MLA Convenes in Philadelphia—March Meeting Includes Sonneck Society

Ben Franklin would be proud! Philadelphia's music will highlight the events of the Music Library Association's 52nd annual conference, to be held March 2-5, 1983, at the Hilton Hotel of Philadelphia. The Sonneck Society (which, for those who do not know, is devoted to American music) will participate in two joint sessions with MLA and continue their meeting through Sunday, March 6. Workshops on the preservation of library materials and the administration of small academic libraries precede the meeting.

Two sessions will be devoted to music in Philadelphia. One which will take place at the Free Library of Philadelphia, will include several notable speakers—Otto Albrecht, among others—who

Continued on p. 3

2 Workshops Offered

Preservation & Small Academic Libraries Focus of MLA Preconference

Two pre-conference workshops will be offered in conjunction with MLA's 1983 annual meeting.

The first, "Preservation of Library and Music Materials," will take place over two days. Participants may attend the sessions scheduled for either or both days. However, enrollments for each day will be strictly limited, on a first-come, first-served basis.

The first day's program will begin on Tuesday, March 1, 1983, at the Library of Congress in Washington, D.C. Peter Sparks, of LC's Preservation Office, will speak on standards and procedures; Jeffrey Field, of the National Endowment for the Humanities, will discuss funding for preservation; and participants will be given tours of preservation and music facilities at the Library of Congress. Participants will travel to Philadelphia at the end of the day.

The program for the second day, March 2, will take place in Philadelphia. Morning sessions will consist of short presentations and a panel, the latter including conservationists from the Northeast Document Conservation Center and respondents representing public libraries, special/archival collections, and academic libraries. The group will divide into small, topically-focused sessions during the afternoon.

The preservation workshop, through its two days of tours, presentations, and discussion, will inform participants of the state of the art of library preservation. The workshop will address the problem of setting preservation priorities, and choosing appropriate techniques and technologies. It will also pro-

Continued on p. 3
The President

Reports

The deadline for ballots and conference announcements did not allow us to identify an important guest at our Philadelphia conference. Dr. Joachim Schlichte, Director of the central RISM Secretariat in Kassel, will describe the recent directions of the project, in particular the All Series (manuscripts). It is most important that we reorganize our RISM efforts now, as effectively as we did 20-25 years ago for reporting our holding of early printed music; and Dr. Schlichte’s presence should provide an opportunity for this to be developed.

I should also remind our members that the Board meetings are open sessions; your presence is encouraged. The Philadelphia meetings are scheduled for Monday afternoon and evening, February 28, all day on Tuesday, March 1, and Saturday afternoon, March 5. Those attending a conference for the first time are also particularly invited to an informal reception on Wednesday evening, March 2, at 5 p.m.

The Board made several major decisions at its November meeting. Most important is the raise in dues, for individuals, from $24 to $32 a year—a drastic expedient, but one clearly justified by our budgetary demands. Still (you’ve all heard this one before, but it’s true) it's a bargain by today’s prices. The Board also agrees that committee chairs should be limited in their incumencies to a four-year term, subject to special dispensations for truly extraordinary circumstances. A newly revised Handbook is also near completion. Other decisions are reflected in the constitutional amendments on which the membership has been voting.

I must go on record as lamenting our failure to come up with a better defined and more efficient administrative organization for our association, the failure being the major disappointment of my presidential incumbency. At the same time I have very much enjoyed the assignment—perhaps too much, as my family will attest, and as my scholarship may unfortunately demonstrate—particularly the opportunities to work with serious and intelligent colleagues, whose best efforts bode well for MLA and the profession it represents.

D.W. Krummel
President, MLA

From the Editor

William McClellan recommended in 1980 that our Newsletter publish more short articles and reports on technical matters of interest to the 700 or so librarian members of MLA. Topics mentioned included library management and staffing, acquisitions, circulation systems, and reference work. There are two such articles in this issue.

In the first, Jerry McBride, Assistant Archivist at the Arnold Schoenberg Institute, explains methods of displaying manuscripts. This is an area of expertise he has developed through his experience exhibiting archival materials in the Institute’s rooms of cases. The second article, “A Few Thoughts on Printed Music” is Joseph Boonin’s response to my request to address some of librarians’ concerns about music publishing today, such as high prices, poor quality, and limited distribution. He can speak from several points of view, having been a music librarian, a music publisher, and a music dealer.

I am delighted to have received these articles but I wonder why the enthusiastic colleagues I see at meetings seem so reluctant to share their expertise in print. Many of you, I am sure, would be challenged to present an idea coherently, with technical detail, in an engaging way, within 650 words.

This issue appears late because the board wished to wait until an announcement could be made of the new location for our 1984 meeting and because the convention is later this year. Next year, the Newsletter schedule will probably differ from the past in order to coordinate better with the organization’s activities: the election, the national meeting, and the board meetings. The deadline for copy for the next issue is March 21, and for the following issue April 29. I look forward to receiving your contributions—whether technical or issue oriented. Do limit your writing to 650 words and send them to me typed and double-spaced.

Marsha Berman, Editor

MLA Meets in Austin in 1984

MLA’s 1984 annual convention will be held in Austin, Texas during the week of February 19-26. Special circumstances, cost factors among them, have necessitated this rescheduling. Fuller particulars will be announced in Philadelphia.
Conference expenses have been kept low this year by scheduling the activities within three days. The program committee (Ida Reed, John Roberts and Thomas Heck) is delighted by the cooperative spirit that characterizes the music librarians in and about the “City of Brotherly Love” and looks forward to an informative, substantive meeting. We hope to see you there.

Thomas Heck
Program Chair

Concurrent Meetings

Music OCLC Users Group. The annual meeting of the Music OCLC Users Group will be held Monday-Tuesday, February 28-March 1, 1983, prior to the MLA meeting in Philadelphia. Topics on the program will include the projected implementation of the MARC music format at the Library of Congress; public access to online catalogs, and music librarians’ problems with online catalogs; demonstrations and workshops, with special emphasis on tagging microforms and manuscripts.

Full details of the program have been included in the program packet sent to all MLA members.

Sonneck Society. The 1983 meeting of the Sonneck Society is scheduled for March 3-6 in conjunction with MLA’s meeting in Philadelphia. One of the themes of the Society’s sessions is “Music and Musical Activity in Pennsylvania,” but other subjects in American music will also be represented. For further information, contact the program chairman, Thomas E. Warner, Department of Music, Bucknell University, Lewisburg, PA 17837.

Preconference Workshop
Continued from p. 1

vide opportunities for music librarians to learn some basic preservation techniques.

The second workshop, “Small Academic Music Libraries: Pressing Problems, Sensible Solutions,” will take place in Philadelphia on Wednesday, March 2, 1983. While a small academic library is somewhat problematic to define, those who work in them seem to know both what and who they are. The workshop will focus on the problems of administering and managing generally understaffed facilities. A second concern will be librarians’ relationships with the administrators of their institutions.

Ruth Watanabe’s keynote address will clarify these and other issues and problems. A panel discussion exploring the political context within which the librarian must function will follow. Panelists will include Robert Bays, Director of the School of Music at the University of Illinois, John Tanno, Assistant University Librarian at the University of California, Riverside, and Mary Wallace Davidson, Music Librarian at Wellesley College. Afternoon sessions will afford in-depth discussions and exchanges in small groups.

We look forward to seeing you at one or the other of these workshops!

Ruth Tucker
Chair, Education Committee

MLA—52nd Annual Meeting—Philadelphia

<table>
<thead>
<tr>
<th>Event</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Preconference</td>
<td>March 1, 2</td>
</tr>
<tr>
<td>Conference</td>
<td>March 2-5</td>
</tr>
<tr>
<td>Board Meetings</td>
<td>February 28, March 1, 5</td>
</tr>
<tr>
<td>Music OCLC Users Group</td>
<td>February 28, March 1</td>
</tr>
<tr>
<td>Sonneck Society</td>
<td>March 4-6</td>
</tr>
</tbody>
</table>
Mounting Displays of Archival Materials

Manuscripts are among the most interesting items in any collection and are prime material for library exhibits. These items need special handling to avoid harmful wear, even for a few months while on display.

Prior to actually installing the pieces in the case, you should make sure that all sources of ultraviolet light have been filtered and that the air inside the case is not too hot, too dry, or too moist. (Conservation of Library Materials, 2d ed., by George and Dorothy Cunha, is a good source for guidelines in this area.) In addition, some of the papers may benefit from flattening, dry-cleaning, mending, or encapsulation—all of which are easy to learn and can be done in-house. Paper Treatment by Jane Greenfield, Yale University Library Preservation Pamphlet no. 3, is a step-by-step manual for these procedures. This pamphlet and six others can be obtained free from the Yale University Library.

After selecting the materials you wish to exhibit, it will be necessary to mount them on an acid-free board. Use of inferior products at this stage can cause real harm to the papers—requiring more expensive restorative procedures at a later date. For most purposes a two-ply, 100-percent rag board with a pH of not less than eight is desirable. Most acid-free mat boards come in white or off-white. Colored papers are generally highly acidic, but they can be used as a border around an acid-free mount. However, you must be careful to avoid any contact between the document and the colored paper. Most conservators do not recommend this except for very short periods of, say, two to three months because of the high risk of acid migration to the manuscript.

Mounting Methods

If you are using horizontal cases to display the manuscripts, you can merely cut the board to an appropriate dimension and place the document on top of it. If the manuscript is displayed vertically, a means is required to hold it in place. Obviously, glue, tape, tacks, paper clips or pins are out of the question. The manuscript can be held in place by strips of clear mylar placed at the corners. To do this cut two slits parallel to the edges of the mount and pass a strip of mylar through each one, pulling it tight. Affix the ends of the strip to the back of the mount with Scotch tape (no. 810 is one of the less damaging pressure sensitive tapes). You can then slip the edge of the document under each of these bands and it will be held firmly in place at any angle (Figure 1).

![Figure 1](image1.png)

Documents written on newsprint, thin tissue paper, or having many folds, may need bands running the entire length of the page. In this case, or when a piece is very delicate, it is best to encapsulate the document before mounting it in this fashion. All documents should be deacidified first if they are to remain in the encapsulation. Otherwise, they should be removed from the mylar after the exhibit since the lack of air circulation will increase the rate of deterioration.

If a manuscript is to be displayed at only a very slight angle, the mylar strip can be folded and placed in two slits, with the document resting in the fold (Figure 2). Tape the mylar strip on the back side to hold it in place, leaving the front side free. Mylar is preferred above other plastics, which usually contain cellulose nitrate or polyvinyl chloride that decompose into harmful acids.

The methods of arranging the manuscripts after they have been mounted are almost limitless. A sloping riser can be placed in table exhibit cases to elevate items in the back. Props to be used in vertical cases can be made inexpensive from boxes covered with cloth. I have used metal bookends, aluminum book holders, and small plastic display easels. Overall it is best to avoid making props out of metals which corrode easily, unpainted wood, or highly acidic paper such as corrugated cardboard.

All of these techniques and others are treated in depth in Archives & Manuscripts: Exhibits by Gail Farr Casterline, which is available from the Society of American Archivists.

Jerry McBride
Arnold Schoenberg
Institute

TLA Issues Preservation Notebook & Manual

The Theatre Library Association is preparing a manual based on their Conference on Preservation Management of Performing Arts Collections which took place last spring. This manual will be sent to all conference participants. Those who attended the conference also received a notebook containing pamphlets and other material on preservation practices, supply sources, regional conservation centers, and a basic bibliography.

To make this information available to those who could not attend the sessions, the Theatre Library Association is offering both the conference notebook and the forthcoming manual for a total cost of $60 plus $5 for shipping and handling. The notebook is a sturdy three-ring binder, and it will be sent immediately on receipt of the order. The manual is currently being edited and will be issued within the year. Please make your checks for $65 payable to the Theatre Library Association, 111 Amsterdam Avenue, New York, NY 10023.
A Few Thoughts on Printed Music

Here are some thoughts on the current state of publishing and printing which are guaranteed to offend everybody and please nobody. The risk is worth it if it succeeds in enlightening anybody.

First, we must dispel the idea that music printing is different from other types of printing. Today the average piece of music is printed by the offset process, in much the same way as the printing of this newsletter (if not exactly the same way). It is true that there are various methods of setting the musical text—akin to typesetting—but most of these are relics of bygone centuries.

The serious music publishing industry has been searching (as have so many other specialized fields of endeavor) for ways of producing fewer and fewer copies at lower unit costs. Since the fixed costs of platemaking, press setup, etc. must be spread over the entire press run, it is self-evident that a run of 10 or 100 copies will cost far more per unit than a run of 500 or 1,000. It can be safely assumed that the type of music that the average music library concerns itself with is virtually never printed in runs of more than 1,000. The obvious exception to this is choral music, performed from upwards of hundreds of identical copies, which, ideally, are all purchased and not illicitly reproduced.

Many publishers have turned to high speed reprography (Xerox or similar processes) to enable them to produce editions of one or two copies. While such copies are perhaps better graphically than the traditional ozalid or blueprint copies, they are usually produced in single sheets and bound either in the nefarious plastic spirals or in some form of crude heat-glue process. Both of these are totally unsuited for library or archival purposes.

The myth exists among librarians that there is a vast market for music destined for library consumption. With the exception of historical editions, no music publication is ever issued with the library market in view. If a library wants to purchase a given musical work, the publisher is often the source least able to service the library. How unlike the book trade, where whole departments of publishers exist solely to service library accounts. Even the study score is not issued to grace a library's shelves but rather to be used as an aid in the promotion of an orchestral or chamber work, where perusal of a set of parts is neither practical nor profitable.

Halcyon Days

It has been my lot to observe the music publishing industry for the last quarter century. At the outset of that period, the state of the industry was roughly what it had been in the halcyon days of the between-wars period. The ravages of World War II had been repaired (more or less) and technology and economic reality had not yet reared their heads nor bared their teeth.

It is greatly to be feared that serious music publishing will, in the next 25 years, emulate its pop counterpart. Greater emphasis will be put on aural and visual media. Musical graphics (what we old-timers think of as 'publishing') will become unrecognizable. The big bucks are in performance exploitation: live, recorded, cablecast. The printed product, already a poor relation, will become a social outcast sometime around that year when the first digit on the calendar changes to a 2.

True, the foregoing sounds like a litany of doom. It is the only landscape that my limited mental palette can create. Nothing would brighten my incipient dotage more than having some well-informed colleague rip this essay to shreds and clearly and lucidly refute (with documentation) every point and allusion.

Joseph M. Boonin
Jerona Music Corporation

Drawing by Thomas Pritchett (used by permission of C.F. Peters)

LC to Celebrate Brahms Sesquicentenary in May

The Library of Congress will host an International Brahms Conference in celebration of the 1983 Brahms Sesquicentenary on May 5-8. The conference, sponsored by the University of Washington in Seattle and made possible with support from the National Endowment for the Humanities and from Mercedes-Benz, will consist of formal papers and discussions on a wide range of issues. Concurrent with the conference, the Library of Congress will mount a display of its vast Brahms holdings, including a number of newly acquired items, and will give a series of evening lectures and concerts devoted to the chamber music, piano works and Lieder of Johannes Brahms.

Additional information on the conference may be obtained from George Bozarth, International Brahms Conference, School of Music (DN-10), University of Washington, Seattle, WA 98195.
MARC Music Format: Status Report

Work continues on the MARC music format at the Library of Congress; a February-March, 1983 implementation date is presently anticipated. The development of the system, called Music Online, is one of Processing Services' highest priorities.

The delay in implementation has not been caused by a lack of commitment on the part of LC management; if anything, the opposite is true. Once having decided to develop a completely new, online system, LC's management has been fully committed to that system's development and the tremendous effort and resources it has required.

In addition to the new requirements for processing music-cataloging data, the Music Online system will be the first in Processing Services to involve catalogers directly in content-designation and input-update procedures.

Display formats

It has now become important that the record carry a designation of the original cataloger and that this designation appear in the display. To accomplish this, specifications had to be developed for this new use of a local field; in addition, the display formats had to be changed to accommodate the new information. Transmission of records between the Music and Audiovisual sections and MARC Editorial Division (which retains the authority for verification of the records) was another procedure which had to be developed anew for the Music Online system. These procedures have taken time to develop, but they will insure the smooth progress of cataloging data through the LC system as well as its timely distribution.

The February-March implementation date has been set by the Automated Systems Office. As personnel in that office continue to work on the programming, Processing Services is proceeding on several fronts: the Music Online Input Manual, a draft of which was distributed for comments last May, is in the process of final editing. This manual is expected to be completed by the beginning of 1983 and will be made available thereafter outside LC. Training of the music catalogers is also being planned for January-February and training aids, including an extensive guide to the LC online system, are being developed.

Great progress has been made, which may not be apparent to those who have waited so long for machine-readable records for Library of Congress music cataloging. The end of this frustrating wait is near as we look forward to the distribution of LC MARC music records in 1983.

Catherine Garland
Library of Congress

Committee Reports

New MARC Committee Established

The MARC Committee, formerly a subcommittee of the Automation Committee, has been established, with Marie P. Griffin (Rutgers University, Institute of Jazz Studies) as Chair and MLA representative to LC/MARBI. The committee members are Catherine Garland (Library of Congress) and Connie N. Field (Northwestern University). The 028 Subcommittee members are Elizabeth Rebman (Stanford University), Chair, and Lois Schultz (Duke University); the 048 Subcommittee members are Victor Cardell (Yale University), Chair, Donald Green (Rice University), Richard Griscom (Northwestern University), Nancy Lawrence (University of North Carolina), and Mark E. Smith (SUNY College, Purchase).

Both an open meeting and a working session are scheduled at the MLA meeting in Philadelphia.

Audiovisual

The Audiovisual Committee has a new name to report in its ongoing project to identify institutions which have recently installed new audio facilities:

Carloyn A. Johnson
Ithaca College Library
Ithaca, NY 14850
607/274-3182

Previous lists of new or proposed audio installations appeared in Newsletters nos. 44 and 48.

We would still like to hear from all institutions which are developing new audio facilities or improving old ones. We would also like to hear from members who have begun using new audiovisual technologies (particularly video-discs). Please write or phone the chairman of the AV committee, Philip Youngholm, Greer Music Library, 1534 Connecticut College, New London, CT 06320 (203/447-7535).

Blood, Toil, Tears, and Sweat

ALA/RTSD/CCS Teleconference

The American Library Association invites librarians to be part of their June conference in Los Angeles without going to Los Angeles. The Cataloging and Classification Section of ALA's Resources and Technical Services Division will offer an innovative four and one-half hour institute on bibliographic tools entitled "Blood, Toil, Tears, and Sweat: Rules and Formats". This program will be telecast live to local libraries acting as receive sites across the nation on Tuesday, June 28, 1983, from 8:30 a.m.—1:00 p.m. PDT.

The institute is geared toward technical and public service librarians, as well as middle management and administrative librarians, interested in bibliographic control of information. Detailed information on this institute may be obtained from Richard Smiraglia, MLA Representative to ALA/RTSD/CCS, Music Cataloging, 2136 Music Building, 1114 W. Nevada, University of Illinois at Urbana-Champaign, Urbana, IL 61801.
Convention Report

IAML & IASA—Report of the Brussels Conference

The International Association of Music Libraries, Archives and Documentation Centres (IAML) and the International Association of Sound Archives (IASA) met concurrently this summer, July 4-10, 1982, in Brussels. A United States delegation of 24 attended. The following IAML reports were contributed by Elizabeth Auman (EA), Library of Congress, Lenore Coral (LC), Cornell University, Elizabeth R. Hartman (ERH), Free Library of Philadelphia, Robert Jones (RJ), University of Illinois, Margaret Jory (MJ), American Music Center, Geraldine Ostrove (GO), New England Conservatory, Neil Ratliff (NR), University of Maryland, Don L. Roberts (DLR), Northwestern University, Susan T. Sommer (STS), New York Public Library, and coordinated and edited by Melva Peterson (MP), City University of New York; IASA reports were written by David E. Fenske (DEF), Indiana University, Helen Harrison (HH), Open University Library, and David Sommerfield (DS), Library of Congress. Forthcoming issues of *Fontes Artis Musicae* and the *Phonographic Bulletin* will provide fuller reports of many sessions.

IAML/IASA Joint Sessions

A concert of contemporary Belgian music and a reception highlighted the opening session in the Brussels Academy House, which began with a speech by Professor R.B. Lenaerts on the new edition of Philip de Monte’s works.

Later in the week a half-day excursion to Antwerp offered participants a visit to either the Rubens House or the Plantin-Moretus Museum. After the tours, everyone assembled in the Museum Vleeshuis for a delightful recital by Jos van Immerseel, who played first on a harpsichord made in Antwerp in 1747 by Joannes Daniel Dulcken, and then on a pianoforte made in Vienna in 1823 by Conrad Graf.

“Musical Iconography in the Manuscripts of the Royal Library of Albert I,” was one of the many exhibitions offered. It provided a stunning sampling of the collections and was accompanied by a substantial exhibit catalog.

An instrumental ensemble provided Belgian music for the Farewell dinner in the Faculty Club of Leuven (Louvain) and the proceedings were further enlivened by a “group sing” of the multilingual “Inter-IAML Pavane.” Those remaining for the traditional post-conference tour enjoyed a day excursion to the beautiful city of Bruges.

IAML/IASA Committee on Music and Sound Archives. “Selective vs. Unselective Recording and Archiving,” chaired by Ann Briegleb (U.S.), featured a provocative presentation by Ernst Heins (Netherlands). Respondents were Harriet Woakes (Nigeria), Ferdinand J. de Hen (Belgium), and Don L. Roberts (U.S.). Heins suggested that too many indiscriminate ethnomusicological field recordings are being made and that planned selectivity is preferable. Woakes stated that selectivity is not a problem in developing countries; the real concerns are to find the proper people, equipment and conditions to adequately document ethnic activities. Roberts argued against additional premeditated selectivity since selectivity has already been enforced by a culture in determining what has survived and by the limitations of a performer’s repertory.

IAML Sessions

Commission of Libraries in Music Teaching Institutions. During the first session we heard two papers on the theme of promoting the library. Agostina Zecca Laterza (Italy) spoke on “Students and the use of the library, comparative methods” and Hanna de Vries-Stavland (Norway) described patron training and public relations in Norwegian conservatory libraries. The second session was devoted to discussion of the final draft of the *Guidelines for Standards in Music Teaching Institution Libraries* and a progress report on the *International Directory of Libraries in Music Teaching Institutions*. The most important and potentially difficult problem relating to the *Guidelines* is that of attempting to create a single standard which can apply to libraries in developing countries as well as to those in more developed countries.
Constitution Report

IAML/IASA Conference
Continued from p. 7

Public Libraries Branch. The first meeting concerned library services to physically and mentally handicapped persons and included a report by Daphne Kennard (England). The second meeting focused on the effects of the worldwide recession on public library services. The U.S. Branch submitted a statement deploring cuts in American library funding at a time when worsening economic conditions make libraries ever more important. ERH

Research Libraries Commission. Reports were given by Bernard Huys (Belgium) on the Feitis Collection at the Bibliothèque Royal Albert I, by Richard Andrews (England) on Edward Rimbault as a collector, and Susan Sommer (U.S.) on the Drexel Collection (which includes Rimbault’s library) at the New York Public Library. Interspersed with these reports were lively discussions on a number of topics, including: the future of collecting, collection development and resource sharing, exchange of materials, and making research materials available to other libraries in microform. EA

Music Information Centres (MIC). James Murdoch (Australia), MIC President, resigned, as he is no longer connected with the Australian Music Centre. The annual reports of each center, available to all IAML delegates for the first time, were updated and information was given on potential new documentation centers in various parts of the world. CeeDeE, the Belgian Music Center, gave us a tour of their offices and library. The MIC group has been invited to the American Music Center in New York City before the Washington meetings in 1983. MJ

Broadcasting Libraries Commission. Diane Ward (England) reported on a questionnaire concerning policies on musical arrangements in broadcasting libraries. There were 18 replies, and some librarians sent along copies of the agreements they use. Questions of mutual interest which emerged from this exercise were problems concerning union agreements, who is responsible for clearing copyrights, formal agreements with the arrangers and/or copyists, assessments of fees (by the bar, by page or full score), lending to other libraries and the attendant charges, and the use of standard size paper. NR

Bibliography Commission. Documentation of music history resources and reports about three projects in progress were the topics presented at the two sessions. At the first, D.W. Krummel (U.S.), who directed the Resources in American Music (RAMH) project, summarized general rules for documenting information at the local level. Helmut Kallman (Canada) spoke about the Encyclopedia of Music in Canada, of which he was principal editor. Unlike RAMH, an independent project, the Encyclopedia was emmeshed during its compilation with other music documentation going on simultaneously in Canada.

The second session included three papers, all to be published in Fontes. Geraldine Ostrove (U.S.) described methods of gathering and organizing information for the Boston Composers Project, a bibliography of art music and jazz by nearly 200 contemporary composers. Geraint Philip (England) read extracts from his work during the last year on a feasibility study for a current international bibliography of printed music, described in Fontes, 29/1-2 (1982) 83-84. Don L. Hixon (U.S.) described his and Don A. Hennessey’s Computer-assisted master bio-bibliography of music, which will index and provide subject access to selected information about 60,000 musicians. GO

Cataloging Commission. Six project groups held meetings. The ISBD(PM) & (A) Group discussed modifications to ISBD(PM) which would make it possible to more fully describe early printed music. These proposals will be described in more detail in Fontes 30/1 (1983).

The ISBD(PM) Project Group held an open meeting. Heinz Lanzke (West Germany) has agreed to collect and collate a list of corrigenda for the document which was published in 1980. This list will be published in Fontes and in International Cataloguing.

The Classification Project Group continued the discussions begun last year on the facet ‘Medium of Performance.’

The UNIMARC Project Group has begun the necessarily detailed work of comparing each of the national MARCs which has provision for handling printed music and sound recordings against the international translation document. The Computer Cataloguing Project Group heard a report of the work of the UNIMARC Group as well as reports from Kamma Wedin (Denmark) about the format developed for handling an inventory of Danish theater music and from Prue Neidorf (Australia) about the enhancement of the Australian MARC format to enable it to handle music.

At the general meeting Kurt Dorfmuller (West Germany) announced that volume 5 of the International Code de Catalogage de la musique: Enregistrements sonores is due at the end of the year. LC

Commission on Service and Training. A joint meeting with the Public Libraries Commission, “Training the Public Audiovisual Librarian: Video and the Public Library,” was chaired by Evelyn van Kaam (Netherlands). In her introductory remarks, van Kaam stated that, although audiovisual materials have become an accepted form of communication in society at large, libraries —with their emphasis on books—have not fully realized the potential of audiovisual services.

The second session was devoted to research in music librarianship. Hermann Wassner (West Germany) described recent research in West Germany and distributed a bibliography. Brian Redfern (England) claimed most research in the UK has studied what libraries actually have, e.g., union catalogs. What is needed is an investigation of what people really want from libraries and how this can be supplied. D.W. Krummel stated that current training in librarianship must integrate music, librarianship, and music librarianship. DLR
Editing and Publishing the Music of Our Time. This new project group met for the first time in Brussels. Led by William Elias (Israel), the group is concerned with the tools, manual and automated, for notating contemporary scores, notation itself, performance directions, and with methods of binding and handling orchestral materials. The group has been assigned to the Bibliography Commission. GO

Project Group on Music Periodicals. Imogen Fellinger (West Germany), chair of this group, noted that a list of union catalogs of music periodicals was published in Fontes 28/4, showing their current status. Progress reports on national surveys and union catalog projects were given by Simone Wallon (France), Veslemøy Heintz (Sweden) and Janos Karpati (Hungary). Anthony Hodges (England) gave a report on the role of Eire (Ireland) in the British Union Catalogue of Music Periodicals, which is now in press. EA

Répertoire international des sources musicales (RISM). Series A1 (printed music by a single composer) is complete and the first supplement, A-C, is now in press. When the supplement is complete, indexes are projected for printers, publishers and places. Series AII (manuscripts 1600-1800): there are now over 250,000 titles from 26 countries in the data bank in Kassel. An index to part of this is scheduled for publication in 1982 in microfiche.

Series BI (printed collections of music): detailed indexes including musical incipits, are in preparation and will be published in microfiche. Howard Brown (U.S.) has completed the first part of the 16th century and Lenore Coral (U.S.) is working on the 17th. Work under the direction of Iain Fenlon continues on the volumes covering manuscript sources 1450-1600.

Series C (directory of music research libraries): vol. 5, covering Greece, Romania, Yugoslavia, Czechoslovakia, Bulgaria, Hungary, Poland, and the USSR, is nearly complete. The revision of vol. 1, the United States and Canada, is in press.

At another session Pierluigi Petrobelli (Italy) outlined plans for an international index of librettos. The information solicited would be quite detailed and would include cast lists and names of production personnel as well as bibliographic data.

Répertoire international de la littérature musicale (RILM). Members of the Commission Mixte met to discuss guidelines for inclusion of material in RILM. Brief reports were made on RILM activity in Japan, Italy, Poland, Ireland, Hungary, BRD and DDR. Geraldine Ostrove, Chair of IAML-US, has appointed an ad-hoc committee (Lenore Coral, Melva Peterson, Don Roberts) to investigate the practicality of setting up a U.S. national committee to separate the abstracting work from the RILM editorial office.

Répertoire international de la presse musical du XIXe siècle (RIPMxix). Reports on 1981-82 activities were given by H. Robert Cohen (Canada) and Zoltán Roman (Canada) on the RIPMxix-CIRPM Newsletter, and Marcello Conati (Italy). Sylvia L’Ecuyer-Lacroix (Canada) spoke on “A Method for Cataloguing and Indexing Musical Iconography in the 19th Century Illustrated Press.” RJ

IASA Sessions

Selection. There were four papers given in Brussels covering theoretical and practical aspects of selection in national radio archives. Poul von Linstow (Denmark) concentrated on philosophical and methodological concerns, analyzing the structure of the selection process and the application of scientific principles. Jacques Gagné (Canada) described selection theory and practice in the Public Archives of Canada (PAC). Their concern is to avoid duplication with other Canadian archives and to maintain a constant flow of information and documents between archives.

"Selection for Whom?" a paper by Ernest Dick (Canada) took up the theme that sound archivists not only have to convince themselves that recordings have to be preserved, cataloged, recorded and made accessible to the public, but must also convince the public of this necessity.

Mark Jones (England) discussed selection practice at the BBC. In order to cope with 3000 hours of material per week, the selectors in the BBC sound archive have to use methods of sampling, as well as strict selection criteria. HH

Sources. Pekka Gronow (Finland) outlined the value of industry files, namely papers, correspondence, log books, catalogs, etc., as a source for a history of the recording industry. Also useful are trade publications and legal records, such as trademark registration and court case records. Clues may also be gleaned from the records themselves, their label design, matrix numbers, control numbers, and catalog numbers. DS

Cataloguing Committee. The committee met in working session to consider recently received comments on ISBD(NBM) from the Canadian Association of Music Libraries, apropos of NBM’s five-year review.

At its open session Eckehard Baer (West Germany) spoke on the German approach to performer (individual and group) headings. The basic concept is to use the vernacular forms with certain modifications—emigration being the principal reason for such modifications. The results are often different from those achieved via AACR 2. DS

Technical Committee. The central presentation was given by K. Compaan of Philips on “Compact Disc Digital Audio; The Optical Way of Sound Recording.” Compaan reviewed three optical recording systems and the basic theory behind digital optical recording. Philips uses 16 bits for a high accuracy measure and a redundant sampling system.

The basic product is a metal-on-plastic disc which will be available in fall, 1982, in Germany and throughout the world in 1983. The metal-on-plastic discs may not meet archival quality needs and a nickel product may be better for permanent storage. The paper concluded with a stunning demonstration of the product. The disc playback unit will be sold first in Germany with an initial list of around 200 audio discs. No indications of price were given. DEF
Music Libraries on the Move

USC Music Library Gets Larger Quarters

In September, 1982 the University of Southern California School of Music Library moved into larger quarters within the main university library. The Music Library now has 4,500 square feet—more than twice the space it had. This space, with capacity for 25,000 records and 50,000 scores, will allow the library to expand its collections for ten years. The library now has 68 study spaces and five Apple computers for ear training. When the expansion is complete, the library will have 26 listening stations. In January, the automated GEAC circulation system will become functional. In the future, an adjoining area will be added and the books and periodicals in the main library stacks will be transferred to the Music Library. Rodney Rolfs is Music Librarian. The address is Doheny Library, University Park, Los Angeles, CA 90089-0182.

LC's Performing Arts Reading Room Opens in the Madison Building

By the time this publication reaches you both the Music Division and the Motion Picture, Broadcasting and Recorded Sound Division of the Library of Congress will have moved into the new James Madison Memorial Building. The new Performing Arts Reading Room, located on the first floor of the Madison Building, will serve readers using Music Division materials and patrons seeking access to the reference and listening facilities of Recorded Sound. Telephone numbers for these services remain as before. The Music Division Reference Desk is 202/287-5507, Recorded Sound is 202/287-5509.

Library Instruction

Bibliographic Instruction Programs Offered

- The Earlham College Library will hold its seventh workshop on bibliographic instruction, April 6-8, 1983. Registration, which is $150, will be limited to 50 persons. A major thrust of the workshop is faculty involvement, and to encourage this, a grant from the Council on Library Resources will help to underwrite the expenses of teaching faculty who accompany librarians. For information write Evan Farber, Librarian, Earlham College, Richmond, Indiana 47374.
- Plans are being formulated for the 1983 ALA ACRL Bibliographic Instruction Section's post-conference in Los Angeles, June 29-July 1. Entitled "Bibliographic Instruction: the Non-Traditional Approach," it will feature sessions concerned with meeting the library instruction needs of disabled students and students for whom English is a second language. Registration, including housing on the UCLA campus, will be approximately $100. For further details contact Pat Bril, chair of the planning committee, California State University, Fullerton, Library, P.O. Box 4150, Fullerton, CA 92634 (714/773-2721).

Other News

- Ann Basart has published a list of BL guides in the May, 1982 issue of Cumn Notis Variorum (no. 62).
- A Directory of Music Library Instruction Programs in the Midwest has just been issued by the MLA Midwest Chapter. A limited number of copies are available free from Karen Nagy, Northwestern University Music Library, 1935 Sheridan Road, Evanston, IL 60201.

Library Instruction News will be a regular feature of the Newsletter and will be edited by Linda Fidler, Chair of the Library Instruction Subcommittee of MLA's Reference and Public Services Committee. Please send inquiries and items of information to her, Music Library, Bowling Green State University, Bowling Green. OH 43403

News

Northern California

The Northern California Chapter's spring meeting focused on the use of the computer in the field of music and took place on May 7, 1982 at the Center for Computer Research in Music and Acoustics at Stanford University. Professor Leland Smith used a movie and online session to demonstrate his system for printing music via computer. Computer-generated music was discussed and produced online by one of the Center's talented composers, Paul Wieneke.

The afternoon sessions introduced the possibilities of the microcomputer in music education. Tara Flandreau, librarian and instructor at the College of Marin, demonstrated the uses of the microcomputer in the music classroom. Chris Albano, from Passport Design, clarified the range of the Apple computer's capabilities for music input, music sound production, ear training and note writing. Following a business meeting the group adjourned to the nearby Getz Dance Library for a look at the largest dance research library in the bay area.

Mary Kay Duggan
University of California, Berkeley

Southern California

The Southern California Chapter held its fall meeting in Santa Barbara on Friday, November 12, 1982. A short business meeting at the University of California, Santa Barbara included greetings from the UCSB University Librarian, Allen Veaner, a discussion of finances and the new edition of the Directory of Special Music Collections in California.

The group moved on to lunch and the main event of the meeting: a visit to the home of Jack Mullin and a "Walk Through the History of Sound Recording." Mullin led the group through his home and played his collection of vintage phonographs (in superb condition) highlighting the improvements in the history of sound technology. Mullin's ability to explain the principles behind
the reproduction of music gave members a rare insight into the history of sound recording.

The Northern and Southern California Chapters plan to hold a joint meeting in April.

Martin Silver
University of California, Santa Barbara

Midwest

The Midwest Chapter met in Indianapolis, as guests of the Jordan College of Fine Arts at Butler University, from October 20-23, 1982. Wednesday evening’s program consisted of a tour of the Indianapolis-Marion County Public Library. On Thursday, after simultaneous open meetings of the chapter Committee on Bibliographic Instruction, the Cataloging Committee, and the Preservation Working Group in the morning, the afternoon session was devoted to a workshop entitled “Instructional Combat: the Arena and the Event,” presented by Dr. Sharon Rogers, Associate Dean, Bowling Green State University Libraries. Rogers dealt with the application of learning theories to library instruction. A highlight of the workshop was a sample lesson taught by Beth Christiansen of St. Olaf College. The chapter banquet that night was capped by two dance performances by members of the Butler University Dance Department and a presentation by Pizzazz, a song and dance group.

On Friday morning papers on the nature of music library research and its place in our profession were read by J. Brad Young (University of Illinois), Glenn Patton (OCLC), and Richard Smiraglia (University of Illinois), with responses from Kathleen Maciuszko (Baldwin-Wallace College), and Sandra Cobb (Cleveland Institute of Music).

At the afternoon business meeting the chapter adopted a new constitution and bylaws. The afternoon session, “Catalogs, Catalogs, Catalogs!” began with discussions of the degree of success in adapting to AACR 2, delivered by Barbara Strauss (University of Wisconsin—Madison). Mark Palkovic (University of Cincinnati), Ralph Papakhian (Indiana University), Connie Field (Northwestern University), and Jay Weitz (OCLC). They were followed by discussions of automation and other types of music catalogs: “Automating the Milwaukee Symphony Orchestra Library,” by Paul Gunther (Milwaukee Symphony Orchestra) and “A Personal Collection and Automation Experiences,” by Richard LeSueur (Ann Arbor Public Library).

On Saturday morning the group moved to the Butler campus. The day included a chance to view the new music library facilities and the Jean Sibelius Collection. Dr. Harold Johnson, Professor Emeritus, who put together the collection (the largest collection of Sibelius outside Finland), was unable to be present, but his remarks were delivered in abstentia.

Richard E. Jones
The University of Wisconsin—Milwaukee

Texas

The Texas Chapter held its annual meeting in the Dallas Public Library on October 22-23, 1982. Our hostess, Donna Mendro, began the meeting with a tour of the impressive new building in which the Dallas Public Library is now housed. A special feature of this tour was a display of some of the rarer items in the fine arts collection, including a music stand designed by Frank Lloyd Wright, autographed scores of Massenet, and original stage designs by Zeffirelli.

The afternoon program was presented by Bud Buschardt, whose knowledge of popular music and whose large record collection provided the basis for a fascinating discussion of ways to keep up with what is now, or what has been, popular. He explained his cataloging system, which identifies types of performer, relative success of a record, and unusual aspects of a particular performance or recording.

On Saturday morning Bob Follet led a discussion on current issues concerning copyright. This was followed by a sound/slide presentation on Victorian art and music. During the business meeting after lunch the following officers were elected for 1982-84: Bob Follet, Vice-Chairperson/Chairperson-Elect and Dean Corwin, Secretary-Treasurer. Betty Pope was appointed chapter historian. The new Vice-Chairperson then invited the chapter to meet next year in Denton, at North Texas State University.

Donald R. Drummond
San Antonio College

...And Briefly

- ARSC to meet in Nashville. The Association for Recorded Sound Collections will hold their annual meeting in Nashville, Tennessee, on April 7-9, 1983, hosted by the Country Music Foundation. Program arrangements are in the hands of J. Peter Bergman, 203 W. 81 St., New York, NY 10024.

- U.S. Ethnic Discography issued. The UCLA Ethnomusicology Archive recently issued Musics of the World: A Selective Discography, Part III—The United States: Afro-American; European-American; Hispanic-American; Nativ-American, edited by Nora Yeh. To obtain a copy send a check for $2.50 made out to Regents of UC to Ethnomusicology Archive, Music Department, University of California, Los Angeles, CA 90024.

- Recorders and Flutes. Michael Seyfrith has compiled Recorders, Fifes and Simple System Transverse Flutes of One Key, the first volume of the projected seven-volume catalog Musical Instruments in the Dayton C. Miller Flute Collection at the Library of Congress. It is available for $15 from the GPO, Washington, DC 20402 (SN 030-000-00135-4).
...And Briefly

- New phone at NTsu Music Library. North Texas State University has a new phone system. The Music Library may be reached at 817/565-2860; the number for Bibliographic Control is 817/565-2609.

- Washington and Alaskan music. Washington Field Recordings in the Archive of Folk Culture and Alaskan Field Recordings in the Archive of Folk Culture are two new finding aids recently issued by the Archive. Copies are available upon request as well as a complete list of publications from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.


- Fellowship. The Bibliographical Society of America is sponsoring an annual fellowship program to fund one or two months of bibliographical research relating to a book or manuscript. Fellows will receive a stipend of up to $600 a month; the libraries they use get $5 a day. Apply by February 28, 1983; the program begins May 1, 1983. Contact the BSA Executive Secretary, Box 397, Grand Central Station, New York, NY 10163.

- CAML/ACBM elections. The Canadian Association of Music Libraries/Association Canadienne des Bibliothèques Musicales held its 1982 conference in Ottawa May 31-June 1, 1982, during which election results were announced. The 1982/3 President is Alison Hall (Carleton University Library, Ottawa); Vice-President, Patricia Kellog (Canadian Broadcasting Corporation Music Library, Toronto); Secretary, Joan Colquhoun (National Library); Members-at-Large, Claude Beaudry (Bibliothèque générale, Université Laval, Quebec) and Jane Baldwin (Music Library, University of Western Ontario, London). Sr. Louise Smith remains as Treasurer, and William Guthrie is the new Membership Secretary; both are at UWO London. The 1983 conference will take place in Vancouver.

New Faces/New Jobs

Joyce Clinkscales, Fine Arts Librarian, University of Arkansas Libraries.

Darlene Fawyer, Librarian I/Music Librarian, Art and Music Division, Wichita Public Library.

Daniel Kinney, Music Cataloger, State University of New York at Stony Brook.

Avery T. Sharp, Music Librarian, Baylor University.

Calendar


March 23-26: Public Library Association, Baltimore.

April 7-9: Association for Recorded Sound Collections, Nashville.

April 17-23: National Library Week.

May 5-8: International Brahms Conference, Washington, DC.

May 8-14: International Association of Music Libraries, Archives, and Documentation Centers/International Association of Sound Archives, Annual conferences, Washington, DC and Arlington.


June 6-8: International Conference on Computers in the Humanities, Raleigh.


June 24-July 1: Theatre Library Association, Los Angeles.