.

Important information can be obtained from students and faculty through a written assessment of the library instruction program. Sample evaluation forms were distributed.

Graduate Music Bibliography. This session, presented by Lenore Coral (University of Wisconsin—Madison), Michael Ochs (Harvard University), and Geraldine Ostrove (New England Conservatory), described several graduate music bibliography courses as well as a library school course in music librarianship. The purpose of a music bibliography course was defined as teaching access to information. This should result in a high degree of independence in doing library research.

The description of a library school course in music librarianship focused on goals, topics covered, and characteristics of assignments, all of which can be quite different from those of graduate music bibliography courses.

To be concluded in the September-October issue

Committee Reports

Resources Committee
Continued from p. 3

On the basis of discussions at our Los Angeles meeting, the Resources and Collection Development Committee (a special committee) has been set up, chaired by David Fenske (Indiana University). Other members of the committee are Peggy Daub (University of Michigan), Nina-Jo Davis-Millis (Manhattan School of Music), Francis Gramenz (Boston University), Joan Kunselman (California State University, Fullerton), Linda Solow (Massachusetts Institute of Technology), and Marion Taylor (University of California, Santa Cruz).

Two activities are planned as part of the committee's mandate. First is the gathering of policy statements of libraries of all kinds, whether in matters of music selection, acquisition, or collection development. The second is a consideration of the principles that underlie the practice of compiling basic lists, recommended lists, selected lists, and the like, for libraries. MLA has actively been involved in the preparation of such lists for many years now.

The work of the committee should be seen as a stock-taking effort, reflecting the concern among libraries, universities, accrediting agencies, and supporting institutions for the music collection that is appropriate to the objectives of the library in general. Comments on these matters, and other activities appropriate to the committee may be directed to any of its members.

D. W. Krummel
President, MLA

Reference & Public Services Committee

Pauline Bayne (University of Tennessee, Knoxville) has been appointed chair of the new Reference and Public Services Committee, an MLA special committee established to formalize the efforts of an interest group which has been meeting since February, 1980. The charge to the committee is:

To study current issues, trends, and developments relating to the interactions of music librarians and their clientele within the context of serving the orientation, education, and information needs of library users. Further, this committee shall disseminate information on these aspects of librarianship to the membership of MLA, and recommend to the board appropriate actions or projects (e.g. workshops, publications, clearing houses, subcommittees) that may serve as effective means to accomplish this charge.

Bayne presided at the committee's first open meeting, which took place during the MLA conference. She acknowledged the efforts of those involved in the work of the interest group and in establishing the committee, notably Ann Basart (University of California, Berkeley), George Hill (Baruch College, City University of New York), Norma Jean Lamb (Buffalo & Erie County Library), and Gordon Rowley (Northern Illinois University). Activities conducted to date include the bibliographic instruction program at the New Haven meeting, participation with the Education Committee in planning and conducting the Public Services Workshop at this meeting, planning efforts for a directory of bibliographic instruction materials, and issuance of a current awareness bulletin.

Those in attendance discussed directions and priorities for the committee:

Current Awareness. The committee needs to investigate the best means of communication on public services issues, new reference books, sharing of locally produced bibliographies, discographies and music library newsletters. Alternatives include the *Current*

Awareness Bulletin distributed through MLA chapters or other means, a regular public services issues column in the *MLA Newsletter*, more frequent issuance of the *Newsletter* with an annual issue devoted to public services, and reinstatement of the "New Reference Book" section of *Notes*.

Bibliographic Instruction. The first priority is to get board approval for a questionnaire on bibliographic instruction materials and to proceed with preparation of a directory of such items. Concern was expressed also for the development of BI guidelines and basic competencies.

Automated Reference Services. The committee will explore the need for a workshop on data base searching or other aspects of new technologies.

Liaison with MLA and ALA Committees. Members appointed to this committee may be assigned coordination and communication responsibilities with other committees (e.g., MLA Administration, Cataloging, Automated Circulation Subcommittee; ALA Reference & Adult Services).

Those present were asked to indicate their interest in serving on the committee or any subcommittees which may be established. MLA members should communicate with Pauline Bayne, Music Library, University of Tennessee, Knoxville, TN 37996-2600. Please indicate specific areas of interest.

Pauline Bayne
University of Tennessee,
Knoxville

Automation Committee

The Automation Committee, chaired by Garrett Bowles (University of California, San Diego), presented the work of its four subcommittees at two public meetings. The MARC Format and 028 Subcommittees discussed their work on Wednesday afternoon, and the Automated Circulation and Networks Subcommittees presented their year's work on Thursday. Anyone with suggestions for areas not presently covered by the Automation Committee or interested

in participating in the committee's work should contact the chair.

The MARC Subcommittee, chaired by Marie Griffin (Rutgers University), and represented by Connie N. Field (Northwestern University) and Catherine R. Garland (Library of Congress), announced that most of its recommendations to MARBI included in the 1981 review of the music format have been implemented. These and additional changes appear in MARC Format Updates.

In the January 1982 MARBI meeting a record-linking technique, patterned after that used in the serials format, was approved to provide a method for analytical cataloging. Field 007 "Physical Description Fixed Field" was discussed, including a proposal to expand byte 09 "Kind of Disc or Cylinder (Archival)." This field will be further discussed at the next MARBI meeting.

The subcommittee discussed possibilities for defining a specific field for thematic index and opus number. They recommend these numbers be included in the reference structure of an authority record for composer-uniform title. This is already general practice at the Library of Congress.

An expanded list of instruments and voices, plus a classification of instruments based on the Sachs-Hornbostel system was presented and discussed. Several MLA members have agreed to work with the subcommittee in integrating the list with the 048 Field to permit more accurate coding of early music, jazz, etc.

MARC Music Format Manual

Garland reported that the inputting manual for LC's implementation of the Music Format is nearing completion. LC's Music Section intends to begin inputting music cataloging this summer; MARC tapes will probably be distributed about six months later.

Elisabeth Rebman (Stanford University), chair of the 028 Subcommittee, met with the MARC Format Subcommittee. She received no substantive response to the report the subcommittee presented last year. The MARC Format Subcommittee agreed to draft a proposal recommending that subfield \$a "Num-

ber" be made a repeatable sub-field to permit coding both set and part numbers. Discussion indicated that clarification was needed for the coding of publisher's numbers, especially as they relate to publisher's series and the interpretation of AACR 2 Rule 5.7B19.

The second Automation Committee meeting consisted of reports from the Automated Circulation and Networks Subcommittees. Gordon Rowley (Northern Illinois University), chair of the Automated Circulation Subcommittee, reported that the subcommittee is charged with gathering and disseminating information on automated circulation system with an emphasis on the applicability for use with music materials. Efforts thus far have been hampered because information submitted has lacked uniformity in content and scope. The subcommittee has therefore decided to survey music libraries in the United States and Canada to obtain systematic information on systems currently in use or planned for implementation in the near future. The resulting data will be collated in preparation for presentation at the Philadelphia meeting. In addition, a suitable format will be devised for distribution of this data. Comments and suggestions should be sent to Gordon Rowley 413 Founders Library, Northern Illinois University, DeKalb, IL 60115.

Networks Subcommittee Dissolved

The Networks Subcommittee report was given by Ruth Funabiki (Washington State University), Chair. It was organized during 1981 and consisted of representatives of WLN, RLIN, OCLC, and UTLAS. After announcing their existence through various MLA media and contacting their respective networks and network users, the subcommittee found that there was little interest in providing an additional channel of information and communication. Network users seemed to prefer obtaining information from each other in the existing channels available. It was consequently concluded that this subcommittee should be dissolved.

Garrett Bowles
University of California,
San Diego

News from the Chapters

Midwest

The annual meeting was held at Oberlin, Ohio, October 22-24, 1981, attended by sixty-five individuals. The local arrangements were provided by John Druesedow, Jack Knapp, Linda Fidler, and Karen Griffith; the Program Chairperson was David Fenske. The Friday morning session featured a large panel on "Resource Sharing in Cleveland: A Functioning System," during which a union list of music serials and a union list of collected editions and historical monuments in Cleveland area libraries were discussed.

Friday afternoon the sessions were arranged in rotating groups of three: (1) a tour of the paper laboratory of the Intermuseum Laboratory, featuring a demonstration of preservation and conservation techniques; (2) a tour of the Vial Conservatory Library; and (3) a presentation by Barbara Strauss (University of Wisconsin) entitled "Preservation of Library Materials," a slide/cassette program. The latter may be obtained through the Interlibrary Loan Department of the University of Wisconsin—Madison.

Following a wine and cheese reception on Friday night a recital was presented by Professor William Porter (Oberlin Conservatory) on the new Brombaugh-built mean-tone tuned organ in Fairchild Chapel.

Four papers were read on Saturday: Mirando Pao, "Citing Characteristics in Ethnomusicology"; Richard Griscom, "The Bibliographic Citation of Periodical Literature in Theses and Dissertations Submitted to the Indiana University School of Music, 1975-1980"; Richard Smiraglia and Ralph Papakhian, "Music in the OCLC Online Union Catalog: A Review"; and Jeanette Drone, "Supplementary Guide to the Card Catalog Composer Indexes and Other Reference Aids." Following this session there was an hour-long open forum which focused on the international aspects of music librarianship, new information concerning *RILM Abstracts*, and program ideas for future

meetings.

New officers for the following year were elected: Richard Jones (University of Wisconsin—Milwaukee), Chairperson, and Kären Nagy (Northwestern University), Secretary-Treasurer.

David E. Fenske, Chair
Indiana University

New York/Ontario

The 1981 fall meeting of the NY/Ontario Chapter was hosted by the State University of New York College at Geneseo. The program was coordinated by Don Seibert and local arrangements were handled by John Kucaba.

Joan Swanekamp opened the meeting with her presentation entitled "Popular Music Discography: State of the Art." Joan is Co-Head, Technical Processing at the Sibley Music Library, Eastman School of Music and instructor of cataloging at SUNY Geneseo. Her bibliography *Diamonds and Rust: A Bibliography and Discography on Joan Baez* was published by Pierian Press last year.

After a short business meeting and lunch, Bill Knowlton recounted some of his experiences as a collector of country and bluegrass music. Bill has an extensive collection of 78 rpm recordings, and his weekly radio program *Bluegrass Ramble* from WCNY-FM, Syracuse, is known to public radio listeners in central New York.

Jim Kimball, ethnomusicologist at SUNY Geneseo, gave a lecture demonstration devoted to 19th-century American minstrel music. Jim was joined by Betsy Gamble (SUNY Geneseo) and members of the Geneseo String Band for his demonstration. The Geneseo String Band also played for the reception.

Election results were announced: Diane Parr Walker (SUNY Buffalo), Chairperson; E. Ann McCollough (Eastman School of Music), Secretary/Treasurer; David Ossenkop (SUNY Potsdam), Program Coordinator.

Joan Swanekamp,
Sibley Music Library

Southern California

On Friday, April 16, 1982, the chapter gathered for its spring meeting at the Claremont Colleges in Claremont. Elizabeth Roleder (Honnold Library) welcomed the group in the beautiful Founder's Room of the Honnold Library, Claremont's central library serving a cluster of six separate colleges.

The morning session began with a discussion and tour of the Claremont Total Library System (TLS) by Adrienne Long, Assistant to the director of the Libraries. This fully online system controls all technical functions, from ordering through circulation, for Claremont's main and branch libraries. It has recently been leased to OCLC for marketing.

The chapter business meeting completed the morning's activities. Results of the election were announced: Vice-Chairperson/Chairperson Elect: Joan Kunselman (California State University, Fullerton), Secretary/Treasurer: Don Brown (University of California, Los Angeles).

Following a delightful walk and buffet lunch the group met in the Kenneth G. Fiske Museum for the Janssen Collection of Musical Instruments. Mr. Fiske, Curator, jovially introduced those present to some of the most unique and unusual instruments imaginable, including primitive wind instruments made from human bones, beautifully crafted violas d'amore, Tibetan temple trumpets, a glass harmonica, and the world's largest trumpet. Instruments from all ages are represented in the collection with emphasis on brass, woodwinds, and percussion.

The day ended with a concert of early music by the Collegium Musicum of the Claremont Graduate School and Scripps College. Works by renaissance and baroque composers were sung and played on recorders, viols, crumhorns, and keyboards.

Gordon Theil
University of California,
Los Angeles

New Faces/ New Jobs

Victor Cardell, Assistant Music Librarian, Music Library, Yale University

Lenore Coral, Music Librarian, Music Library, Cornell University

Peggy Daub, Music Librarian, University of Michigan

Carolyn Owlett Hunter, Cataloger (Romance languages, humanities, and music), Olin Library, Cornell University; Copyright Consultant, European American Music Corp.

John H. Roberts, Music Librarian, University of Pennsylvania

For further information, contact Professor Jann Pasler, Project Director, Music Department, B-026, UCSD, La Jolla, CA 92093 (714/452-6722).

... And Briefly

- **“Music mag for libraries:** *Notes*, ‘a popular music perspective for librarians and media specialists,’ is a new monthly newsletter published by The Backstage Press Ltd. The publication contains feature articles about musical groups, information on current releases, album and singles recommendations, and more. Coverage includes soul, jazz, classical, and pop. Subscriptions are \$18. from The Backstage Press Ltd., 5370 Manhattan Circle, Suite 205, Boulder, CO 80303.” (from *American Libraries*)

- **Exhibit catalogs available.** The UCLA Music Library is offering two illustrated exhibit catalogs: *European Folk Music: A Century of Systematic Scholarship* (1978) and *Béla Bartók, 1881-1945* (1981). These may be obtained free of charge by writing: Stephen M. Fry, UCLA Music Library, Schoenberg Hall, University of California, Los Angeles, Ca 90024.

- **Sonneck Society calls for papers.** The Sonneck Society will hold its 1983 conference in Philadelphia, February

25-27. The theme of this meeting will be “Music and Musical Activity in Pennsylvania.” Proposals on all aspects of American music and music in America are to be submitted before September 1, 1982 to Thomas Warner, 1983 Sonneck Society Conference, Department of Music, Bucknell University, Lewisburg, PA 17837.

Calendar

May 20-23: Association for Recorded Sound Collections, 16th Annual Meeting, Syracuse University.

June 5-10: Special Libraries Association, 73rd Annual Conference, Detroit.

June 13-16: American Society for Information Science, Mid-Year Meeting, Knoxville.

July 4-10: International Association of Music Libraries/International Association of Sound Archives, Annual Conference, Brussels.

July 10-15: American Library Association, Annual Conference, Philadelphia.

August 23-28: International Federation of Library Associations, General Conference, Montreal.

October 7-10: College Music Society, Annual Meeting, with **American Liszt Society**, Boston.

November 11-14: Society for Ethnomusicology, 27th Annual Meeting, University of Maryland, College Park.

Stravinsky Symposium Announced

An international interdisciplinary symposium in honor of Igor Stravinsky's 100th anniversary will be held at the University of California, San Diego, from September 10-14, 1982.

The program includes lectures, panel discussions, film documentaries and concerts presented by many of Stravinsky's friends, such as Robert Craft, Lawrence Morton, Virgil Thomson, Ernst Krenek, Gilbert Amy, Milton Babbitt, as well as Stravinsky scholars Richard Taruskin, Simon Karlinsky, Allen Forte, Joseph Kerman, Arnold Whittall, Celeste Deliege among many others.

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