MESSAGE FROM THE CHAIR

Hello from Toronto! I hope everyone in the chapter has survived the Great Winter Storm of '93, and that no one put their back out shoveling snow!

I heard reports from several people that San Francisco was a wonderful meeting, and wished I had been able to attend. Norma Jean Lamb gave a presentation there, on using clerical staff and paraprofessionals at the reference desk. My thanks to Rick McRae for sitting in for me at the Chapter Officers' Breakfast (7:30 is awfully early, you know) and to Laura for coordinating all the information gathering for the newsletter. I hope more of us will be able to attend next year in Kansas City, if only to try out the BBQ and compare it to Buffalo wings!

Speaking of national meetings, there has been some discussion going on about having Toronto as the location for the 1998 meeting, perhaps in conjunction with the Canadian Association of Music Libraries annual meeting. CAML has responded fairly positively to this proposal, with the caveat that the meeting would have to be held later in the spring in order to come a bit closer to its normal meeting time, which is late May. I believe MLA is willing to move to late March to accommodate this request, but they must keep to their own timetable of having the meeting before the annual April Board Meeting. The invitation for this meeting cannot come from CAML and must come from our chapter, so I would invite all of you to communicate with me or other chapter officers with regard to the feasibility of our chapter hosting such a conference. I can assure you that Toronto is a great location for a conference, but nice weather can never be guaranteed! Don Roberts reported to me that the people in Boston may also be interested in 1998, so if we want to send in a proposal for that date, sooner is probably better than later.

Our own annual meeting will be held on Saturday, October 2, 1993, at the State Library of New York in Albany, with our Chair-Elect, Paul Mercer, as host. Paul promises us a stunning display of sheet music, and perhaps some musical surprises. I hope more of our Eastern-based colleagues will be able to attend, as well as our Ottawa members. Paul has also promised glorious fall weather and NO SNOW! Further details will appear in the summer Newsletter, but please try to reserve this date now. Also, please forward any program ideas for this meeting to Paul Mercer or myself.

My thanks to Rick McRae for all the wonderful work he has done for the Chapter this year and last, both as Chair and as coordinator of our wonderful meeting at SUNY Buffalo last fall (see the Newsletter reports) and for gently, ever so gently, guiding me into the world of e-mail and the NYSO-L. Rick has continued to work for this chapter by volunteering his time and energy, in conjunction with Sarah Ransom Canino of Vassar, to direct and coordinate a Chapter Directory. If you have any ideas for them, or wish to help them in any way, please contact them directly. The number of large institutions in our chapter, and the resources available in them make this an extremely worthwhile endeavor, and I encourage everyone to help Rick and Sarah as they begin this important project.

Let us also not forget our hard-working Newsletter Editor, Laura Snyder, and our ever-watchful Secretary/Treasurer, Donna Lester for their efforts in keeping this chapter informed and solvent! Donna tells me that our membership has dropped a bit, so I would encourage all of you to either recruit new members or remind others that dues at the bargain rate of $5.00 are still payable for this year.

Make your plans now to come to Albany on October 2. Hope you all have a wonderful summer, with lots of musical activities and no nightmares of reading...
more about BBQ on the MLA list!

Suzanne Meyers Sawa, Chair, NY/O MLA Chapter
Faculty of Music Library, University of Toronto

CHAPTER NEWS

ANNUAL CHAPTER MEETING
OCTOBER 2, 1993

Our annual meeting will take place at the New York State Library, Albany. Details will be provided in the next issue of this Newsletter. Please send program ideas to Suzanne Meyers Sawa or Paul Mercer.

CHAPTER DIRECTORY PROJECT

Several of our members have been discussing the possibility of compiling a Chapter Directory. This would be a directory of music collections and libraries with significant music holdings in New York and Ontario. Rick McRae and Sarah Canino have already volunteered to direct the project, but they will need the help of several people to bring it to fruition. Those of us who attended our annual chapter meeting last Fall were given a glimpse of some of the rich music resources of this region. There are many more such treasures waiting to be brought to light. To volunteer for this project, please contact Rick or Sarah as follows: Sarah Canino, Music Library, Vassar College, Box 496, Poughkeepsie, NY 12601; (914) 437-7492; bitnet: sacaniano@vassar. Richard McRae, Music Library, Baird Hall, State University of New York at Buffalo, Buffalo, NY 14260; (716) 645-2924; internet: mmlrick@ubvm.cc.buffalo.edu.

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NOTES FROM THE EDITOR

ASSISTANT EDITOR INTRODUCED

Beginning with this issue, Linda Blair is serving as assistant editor of this Newsletter. She is a Catalog Librarian at the Sibley Music Library. Thanks for the help, Linda! I would also like to thank Sarah Dorsey (SUNY Fredonia) for helping us prepare summaries of last Fall's meeting.

PLEASE SEND NEWS!

Next Newsletter deadline is JULY 20, 1993. Please send materials to Laura Snyder or Linda Blair, at the address found elsewhere in this Newsletter.

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SECRETARY/TREASURER'S REPORT

Business Meeting, October 17, 1992; Buffalo, NY

Bank Account:

It was requested that I investigate other banks to determine if there was a bank that offered either a free checking account or an interest drawing checking account. We currently have to pay a $5.00 service charge at the Marine Midland Bank every time our checking account balance goes below $500.00.

Even though the Cornell Federal Credit Union offers an interest drawing checking account, they will not allow us to have an account with them since all of our chapter members are not affiliated with Cornell University. All other banks in Ithaca do not offer free checking accounts and they require a higher minimum balance than the Marine Midland Bank.

Dues for 1993/1994:

- $15.00 for regular members
- $5.00 for students

We need to investigate why we have so few institutional members.

Newsletters:

It was requested by Laura Snyder that we budget $100 each for the Spring and Fall newsletters.

Conferences:

It was suggested that we adjust the conference registration fee in order to cover the actual cost of the conference.

Election results:

The chair for 1992/1993 is Suzanne Meyers Sawa. She is replacing Ann Snyder who has moved to Illinois. The Vice-Chair/Chair-elect for 1992/1993 is Paul Mercer.

Other Chapter concerns:

We had preliminary discussions on merging our chapter with the Pennsylvania chapter. We also
discussed the possibility of having joint meetings with the Pennsylvania chapter, the New England chapter or the equivalent AMS chapter.

Membership:

Our current membership is 35 members. We have gained two new members since our October conference.

FINANCIAL REPORT AS OF 5/1/93:

Toronto Bank Account Balance ............ $30.64
Ithaca Bank Account Balance .......... $602.43
Total Assets .......... $633.07

Toronto Bank Account:

Beginning balance .......... $22.57
Expenditures .......... $0.00
Income (Membership dues) .......... $5.00
Interest .......... $3.07
Current balance .......... $30.64

Ithaca Bank Account:

Beginning balance .......... $585.00
Expenditures
Sarah Canino ('91 Conf.) .......... $122.31
Vassar College Lib. ('91 Conf.) .......... $99.54
Sibley Music Lib. ('91 newsletter) .......... $317.92
Marine Midland Bank (Check charge) .......... $11.04
Betsy Gamble ('91 ballot mailing) .......... $35.36
Laura Snyder ('92 newsletter expenses) .......... $56.60
Sibley Music Lib. ('92 newsletter) .......... $16.08
Joyce Ciurczak ('92 Conf. expenses) .......... $38.10
James Cooper ('92 Conf. expenses) .......... $25.00
Richard McRae ('92 Conf. expenses) .......... $77.62
Marine Midland Bank (Service charges) .......... $45.00
Total Expenditures .......... $844.57

Income:

Membership/Conference dues .......... $412.00
MLA Grant .......... $450.00
Total Income .......... $862.00

Current Balance .......... $602.43

Donna Lester
Chapter Secretary/Treasurer
Cornell University

REPORT FROM THE 1992 ANNUAL MEETING
OCTOBER 17, 1992
Special Music Collections and Archives in New York State and Ontario Libraries
Program Summary

EASTMAN SCHOOL OF MUSIC
Louise Goldberg, read by Jennifer Bowen

Shortly after the turn of the century, Hiram Watson Sibley authorized the purchase of music materials for a public music library in Rochester, on the suggestion of Elbert Newton, an organist and organizer of a series of musicales given in Mr. Sibley's home. Newton was put in charge of purchasing for the library, but this was interrupted for a time during World War I. After the War, acquisition activities were increased, as George Eastman had announced plans to buy an existing music school, "beef it up," and present it to the University of Rochester. Newton spent a great deal of time at G. Schirmer in New York, and was also assisted by Boston music critic Philip Hale and New York music historian Henry Krehbiel. The Library became part of the Eastman School when the new school building opened in 1921.

Even before the library became part of the school, materials were being acquired which could be considered Special Collections. Three collections were especially important. Harry P. Kreiner of New York City had gathered a unique collection of Russian music, especially folk songs, liturgical music, and related historical materials. There were also a large number of then new Russian publications, especially the music of Rimsky-Korsakoff, Glinka, Tchaikovsky, Borodin, and the young Stravinsky. Martin J. Fleming, author of a never-published dictionary of violin and bow makers, presented the library with part of his manuscript and many of his working materials. The other part of the manuscript is at The New York Public Library. Oscar Soneck sold his library in 1920, because he had moved to New York City and no longer had room to store it. His library had much for the scholar: complete sets of Denkmaler, collected works, complete runs of journals, and hundreds of other books, many of which contained German works in musicology. For a listing of the Sibley Library's considerable strengths when it opened, see the article "Gathering the Sources; A Case History," by Charles Lindahl and Louise Goldberg, in Modern Music Librarianship; Gathering the Sources. (Edited by Alfred Mann; New York: Pendragon Press, 1979; pp. 9-14)
The collection of American critic and writer Henry Krehbiel was purchased in 1922. Krehbiel's translation of Thayer's biography of Beethoven had been financed by Hiram W. Sibley through the Beethoven Association of New York City. Krehbiel was also an ethnomusicologist, and these materials formed a core of the library's ethnomusicological holdings. In 1923, the University purchased the collection of French critic Arthur Potigin, about 3,000 volumes on French music and theater, including opera; it was rich in journals, books, and librettos, and his collection of almanacs was considered the largest one in private hands. Although the main library kept many of the materials on drama, the bulk of the collection came to Sibley. The Kroll Theater collection, from that opera theater in Berlin, comprises scores that had belonged to Joseph Engel, a former stage director there and the grandfather of the Library of Congress' and G. Schirmer's Carl Engel.

The sheet music collection, about 100,000 items, includes American, Canadian, British, and European imprints. Collections of composers' materials include those of Howard Hanson, Burrill Phillips, Ernest Bloch, and Nathaniel Dett. Important recent acquisitions include materials from Alexander Courage (composer of the original "Star Trek" theme), Boris Kremenliev's collection on music in Bulgaria, Yugoslavia and Romania, and a growing collection relating to Alec Wilder. A major new acquisition is the John F. Sengstack Archive of Music Publishing, which includes archives of several important music publishers. The Eastman School is also in the midst of a 2 1/2 year grant from the National Historical Publications and Records Commission to establish the Eastman School Archives. (L. Snyder, edited from author's copy)

UNIVERSITY OF TORONTO
Kathleen McMorrow, read by John Whitepost

The University of Toronto Library began collecting music systematically after 1918, when the Faculty of Music was formally established. The Toronto Conservatory, which had been associated with the University since 1886, began its library collection only in 1945. In 1962 the Central Library and Conservatory collections were both relocated to the new home of the Faculty of Music, the Edward Johnson building. By the end of the 1960s this unified collection was mushrooming, thanks to the development of well-funded blanket order plans for current printed materials, and extensive donations by recording companies of current LPs. Retrospective funds were mainly directed toward supporting teaching and study needs.

A small rare books collection was also established, directed toward holding examples of earlier music printing, including a group of operas from the Revolutionary period in France, and first editions of texts like Burney and Hawkins, and Zarlino and Mattheson.

The earliest special collection of musical interest is located in the Central Library's Fisher Rare Books Library. The Libretto Collections, and the current bibliographical work on them, were described by Prof. Mary Ann Parker at the joint MLA/AMS meeting in September 1989 at Eastman. These extensive holdings began as the Italian Play Collection, and have been supplemented by purchases of reprint and microform texts in other languages as well. Grants from the Social Sciences & Humanities Research Council of Canada have assisted in the regular addition of early editions.

SSHRC has also substantially supported the strengthening of the Collection Théâtre Lyrique, a resource for the study of French opera, especially of the period 1780-1900. The Library currently holds about 300 full scores in early editions, another in 700 in reprints, microforms or modern editions, about 2500 vocal scores, and other supporting materials such as stage direction books and printed costume designs.

SSHRC also funded the addition of a group of materials the Library called "The age of Debussy and Mahler: Romanticism to Modernism", meaning music written in the period from about 1870 to 1920. This includes about 400 works by composers from Alfvén to Zemlinsky, plus a few monographs and microform reprints of serials of the period.

The collection of musical Canadiana and local history includes stacks of 19th- and early 20th-century sheet music, mainly songs and piano pieces on local and national themes. Some of this is of the type now being reissued in the Canadian Musical Heritage series.

Tune-books form a significant division of musical Canadiana. About 75% of the titles and editions known to scholars are held at the University of Toronto, including the earliest titles from Upper and Lower Canada.
The Library has a substantial number of archival *fonds* relating to local associations, performers, and composers. Examples include materials relating to the careers of Canadian violinist Kathleen Parlow, and tenor Edward Johnson.

Another interesting group of manuscripts contains compositions and musical sketches by Alberto Guerrero, a pianist, composer and teacher who was born in Chile and emigrated to Canada in 1919 to teach at the Toronto Conservatory. His most famous student was Glenn Gould.

The Library is now receiving a growing number of donation offers representing the specialized interests of private collectors, often centered on personalities or genres, such as fifty binders documenting the career of Beniamino Gigli. Other acquisitions represent the past interests of other libraries, such as a collection of early record trade catalogues handed down from the Metro Reference Library, or 10,000 dance band arrangements from the 1920s to the 1950s which the Canadian Broadcasting Corporation no longer requires.

The LP collection, currently pushing 100,000, is turning into an archive even as we speak, demanding the same selection, organization and preservation attention as all other rare materials.

(Edited by L. Snyder from author's copy)

**VASSAR COLLEGE**

Sarah Ransom Canino

Sarah Ransom Canino from the Dickinson Music Library gave an overview of the impressive collection at Vassar, illustrated with slides. The presentation included discussion of the first music librarian at Vassar, George Sherman Dickinson, special collections housed in the library and the museum located in the same building.

When compared to other music collections in college libraries (except for Oberlin), Vassar far outshines its peers. This is largely due to Dickinson who, besides being revered by his students, was a moving force in the founding of the AMS and JAMS. He was also active in MLA and was president from 1939-41.

Dickinson had a vision of "The Living Library" (see *MLA Notes* 3 (1946), p. 247-55) which resulted not only in the library which holds his name, but in a classification system for music which is still in use.

Gift collections which are held at the Dickinson Library include the Kate Chittenden Piano Collection, the Gustav Dannreuther Chamber Music Collection, and the Howard Barlow Record Collection (more than 20,000 recordings). (See Bradley and Coover *MLA Notes* 35 (1976), p. 819-46).

The largest and most varied collection is that of the estate of Teresa Carreno, purchased in 1941 (see Brian Mann *MLA Notes* 47 (1991), p. 1064-83). Carreno was a Venezuelan concert pianist who studied with Gottschalk and Rubinstein. Some treats from this collection were described, including manuscripts by MacDowell and Amy Beach dedicated to Carreno, and letters from Grieg, Rossini, MacDowell and Saint-Saëns.

Also discussed was the museum which, among other things, has an historical Musical Instrument Collection. Something that would please Dickinson greatly: a recently restored 1610 harpsichord (one of the oldest in the U.S.) is used presently for student lessons--truly a "living library!"

Being the oldest women's college in the U.S., the music library has a strong collection of materials by women composers associated with the college. There is also some musical Vassariana--including programs from musical soirees starting in 1867 as well as various other collegiate memorabilia.

An American Popular Sheet Music Collection was shared with slides of delightful title pages. The newest acquisition at Vassar is an exciting collection of recordings of Cole Porter. This collection includes rare and unpublished items and will enhance a conference planned at Vassar for the Spring of 1994--a celebration of American popular song.

(Summary by Sarah Dorsey)

**UNIVERSITY AT BUFFALO**

Jan Williams

Percussionist and conductor Jan Williams showed himself to be an entertaining and energetic part of living history. He could tell us the way it really was at the beginnings of the Center of Creative and Performing Arts--he was there. The Center (which ran from 1964-1980) was one of a number of institutions supported by Rockefeller Foundation grants. The Center was founded with the express intention of encouraging the performance of new music and supporting close collaboration between composers and
performers. A "harmonious" relationship between the Center and the University meant that many of the Creative Associates hired year by year also taught at the UB Music School.

Fresh out of Manhattan School of Music, Jan was wooed away from a stimulating free lancing life in NYC to Buffalo, NY and he has never left. At $5,000 a year for a one year appointment in 1964, the beginning of an adventure in the experimental commenced. Still a percussion professor at SUNY Buffalo, Jan produced an impressive concert the evening of our meeting which could have been a concert from the Center's heyday.

Associated with the Center were such luminaries as Lucas Foss (founding director), George Crumb, Don Ellis, Paul Zukofsky, Carol Plantamura, Charles Joseph, Morton Feldman, George Perle, Morton Subotnick, Bernard Rands, John Cage--wow! Many premieres of pieces occurred at the Albright-Knox Museum, a contemporary art museum in Buffalo.

Catalogs produced by the SUNY Buffalo Music Library document each concert, including dates, places of performance, pieces and performers (and performer, title and composer indexes) in two volumes. These catalogs are available by writing the the Music Library, Baird Hall, University of Buffalo, Buffalo, NY 14260.

James Coover informed us that there are also cassette tapes in the SUNY Music Library which may not be lent, but which may be used in the library.

(CSummary by Sarah Dorsey)

CORNELL UNIVERSITY
Lenore Coral

Cornell University, unique in being both a land grant and a private institution, has a long history in offering advanced study in the field of music. In fact, the first American Ph.D. in music was bestowed there in 1932, although it was given through the Department of French. Originally, the department was focused primarily on music education and composition, and in support of this program the university has hosted a number of illustrious composers-in-residence who have worked or taught at Cornell through the years.

In addition to the basic rare books of music librarianship, the Cornell Music Library houses a rich collection of 18th century music. In fact, in a fortunate coincidence, Lenore Coral found in the collection first editions of the Mozart piano concertos in the same year that fortepianist Malcolm Bilson signed a contract to record them. In support of Donald Jay Grout's surveys of music history and opera, the collection is also strong in opera, especially in the works of Alessandro Scarlatti and other Italian composers of the time.

A number of unique special collections reside at Cornell as well. The Harris Hymnal Collection, comprised of 18th and 19th century hymnals, is especially strong in Lutheran hymnals and early German editions (see Cornell Library Journal 10 (Winter 1970), p. 40-48). Other special collections include items relating to the French Revolution and a political campaign archive, including sheet music of campaign songs.

A number of archives are housed at Cornell as well, among which are: autograph letters from individuals surrounding Pauline Viardot, including letters from Berlioz and Massenet, archives of composers Robert Evett and Robert Palmer, and a collection from Ralph Vaughan-Williams, in residence for six months at Cornell, including microfilms of his correspondence and music manuscripts.

In addition, a number of special collections, although not specifically music collections, contain some music materials. Examples of these are the collections in the History of Science, and the Asian and Icelandic Collections, all of which are now housed in the new Carl H. Kroch Library. (Summary by Linda Blair)

YORK UNIVERSITY, TORONTO
Rob van der Bliek

York University in Toronto established a music department in 1969, and now offers both undergraduate and graduate degrees in jazz. The program, which counts luminaries such as Oscar Peterson among its adjunct faculty, produces performers who work in the Toronto area, as well as elsewhere. In 1986 the University had the opportunity to purchase the Ana and Robert Levine collection of jazz recordings, a group of approximately 2500 LP
recordings on important jazz labels such as Atlantic, Blue Note, Prestige, Verve, Impulse and Pacific Jazz, beginning with issues in the 1950's. Many of the recordings in the original collection were audition copies, with both discs and covers in excellent condition, and featured unusual issues by artists such as Thelonious Monk, Ornette Coleman, Charlie Mingus and Charlie Parker. Today, the collection continues to grow, and now comprises some 8000 recordings, focusing on jazz and blues of the 1950's and 1960's. It is the only major jazz collection available to the public in the Toronto area. (Summary by Linda Blair)

NEW YORK STATE LIBRARY
Paul Mercer

The State Library, founded in 1818, is now a major research facility, with a collection of over 5,000,000 books and serials. Special strengths are in New York State history and genealogy, law, science and medicine. The Manuscripts and Special Collections section holds, in addition to the music collection, approximately 20,000 manuscript accessions, as well as extensive visual materials, broadsides, cartographic collections, rare books and early newspapers. The emphasis in these collections is on New York State history and geography.

The Library holds approximately 35,000 music scores dating from the 1790s through the 1970s. The emphasis is on popular music published in the U.S. In addition to the material from major publishing centers in New York, Boston, Philadelphia, etc., are rare imprints from smaller houses, especially in the upstate New York region. Related collections include manuscript music holdings; about 1500 broadside ballads, most of which date from the civil war era; pocket songsters; hymnals and song books; and instruction books, primarily from the late 18th through the 19th centuries.

Most of this material has come in the form of donations, either alone or as parts of larger collections of papers. Recently, for example, the Library was given a collection of some 10,000 scores from a musical instrument collector in Albany. Other collections were donated by local musicians, and in one case by a researcher who found a collection of Lithuanian vocal sheet music, complete with documents attesting to its ownership by a local immigrant family, in a dumpster! Most of what the Library owns might be called "piano bench" collections, often with some connection to the history or culture of New York State, especially upstate New York. The relationship of the collection to New York State history and culture has been the focus of several research efforts in the last few years. This is perhaps the best way to appreciate the importance of context in relation to the music collection.

About five years ago, the Library instituted a series of "research residencies" to promote research use of its collections. One of the first of these was awarded to Geoffrey Miller, a doctoral student at New York University, who investigated the history of music in the Hudson Valley prior to the Civil War. What he found at the State Library, in addition to sheet music collections, was a wealth of data from private papers, directories, newspapers, census data, local history and genealogical collections, etc., all of which helped him to gain a broader view of social life in the valley, and the place of music in it. Among other things, Miller discovered a discernible "Hudson River School" of composers who were contemporaries of the visual artists more commonly associated with that name. Through correspondence and private papers, personal friendships between the painters and the musicians of that era could be documented. While the presence of a sizeable body of music from the region was basic to the discovery of the "school", it is the placement of that collection within the context of a collection of books and documents related to regional history which made it possible to more fully document its existence.

Another project, entitled "Popular Entertainments along the New-York-to-Albany Hudson River Route, 1890-1915", will investigate the role of Albany as a transportation hub in the late 19th and early 20th centuries, particularly relating to the migration of traveling theater companies to the west.

The music collection has potential for many similar research projects. Context, as well as content, make the music holdings, by definition, a special collection. (Edited by L. Snyder from author's copy)

UPCOMING EVENTS OF INTEREST

INSIDE

Message from the Chair ............................. 1
Chapter News ........................................... 2
1992 Business Meeting ................................. 2-3
Financial Report ......................................... 3
1992 Program Summary ................................ 3-7
Upcoming Events ....................................... 7

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