



Number 62

September - October 1985

# Newsletter

## Music Library Association

### Ethnic Diversity and Varied Cultural Attractions Await in Milwaukee

Long before the first settlers came to what would eventually be known as Milwaukee, the Algonkian Indians had a special name for the land — "Millioki," which means "gathering place by the waters." Music librarians will gather this February at Milwaukee's Hyatt Regency Hotel for the Music Library Association's 1986 Annual Conference, and can look forward to the city's famous warmth and hospitality.

Nestled along a magnificent bluff overlooking one of Lake Michigan's most beautiful bays, Milwaukee is the largest city in Wisconsin and boasts a metropolitan community numbering nearly 1.4 million. Milwaukee's multi-ethnic population has built one of the cleanest and safest cities in the country, blessed with old world charm and offering a variety of cultural attractions and events.

Milwaukee's architectural diversity ranges from the sleek First Wisconsin Center skyscraper (which affords a

breathtaking view of the Greater Milwaukee area) to the Flemish Renaissance style of City Hall (built in 1895). On the city's East Side, the North Point Historic District includes so many distinguished homes that the entire area is listed on the national Register of Historic Places.

In downtown Milwaukee, The Grand Avenue Shopping Center is connected by skywalk to the convention hotel. The Grand Avenue blends the historic Plankinton Arcade with newer construction and houses 130 specialty shops and the popular "Spiesgarten," which features a fabulous assortment of ethnic cafes.

MLA's Program Committee and Local Arrangements Committee are planning a meeting that will celebrate the rich ethnic heritage and gracious living for which Milwaukee is known. Program details will appear in the next issue of the *Newsletter* and in the registration packets to be mailed in November.

### Pre-conference 1986: World Music Materials in the Music Library

Jennifer C. Post  
Middlebury College

The 1986 pre-conference to be held Tuesday evening through Wednesday afternoon (February 11-12) will focus on ethnomusicology in the music library. Emphasis will be on acquisitions, bibliographic control, archiving and creative uses of materials relating to folk, popular and classical musics performed throughout the world in many different types of social settings. Consideration will be given to collections in both academic and public libraries. Panels on these subjects will provide practical information and will allow ample time for discussion.

The program will open late on Tuesday afternoon with a keynote address by the current president of the Society for Ethnomusicology, Carol Robertson. This will be followed by a definitional lecture also by an SEM member. After an ethnic dinner there will be a concert which should interest all participants.

On Wednesday there will be four sessions, each with panels consisting of both SEM and MLA members. Participants include Judith Kaufman, Music Librarian, SUNY/Stony Brook; Anthony Seeger, Director, Archives of Traditional Music, Indiana University; Louise Spear, Director, UCLA Archives; and Joseph Hickerson, Director, Archive of Folk Culture, Library of Congress. The Wednesday sessions will concentrate on 1) information resources and collection development; 2) bibliographic control and access (from the point of view of the librarian and the end-user); 3) identifying and processing

*cont'd on page 2*

**Music Library Association**  
**1986 Annual Conference**  
**February 11-15**  
**Milwaukee, Wisconsin**

# The President Reports

It was with some difficulty that the board of directors at its meeting last June decided against holding the association's 1987 annual meeting in Atlanta, as had been announced previously.

As you read in the spring issue of this newsletter, the results of our recent questionnaire about national meetings indicated that the most widely supported preference among all the aspects of our meetings inquired about was to reduce the cost of accommodations. Reducing the combined length of events, again with a view toward lower cost to individuals, was the second most heavily favored preference.

Substantial time was spent selecting a hotel in Atlanta. In all, over 40 were considered. Ultimately, the three members whom the board had charged with selecting a hotel were unanimous in the choice of the only one whose facilities and services would satisfy our requirements. However, the rate for a double room was likely to be approximately \$90.00 a night (hotels will generally not quote firm prices for more than about a year-and-a-half ahead).

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## *Pre-Conference, cont'd from page 1*

archival materials; and 4) interdisciplinary studies, an important but frequently ignored aspect of ethnomusicology in the music library.

This should be a lively and informative pre-conference of interest to everyone active in acquisitions, cataloging, policy development, indexing materials, and providing reference for the music library.

If you are interested in taking part in any of these sessions please contact me immediately: Jennifer C. Post, Curator, Flanders Ballad Collection, Starr Library, Middlebury College, Middlebury, VT 05735, telephone (802) 388-3711, x5653 (work) or 388-6252 (home).

In that context, the board felt it could not responsibly approve hotel rates that would substantially exceed the most expensive rates conferees have been obliged to pay. We felt, rather, that we had a mandate we could not ignore.

We all regret having to miss what would surely have been a fine welcome in Atlanta. I have already corresponded separately with the Southeast Chapter, which extended the invitation to meet there, explaining the board's decision. Investigation of another site is underway, and the board expects to announce its choice soon.

Geraldine Ostrove  
MLA President

## MLA Children's T-Shirts For Sale

We have a few of the now-famous MLA T-shirts remaining. They are attractively designed, with three lines from a fugue by Gottlieb Muffat (from his *Componimenti musicale per il cembalo*) and the inscription, "Music librarians know the score" underneath. Buy one for your favorite child while they are still available!

Shirts in children's size 10-12 are available in navy blue or maroon, with white lettering. Shirts in children's size 14-16 are available in yellow with brown lettering, and navy with white lettering. The price is \$5.00 each; please give a second choice of color and/or size in case your first choice is sold out. Please send orders to Dee Baily, 812 Carroll Street, Brooklyn, NY 11215; make checks payable to MLA.

## MUSIC LIBRARY ASSOCIATION BOARD OF DIRECTORS

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## MLA Newsletter Nancy Bren Nuzzo, Editor

The *Newsletter* is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the *Newsletter* is to keep the membership of the Association abreast of the 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*, Music Library, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260. The deadline for submitting copy to the editor for the November-December issue is November 1, 1985.

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## Vincent Harris Duckles 1913 - 1985

Vincent H. Duckles, founding head of the Music Library of the University of California at Berkeley, was born on September 21, 1913, in Boston. He received an Ed.D. from Columbia University, and both a master's in librarianship and a Ph.D. in musicology from UC Berkeley. He was a major figure in the Music Library Association, of which he was president 1960-1962 and from which he received a Citation for Outstanding Contributions to the Profession in 1980. He was an important participant in the affairs of the International Association of Music Libraries and the American Musicological Society.

Upon Vincent's retirement in 1980, he received the University Citation for Distinguished Achievement and Notable Service and was named a Professor Emeritus. It was a cruel twist of fate that Vincent's retirement years were engaged in fighting a chronic disease rather than

capping his scholarly career with the work he had planned and for which he had gathered material, on English 17th-century secular song and the history of musicology. He did continue to gather information for the fourth edition of his *Music Reference and Research Materials*, and in so doing he derived much pleasure. Vincent Duckles died on July 1, 1985, in Berkeley of complications relating to Parkinson's disease. His survivors include his wife, Madeline, five sons, and seven grandchildren.

Friends and colleagues of Vincent Duckles have decided to establish a Memorial Fund in his name to support the continued growth of his favorite and most distinguished accomplishment, the Berkeley Music Library's special collections of rare books on music, early imprint scores, musical manuscripts, and the letters and papers of musicians. Madeline Duckles, his family, and his colleagues are sure that Vincent would

have found most gratifying this particular memorial among the many planned and underway.

Vincent Duckles himself created his own tributes and memorials. The books, articles, and publications; the development of the Berkeley Music Library and particularly its collection; the organizational endeavors — all of these remain as tangible monuments. But it is our memory of his personal contacts with us, as well as the collective memories of his wife Madeline, his five sons, his many colleagues, his staff and students, that form the best tribute to Vincent Harris Duckles.

Michael A. Keller with Ann P. Basart  
University of California, Berkeley

Vincent Duckles is remembered in a collection of tributes by colleagues and friends in *Cum notis variorum* 95 (August-September 1985)

## Arnold Schoenberg Institute Receives NEH Grant

The Arnold Schoenberg Institute has received a grant of \$102,836 from the National Endowment for the Humanities to catalog the personal library and manuscripts of the composer Arnold Schoenberg (1847-1951), who is best known for his formulation of the twelve-tone technique of composition. The collection consists of music and textual manuscripts, books, scores, programs, posters, sound recordings, periodicals, artifacts, photographs, and films totaling nearly 10,000 items.

In this project ca. 5,500 items will be cataloged in a one-year period. The catalog will serve as a foundation for

scholarly research at the institute and will be available nationally through the Research Libraries Information Network (RLIN). Persons interested in further information about the project may contact project director and institute archivist Jerry McBride.

The Arnold Schoenberg Institute is supported by a consortium of institutions: University of Southern California; California State University Los Angeles; and California Institute of the Arts.

## Nominations Invited for 1984 Publication Prizes

The MLA Awards Committee invites nominations for the 1984 publication prizes. One prize will be awarded in each of three categories:

- The best book-length bibliography or research tool in music.
- The best article-length bibliography or article on music librarianship.
- The best review of a book or score in *Notes*.

Nominations should be addressed to Garrett H. Bowles, Chair, MLA Awards Committee, 14290 Mango Drive, Del Mar, CA 92014. The deadline for nominations is November 15.

# Information Exchange

## Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the  
Reference & Public Service Committee; Geraldine Laudati,  
Subcommittee Chair; Norma Jean Lamb, Editor.

### Afro-Americans - Religion

Baer, Hans A. "Introduction: an overview of ritual, oratory and music in southern black religion." *Southern Quarterly* 23 (Sp '85): 5-14.

### American Studies

DeJong, Mary Gosselink. "Both pleasure and profit: William Billings and the uses of music." *William and Mary Quarterly* 42 (Ja '85): 104-116.

Koch, Mary Levin. "Entertaining the public: music and drama in antebellum Georgia." *Georgia Historical Quarterly* 68 (Fa '84).

### Cataloging of Music

Drone, Jeanette M. "A use study of the card catalogs in the University of Illinois Music library." *Library Resources And Technical Services* 28/3 (Ju/Se '84): 253-262.

Gabbard, Paula Beversdorf. "LSCH and Precis in music: a comparison." *Library Quarterly* 55/2 (Ap '85): 192-206.

### Church Music - U. S.

Eskew, Harry L. "Southern Baptist contributions to hymnody." *Baptist History and Heritage* (Ja '85): 27-35.

King, A. Joseph. "Instrumental music in Southern Baptist life." *Baptist History and Heritage* (Ja '85): 46-54.

Music, David W. "Music in Southern Baptist evangelism." *Baptist History and Heritage* (Ja '85): 36-45.

Singer, Merrill. "Now I know what the songs mean: traditional black music in a contemporary black sect." *Southern Quarterly* 23 (Sp '85): 125-140.

Smith, Therese. "Chanted prayer in southern black churches." *Southern Quarterly* 23 (Sp '85): 70-82.

### Jazz Music - History and Criticism - U. S.

Early, Gerald. "The passing of jazz's old guard: remembering Charles Mingus, Thelonius Monk, and Sonny Stitt." *Kenyon Review* new ser. 7 (Sp '85): 21-36.

Kenney, William Howland III. "Eddie Condon in Illinois: the roots of a 'jazz personality'." *Illinois Historical Journal* 77 (Wi '84).

### Library Science

Lambert, Maureen and Brody, Fern. "Tailoring search strategy for a highly specialized topic . . . proof once again of the necessity of using file documentation to the fullest." *Database* 8/1 (Fe '85): 58-61.

"Music in public libraries." *Scandinavian Public Library Quarterly* 17/3 ('84): 54-84.

### Modern Dance

Foster, Susan. "The signifying body: reaction and resistance in postmodern dance." *Theatre Journal* 37/1 (Mr '85): 45-64.

Jordan, Stephanie. "Ted Shawn's musical visualizations." *Dance Chronicle* 7/1 ('84): 33-49.

Koblitz, David. "Minimalist music for maximum choreography: breaking away from the rhythmic straight jacket [sic]." *Dance Magazine* LIX/2 (Fe '85): 52-55.

### Music - Instruction and Study - Juvenile

Kaplan, D. "Music in the classroom: a new approach." *Learning* 13 (Ja '85): 28 +.

Kutchman, D.A. "Making musical staircases and pitch pictures." *Learning* 17 (Mr '85): 72+.

Michalski, S. F. "Music in our schools - purposes and goals." *National Association of Secondary School Principals Bulletin* 69 (Fe '85): 54-56.

### Music - Performance

Ritchie, Stanley. "Authentic reconstruction of musical performance: history and influence." *Drama Review* 28/3 (Fa '84): 67-73.

### Music - Finland

Fields, D. "Musical renaissance in the land of Sibelius." *Times Educational Supplement* 3579 (Fe '85): 16.

### Music and Society

Durham, M. "Music run-down leading to 'social disaster'." *Times Educational Supplement* 3575 (Ja 4 '85): 3.

### Music Therapy

Alder, Ruthlee and Fisher, Pauline. "Myself . . . through music, movement and art." *Arts in Psychotherapy* 11/3 (Fa '84): 203-208.

Steele, Anita L. "Music therapy: a community resource for children with special needs." *Child Welfare* 63/6 (No/De '84): 563-568.

Wells, Nancy F. and Stevens, Ted. "Music as a stimulus for creative fantasy in group psychotherapy with young adolescents." *Arts in Psychotherapy* 11/2 (Su '84): 71-76.

### Opera - France - History and Criticism

Danchin, Pierre. "The foundation of the Royal Academy of Music in 1674 and Pierre Perrin's *Ariane*." *Theatre Survey* XXV/1 (My '84): 55-65.

**Popular Culture**

Blaser, Kent. "Pictures from life's other side: Hank Williams, country music and popular culture in America." *South Atlantic Quarterly* (Wi '85): 80+.

Brown, Janet. "The 'coon singer' and the 'coon song': a case study of the performer-character." *Journal of American Culture* 7 (Sp/Su '84): 1-8.

Endres, Kathleen L. "Sex role standards in popular music." *Journal of Popular Culture* 18/1 (Su '84): 9-16.

Hattenhaver, Darryl. "Bob Dylan as hero: rhetoric, history, structuralism and psychoanalysis in folklore as a communicative process." *Southern Folklore Quarterly* 45 ('81):69-88.

LeBorie, Tim, editor. "Collecting popular music." *Drexel Library Quarterly* 19/1 (Wi '83): 4-150.

Mayer, Günter. "Popular music in the GDR." *Journal of Popular Culture* 18/3 (Wi '84): 145-158.

Robinson, D.C. "Rock around the world: music and youth culture." *Momentum* 16 (Fe '85): 14-18.

Rose, Michael E. "The walrus and the deacon: John Lennon's debt to Louis Carroll." *Journal of Popular Culture* 18 (Su '84): 19-29.

Simpson, John A. "Should we change the worlds of 'Dixie?'" *Southern Folklore Quarterly* 45 ('81): 19-40.

**Programmed Instruction**

Moore, A. "What shape does music have?" *Classroom Computer Learning* 5 (Mr '85): 38-41.

Thoune, M. "Music and micros." *Times Educational Supplement* 3583 (Mr 1 '85): 53+.

**Reading - Aids and Devices**

Mulliken, C. N. and Henk, W. A. "Using music as a background for reading: an exploration study." *Journal of Reading* 28 (Ja '85): 353-358.

**Television Music**

Lynch, Joan D. "Music videos: from performance to dada-surrealism." *Journal of Popular Culture* 18 (Su '84): 53-57.

Seidman, S.A. "Music videos: why they're effective and what we can learn from them." *International Journal of Instructional Media* 12/1 ('85): 61-64.

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## SUMMER INSTITUTES Jeff Rehbach, Middlebury College

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The MLA Education Committee is in the early stages of planning continuing education summer institutes for music librarianship. The goal of such institutes is to provide and to share practical information about music librarianship, in a one- or two-week time frame. The program, as presently conceived, would be geared primarily towards music librarians in the early stages of their careers. We hope that some financial support would be available for participants. If funding and institutional sponsorship can be arranged, we hope to have the first institute during 1987.

Possible topics for the workshop include the following:

- *Administration and management*, including practical aspects of work with music faculty, working with staff who have limited music backgrounds, the "one-man-band" music library, budget management.
- *Acquisitions and collection development*, including bibliographic tools, exploration of issues related to the scope

of music collections, the music trade and music dealers/vendors.

- *Cataloging and bibliographic control*, including evaluations of bibliographic utilities and local systems, effective use of support and student staff, and alternative approaches to music cataloging and classification.

- *Facilities management*, including audio equipment, scores and recordings binding/preservation/shelving.

- *Reference and bibliographic instruction*, including resources for all types of music, design of library guides/instruction, local and national online databases, and outreach programs.

- *Career paths and advancement*: opportunities and realities.

Much of the program would include exchange of practical information and ideas about running music libraries, including the successes and failures of various approaches to management, cataloging, and acquisitions, as experienced by our colleagues in libraries both large and small, academic and public.

In order for the Education Committee to proceed with planning for such institutes, we need your help. In lieu of a formal survey, we'd like to hear from as many of you as possible, providing reactions to the idea of a summer institute. Specifically, we would like to know if such a program is of interest to those who have entered the music library profession within the past few years, or would have been of interest to others who now consider themselves seasoned music librarians.

In order to define the potential audience for the summer institutes, we would like to hear about your first position as a music librarian: was it as an assistant librarian in a larger library, or were you running your own library? Where was the library — at the institution where you received your music or library degree, or elsewhere? in what part of the country? How much experience had you had in a music library before your first professional position?

If you were to attend, or to design, a two-week practicum in music librarianship — *cont'd on page 6*

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## Committee Updates

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### *Summer Institutes, cont'd from page 5*

ship, what would you like to see covered? The above outline is just a sampling of possibilities. What would your priorities be? Do you have something that you think would be important to cover? Please remember that the goal of the institute is not to take the place of formal graduate education in music and library/information studies, but to provide librarians with an opportunity to share experiences and information about the many worlds, the joys, and the frustrations of music librarianship.

Please send your thoughts, comments, and observations by November 15 to Jeff Rehbach (Chair, MLA Education Committee), 8 Chipman Park, Middlebury, VT 05753. Thanks!

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## Committee Updates

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### *RSCD Committee To Offer Program Sessions On Revision Of ALA Committee Guidelines*

The Resource Sharing and Collection Development Committee (RSCD) will offer a program session at the Milwaukee meeting of the association to present a draft revision of the music section of the ALA *Guidelines for Collection Development*. The RSCD revision has gone through three editions within the committee and the purpose of the program session will be to provide an opportunity for the membership to modify any resulting findings of the RSCD committee. The *Guidelines* formulated by the committee must be used in conjunction with the ALA *Guidelines for Collection Development*. In order to encourage an informed discussion of the issues in Milwaukee, interested members may wish to acquire a copy of the committee's latest working document by sending a self-addressed,

stamped envelope to David Fenske, Chairperson, Music Library Association Resource Sharing and Development Committee, Music Library, Indiana University, Bloomington, IN 47401.

Other RSCD projects currently underway include a proposed remodeling of the RLG conspectus for application to multi-type music libraries, and the beginnings of investigations regarding resource sharing documents. The former project is being headed up by Frank Gramenz with the assistance of the members of the Collection Development Subcommittee, chaired by Nina Davis-Millis. The latter project is being developed by Gordon Rowley and Marion Taylor.

The revision of the *Guidelines* and the Music Conspectus for multi-type music libraries will eventually form a more standardized basis for collection development and assessment issues in music libraries. The Milwaukee meeting is seen as another step in a multi-year process leading towards this conclusion.

David Fenske  
Indiana University

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### *Public Libraries*

The Public Library Committee invites participation in its open session at the 1986 MLA conference at which it proposes to discuss the following:

- The question of popular song lyric censorship.
- Programs and services for the handicapped.

If you can contribute to these discussions in some way, please contact committee chair Norma Jean Lamb, Music Department, Buffalo and Erie County Public Library, Lafayette Square, Buffalo, NY 14203, telephone (716) 856-7525, x241.

### *Public Libraries Program "Women and Music"*

"Women and Music" will be the topic of a program to be presented at the 1986 MLA conference. Co-chairwomen Bonnie Jo Dopp of the Washington, DC Public Library and Margaret Ericson of Baltimore's Enoch Pratt Free Library are eager to hear from potential resource persons, speakers, and performers. Sponsored by the Public Library Committee, the program is intended to survey the varied relationships between women and music, as creators, performers, researchers, and users.

Interested persons should be in contact very soon with Ms. Dopp at 210 Lincoln Avenue, Takoma Park, MD 20912, telephone (310) 270-9456, or Ms. Ericson at 305 E. Lorraine Avenue, Baltimore, MD 21201, telephone (301) 366-6015.

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## Round Tables

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### *Small Academic Libraries*

The Round Table for Small Academic Libraries is soliciting potential panelists for the 1986 MLA conference. If you have had any experience with in-house projects done on personal computers, please convey your particular successes (or failures) in a brief letter to Tim Gmeiner, Belmont College Library, Nashville, TN 37203.

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## Bibliographic Control

### Networks

The open meeting of the Bibliographic Control Committee, chaired by Richard Smiraglia, was held on Wednesday, March 6, 1985, in Louisville. Ed Glazier (RLG), Glenn Patton (OCLC), and Richard Smiraglia (for Erlene Rickerson, WLN) reported on the networks. Both OCLC and RLG have provided for minimal level cataloging, processing of MARC updates 9 and 10, and supporting the Linked Systems Project (authorities contribution and distribution). RLG has also loaded updated CONSER tapes, and will process monthly serial updates. Updated authority records from NACO will be loaded this fall. Clustering for non-book material is in the testing stages. At OCLC, more enhance institutions, including those for music, will be announced, and, in addition, OCLC users authorized at full level cataloging or higher will be able to lock all lower level records and permanently upgrade them. WLN has loaded all MARC tapes for music and is planning to index fields 028, 047, and 048.

### ISBD

Lenore Coral, chair of the ISBD (NBM) Review Group, reported that although many problems have been resolved, the one remaining is how to record multiple statements of responsibility for sound recordings without a collective title. She also reported that much criticism was received about ISBD (CP) (component parts), primarily regarding the length of the entries.

### NUC

Dena Epstein, coordinator of contributing libraries to *Music, Books on Music, and Sound Recordings*, reminded everyone that in a few years MBMSR will be replaced by a new NUC for music, in microfiche format, consisting of a master register containing full bibliographic records arranged in random order, accessible through indexes. Details have appeared in the *Music Cataloging Bulletin*. Ms. Epstein is anxious to receive comments from

public service librarians and catalogers regarding the kind of information needed in index entries, as well as what indexes are needed, in order for NUC to continue to be a useful bibliographic and cataloging tool.

### Subcommittee Reports

Joan Swanekamp, chair of the Subcommittee on Descriptive Cataloging and MLA representative to CC:DA, reported that the subcommittee's primary concerns were the reorganization of the section in AACR2, chapter 25, on uniform titles for music, and language of uniform titles. The reorganization was approved by CC:DA. Richard Smiraglia reported that in a comparative study between uniform titles established by LC using the original title in the original language, and the same uniform titles established using ten English-language reference sources, the resulting uniform titles were the same in 96 percent of the cases (the report included both distinctive and generic titles.)

Catherine Garland, reporting for Connie Field, indicated that concerns of the Subcommittee on MARC Formats centered on a code to indicate the status of a retrospectively converted record, and additional codes in the 007 field for compact discs. Fields under study are the 045 (year of composition), 047 (form of composition), and 048 (medium of performance) and their usefulness for retrieving works in collections. Proposals passed by MARBI were validation of subfield \$4 for conferences, and removing "book" from the code "book reviews" to allow reviews to be more general.

Karen Famera, chair of the Subcommittee on Subject Access, reported that the subcommittee had spent most of the year studying the report submitted by the Working Group on Alternative Approaches to Cataloging, which indicated that there are many libraries which do not follow LC practice. The subcommittee recommended that the working group more fully document these practices so that the information could be used to support recommendations for change.

### Working Groups

Carolyn Rabson, chair of the Working Group on Encoding Thematic Material, reported that they studied twenty such systems. Two types of encoding emerged — one alphabetical, in which the input and output are the same (i.e., notes of the scale), and the other a cryptically encoded form of input for which the output is musical notation. The first type lends itself to filing and indexing.

Marguerite Iskenderian  
Brooklyn College, CUNY

## Music Users Affiliate With Geac Group

After two annual meetings held during the Music Library Association meetings, the group of concerned and interested Geac music users is on its way to affiliation with the Geac North American Library User's Group. A formal petition, signed by ten member sites, has been sent to Tamara Miller, president of the North American group. Upon acceptance as a Special Interest Group, our leadership may be structured as we desire as long as one individual is designated as liaison between the Music Interest Group and the User's Group as a whole. We expect to bring the needs and concerns of music users to the attention of the large user's group and, thus, to the attention of Geac, Inc.

The Geac North American Library User's Group met in Chicago on July 9, 1985. Pauline Bayne, coordinator of the Geac Music Interest Group, attended meetings of the Bylaws Committee, Bibliographic Access Committee, and briefly addressed the General Session.

Geac music users should watch for an announcement of meeting time and place during the Milwaukee MLA meeting. Direct your concerns or agenda items to Pauline Bayne, George F. DeVine Music Library, University of Tennessee, Knoxville, TN 37996-2600.

## NEWS from the Chapters

### Applications Sought For Gerboth Award

The Music Library Association is now accepting applications for the first Walter Gerboth Award, this year \$200, in memory of the esteemed professor of music and former music librarian who died in 1984. Eligible are members of the association who are music librarians in the first five years of their professional career, seeking assistance for a research project in progress. It is desirable but not required that the research be destined for publication.

An application should be accompanied by two letters of support, one for the person and one for the project, and should include a *vita* as well as names of further references who might be consulted. It should describe the project and its significance, and show the total budget, specifying the amount requested from the association, sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases. Applications should be submitted by January 1, 1986, to Gerboth Award, Sibley Music Library, Eastman School of Music, 26 Gibbs St., Rochester, NY 14604.

### Greater New York

The Greater New York Chapter met on Wednesday, May 15, 1985, at the Herbert H. Lehman College (CUNY) Library, Bronx, New York. Harold Diamond, Music and Fine Arts Librarian, led a tour of the Music and Fine Arts Division of the new Lehman Library. Special guest speaker Joan Peyser (musicologist and former editor of *The Musical Quarterly*) then described her work-in-progress for Charles Scribner's Sons, *The Orchestra: A Reference History*, which will contain twenty-five essays by selected musicologists.

In charting her career, Mrs. Peyser explained that she could best illuminate the music of the time and place by concentrating on the life of a particular composer. Beginning with an essay on Marc Blitzstein, published in the *Columbia Forum* twenty years ago, she showed how the period from the 1920s through the 1960s was reflected in the experience of this one man. Schoenberg, Stravinsky, and Varèse were the figures around whom she wove her history *Twentieth Century Music: The Sense Behind the Sound*, and the life of Pierre Boulez proved to be the perfect vehicle for revealing the nature of international art music at mid-century in her book *Boulez: Composer, Conductor, Enigma*.

The career of Leonard Bernstein serves to highlight the dichotomy between art and popular music in the United States and what Mrs. Peyser views as the destructive and incorrect depreciation of the latter in favor of the former by academicians.

The biography of living people, she believes, provides us with what can legitimately be described as a "first draft of history," with the subject still in a position to point out errors if any exist. Because of the absence of correspondence today—people no longer write letters as they once did—the writer must rely on a clippings file for the hard data from which to interpret the life. Mrs. Peyser encourages librarians to consider the clippings file a crucial tool for research.

At the business meeting, Joseph M. Boonin and Ronald Broude were presented citations for their outstanding contributions to the chapter's activities and publications program. Newly elected chapter officers for 1985-87 include: Kathleen Haefliger (Columbia University), Chair; Jane Gottlieb (Mannes College of Music), Vice-Chair; and Russell Merritt (Columbia University), Secretary-Treasurer.

William C. Rorick  
Queens College (CUNY)

### New England

The spring 1985 meeting was held April 19 at Boston College in Chestnut Hill (Newton), Massachusetts. Linda Solow Blotner, vice-chair/chair-elect of the chapter, organized and chaired the event. The morning session, which dealt with the selection of twentieth-century music, opened with a discussion of film music by Martin Marks (Massachusetts Institute of Technology). Though some scores are available for this music, recordings are a better source. Commenting on his useful list of recordings of dramatic films, Mr. Marks traced the history of film music and suggested possible uses of the material, both by itself and in conjunction with a study of the films for which it was written.

The second speaker, Jon Voigt (Berkeley College of Music), addressed the topic of jazz and popular music. Pointing out that jazz is much less commercial at the moment than is popular music and that popular music has special characteristics in that it is fast-changing, very commercial, and star-ridden, Mr. Voigt suggested some sources of information on availability, discussed some of the specialized terminology, and issued a strong caveat concerning copyright.

The morning session ended with a talk by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra, on selecting and

acquiring twentieth-century concert music for the library. Not only are the choices often difficult as we try to anticipate further needs, but the acquisition of scores is made additionally complicated by the fact that new works now tend to be more frequently recorded than published and, when published, are often only available as rental items. Furthermore, there is a tendency for publishers not to promote their contemporary music and to charge highly for it.

The afternoon tour of the new Thomas P. O'Neill, Jr. Library was preceded by talks by Jeremy Slim, O'Neill Librarian, and Anne Reece, Assistant Head of Cataloguing. Planning began in 1978 for the building which would house most of the libraries located on the central campus. The library's online catalogue was produced by Geac and has been very well accepted by the users. Eighty-five to ninety percent of the holdings have been converted, and little down-time has been experienced.

Chapter chairperson Vivian Rosenberg presided at the business meeting. Election results were announced by Mary Ankudowich: Carol Tatian (Brown University) is the new vice-chair/chair-elect, and Patricia Brennan (Rhode Island College) will serve a second term as secretary/treasurer.

Sally Evans  
Amherst College

## *New York State/Ontario*

Jon Engberg (Associate Director, Eastman School of Music) and Mary Wallace Davidson (Sibley Music Library, ESM) welcomed 23 participants to the twentieth-anniversary meeting of the chapter, held on May 18, 1985, at Eastman. Ruth T. Watanabe (ESM), one of the chapter's founders, described the concerns and events which led to the chapter's formation twenty years ago and presented a brief history of the chapter's activities.

The morning session continued with a presentation on the Geac Library Automation System at the University of Rochester, given by three members of Sibley Library's Cataloging Department. Donald T. Green discussed the background and general aspects of the Geac system, describing many of its pros and cons in relation to music libraries. Ann McCullough related the specifics involved in the University of Rochester's implementation of Geac, i.e., committees, policies, and specifications. Joan Swanekamp concluded by discussing problems specific to Sibley Music Library during implementation. All three speakers emphasized the importance of music librarians becoming involved at the beginning of library automation plans, to insure that the needs of the music library will be met. Following a question-and-answer period, participants were invited into Sibley's Cataloging Department for the opportunity to use the Geac system.

The afternoon session focused on compact discs, with presentations by Steven Smolian of Smolian Sound Studios (Potomac, MD) and James Gala of Gala Sound (Rochester, NY). Much technical information was imparted, the pros and cons of compact disc systems in different music library situations were discussed, and participants had the opportunity to listen to some state-of-the-art equipment.

Susan Grimm  
Canton, NY



## *Pacific Northwest*

The Pacific Northwest Chapter meeting attracted thirteen people this year to Washington State University in Pullman, where we heard two very interesting speakers and successfully accomplished a great deal of work on our chapter project, a directory of music resources in the Pacific Northwest.

The directory will include information about collections in Oregon, Washington, British Columbia, and Alaska, and is intended to be ready for distribution at the joint meeting of the American Musicological Society, the Society for Ethnomusicology, the Society for Music Theory, and the College Music Society, to be held November 7-10, 1985, in Vancouver, British Columbia. After that time, depending on funding, the Directory will be available either for purchase or upon request from the chapter secretary.

Our speakers for the spring meeting, held April 26-27, 1985, were James S. Heller, law librarian at the University of Idaho and co-author of the *Copyright Handbook* (American Association of Law Librarians, 1984), who spoke on the general topic of copyright law, relating it specifically to problems in music librarianship; and Bryan Gooch, of the University of Victoria, who spoke on the history and methodology of his project there, the Shakespeare Music Catalogue. Prof. Gooch's six-year project is supported by the Social Science and Humanities Research Council of Canada, and will produce a five-volume set of reference works documenting all the published and unpublished music set to or in any way inspired by Shakespeare's output, from the time the words were written. The projected completion date for the project is mid-1988.

During the business meeting new officers were elected for the 1985-87 term, an invitation was extended from Eugene, Oregon to host the 1986 spring chapter meeting, and there was further

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# NEWS from the Chapters

## *Pacific Northwest,* cont'd from page 9

discussion regarding the Pacific Northwest as a possible site for a future annual meeting of the national MLA. New chapter officers are: Eldo Neufeld (University of British Columbia), Chairperson; Marian Ritter (Western Washington University), Vice-Chairperson/Chairperson-Elect; and Christine Olson, Secretary/Treasurer/Newsletter Editor.

Christine Olson  
University of Oregon

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## *Northern California* *Southern California*

More than forty California music librarians met Friday and Saturday, May 17-18, 1985, at the Glendale Public Library and Glendale's lovely Brand Library of Art and Music for an important conference on music in California. The conference, titled "California's Musical Wealth: Sources for the Study of Music in California," was sponsored jointly by the Southern and Northern California Chapters of the Music Library Association.

Scholars in the fields of musicology, ethnomusicology, librarianship and anthropology presented papers describing the primary sources which document California's rich musical heritage. Stephen Fry, program co-chairperson, provided introductory remarks and Jack Ramsey, director of the Glendale Public Library, welcomed the participants. During the first session John Emerson (UC Berkeley), Garrett Bowles (UC San Diego) and Stephen Fry (UCLA) described the WPA Music Project programs in San Francisco, San Diego and Los Angeles. Many previously undiscovered sources came to light, including interviews, archival collections and John Emerson's discovery of eight San Francisco Federal Music Project source books.

In the second session Jerry McBride (Arnold Schoenberg Institute, USC) itemized the archival collections and other major sources for research relating to Southern California emigré composers and musicians.

The third session focused on ethnic music in California. Michael Heisley (Southwest Museum, Pasadena) surveyed the development of Mexican music in several regions in California, while Richard Keeling (Lowie Museum, UC Berkeley) described original sources for documenting native California Indian music. Both presentations were supplemented with recorded musical examples. The Asian music traditions in California were explored by Ronald Riddle (UCLA) in a humorous trek through old local newspapers, program books and other sources.

Friday evening the conference participants refreshed themselves with a barbecue dinner at the home of Jeannie Pool and viewed the documentary video "The Story of the All-Women's Orchestra in California, 1893-1955" produced by Ms. Pool (CSU Northridge).

Saturday morning, Catherine Smith (University of Nevada, Reno) led participants on a fascinating excursion through her research career using archival collections and oral interviews to study California composers, especially women composers. Then David Cloud (UCLA) described his work in the recording industry in Southern California, documenting who recorded what works by which orchestras. Kathryn Glennan (UCLA) discussed her project in the inventory of music periodicals published in Los Angeles County. Ms. Glennan provided her audience with a useful handout listing the journals. Jeannie Pool, director of the International Congress on Women in Music, described her research on women in music in California, discovering a number of all-women orchestras in California, from San Diego to San Francisco and further north. Her research project has resulted in a book soon to be published, a major traveling exhibit, and the video viewed at her home.

At the final session, held in the Brand Library, the participants discussed the future of research in California music. All agreed there should be sequel conferences on this important topic, and that a journal or other publication should continue to explore California musical resources.

The individual papers presented during the conference will be published in book form in the fall, and will be available on tape cassettes from the Southern California Chapter of the Music Library Association.

Stephen M. Fry  
University of California,  
Los Angeles

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## Publications

- **Music Librarianship Directory.** The Education Committee of the Music Library Association has made available a 32-page *Directory of Library School Offerings in Music Librarianship*, compiled from the responses to a questionnaire sent to all library schools on ALA's list "Graduate Library School Programs Accredited by the ALA," October, 1983. To obtain this publication, send a check or money order for \$1.50 payable to the Music Library Association to John Shepard, Music Division/PARC, 111 Amsterdam Avenue, New York, NY 10023

- **Record Companies.** The Archive of Folk Culture has issued a new reference aid, *Recording Companies in North America Specializing in Folk Music, Folklore and Ethnomusicology*, compiled by Michael S. Licht and Joseph C. Hickerson. Copies, and a complete list of publications, are available at no charge from the Archive of Folk Culture, Library of Congress, Washington, DC 20540.

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## Publications

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• **Folk Music Recordings.** The American Folklife Center has announced the publication of *American Folk Music and Folklore Recordings 1984: A Selected List*. This is the second annual list of outstanding records and tapes of traditional music and folklore. Copies are available at no charge from the American Folklife Center, Library of Congress, Washington, DC 20540.

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• **Folklore/Folklife.** The American Folklore Society has published *Folklore/Folklife*, a 34-page illustrated booklet describing the discipline and the role of folklorists in areas such as education, archives, and government. A selective list of books and periodicals on American folklore is included. Copies are available at \$3.50 each from the American Folklore Society, 1703 New Hampshire Avenue, N.W., Washington, DC 20009.

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• **ILWC News.** The International League of Women Composers publishes the *ILWC Newsletter* tri-annually. The periodical features such items as record and book reviews, reports on major music conferences and festivals, research findings, and a calendar announcing forthcoming performances of the league's composer members' compositions. For subscription/membership information, contact Elizabeth Hayden Pizer, Chairperson, ILWC, P.O. Box 42, Three Mile Bay, NY 13693.

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## ... and Briefly

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• **Award.** The Ida Rosen Prize in Music Librarianship has been awarded to Richard D. Burbank by the faculty of the School of Library Service, Columbia University. The award is given at the discretion of the school to Columbia students who demonstrate extraordinary promise and achievement in music librarianship.

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• **American Music Week.** Sponsored by the American Music Center in conjunction with the 20th-anniversary celebration of the National Endowment for the Arts, American Music Week will be celebrated across the United States in over 250 concerts, festivals, and exhibitions during the week of November 4-10, 1985. A special American Music Week magazine featuring a listing of all events as well as articles on various facets of American music is available from the American Music Center, 250 West 54th Street, Suite 300, New York, NY 10019.

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• **Archives.** The Library of Hayden-Pizer Archives is a collection comprising primarily sound recordings devoted to performances of serious music of the twentieth century, with emphasis on works not commercially available. Some scores and manuscripts are housed in the collection, as well. Particularly valuable to performers and musicologists, the archive represents a vital documentation of music composed and performed in this century. For further information, contact the Library of Hayden-Pizer Archives, Box 42, Three Mile Bay, NY 13693.

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## New Faces/ New Jobs

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**Merry Bower**, Music/Monographic Cataloger, Farrell Library, Kansas State University.

**Elaine Breach**, Music Librarian, Haverford College.

**Pamela J. Bristah**, Music Cataloger, Manhattan School of Music.

**Richard Burbank**, Assistant Creative Arts Librarian, Brandeis University.

**Carol Casey**, Music Cataloger, Southern Methodist University.

**Kathryn Glennan**, Music Cataloger, Arnold Schoenberg Institute, University of Southern California.

**Cheryl Gowing**, Sound Recordings Cataloger, Bowling Green State University.

**Richard Griscom**, Technical Services Librarian, Music Library, Northwestern University.

**Michi Hoban**, Music Cataloger, Dartmouth College.

**Marie Kroeger**, Reference Librarian, Penrose Library, University of Denver.

**Joan D. Kunselman**, Head, Fine Arts Libraries, University of California, Los Angeles.

**Melody Layton McMahon**, Librarian, Cleveland Institute of Music.

**Suzanne L. Moulton**, Music Branch Librarian, Lamont School of Music, University of Denver.

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*cont'd on page 12*

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## New Faces/New Jobs

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*cont'd from page 11*

**Susan Pellant**, Sound Recordings Cataloger, Bowling Green State University.

**Sarah Ransom**, Music Cataloger, Vassar College.

**Jeffrey Rehbach**, Systems Librarian, Middlebury College.

**Mary Russell**, Music Librarian, Middlebury College.

**Laura M. Snyder**, Music and Reference Librarian, St. Olaf College (*one-year leave replacement position*).

**Lawrence Tarlow**, Orchestra Librarian, New York Philharmonic.

**Richard B. Wursten**, Director, Music Listening Center, University of North Carolina at Greensboro.

**Philip Youngholm**, MINITEX/OCLC Services Coordinator, University of Minnesota.

### Retirement

**Donald Thompson** recently retired from the University of Puerto Rico, where he was Professor of Music and Chairman of the Music Department. He continues as Music Critic for the *San Juan Star* and is gathering material for two books on music in Puerto Rico.

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## Calendar

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**October 18-19: MLA Southeast Chapter**, Annual Meeting, Tuscaloosa, Alabama.

**October 18: MLA New England Chapter**, Fall Meeting, Worcester, Massachusetts.

**October 19: MLA New York State/Ontario Chapter**, Fall Meeting, Buffalo, New York.

**October 24-26: MLA Midwest Chapter**, Annual Meeting, Madison, Wisconsin.

**October 25-26: MLA Chesapeake Chapter**, Fall Meeting, Hollins College, Virginia.

**November 4-10: American Music Week.**

**November 7-10: American Musicological Society, College Music Society, Society for Ethnomusicology, Society for Music Theory**, Concurrent Annual Meetings, Vancouver, British Columbia.

The Business Office of MLA requests that members notify them promptly of changes of address, to save members and the Association forwarding charges from the Post Office. Keep in mind that labels for NOTES and the Newsletter are produced several weeks prior to the actual mailing date. As soon as you know your new address, please inform the Business Office (address below) *before* you move. Thank you!

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### MLA Newsletter

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