MESSAGE FROM THE CHAIR

The calendar says its spring, and this year, wonder of wonders, it actually FEELS like spring. This year has been dubbed the "Winter that Wasn't" by the New York Times, and most of us feel that taking a year off from it hasn't hurt us a bit. Back before the winter began, at SUNY Fredonia last October 15-16, we held a joint meeting with the New York/St. Lawrence Chapter of the American Musicological Association. Many thanks to Sarah Dorsey, Paul Mercer and Ann Churukian, as well as Jim Davis and his colleagues from AMS, for their good work in the planning and running of this meeting. The interesting and informative sessions spanned the globe and several centuries, from 16th century Germany to 1990's America. Meeting reports and session summaries begin on page 3.

At the February MLA meeting in Atlanta, Phil Ponella and I attended the Chapter Officers Breakfast, where we enjoyed meeting with our fellow officers and learning more about the projects and programs of the various other chapters across the country. There are also some interesting developments to report. Christine Grandy of the Pacific Northwest Chapter recently produced a handbook for chapter officers which she generously offered to share with any other chapters which would like to develop similar documents of their own. Our officers now each have a copy, and during the coming months we will be working to adapt it to our own chapter's needs.

Also in Atlanta, Phil, Ann Churukian and I met with Jerry McBride of NEMLA to solidify plans for a joint meeting with the New England Chapter in Middlebury, Vermont next October. Attendees at the Fredonia meeting will remember that we had thought it would be necessary to decline the New England Chapter's invitation because the dates they had given us coincided with Canadian Thanksgiving, and we were under the impression that they not be changed. Therefore, we made some tentative alternative plans to hold our next meeting, the 30th anniversary of our chapter's inception, at Cornell University, the site of the first meeting in 1965. Shortly afterward, however, we learned that the dates were still negotiable, and the possibility of a joint meeting was reconsidered. Discussion of the issue on the NYSO-L list indicated that there were some strong feelings in the membership in favor of a joint meeting, since these plans had been in the works for several years. Others, however, felt just as strongly that our 30th anniversary should be marked in some way--our 25th had slipped by unnoticed. Members of both boards felt that a compromise was possible and desirable, and so we are now proceeding with plans for a joint meeting which will also include an observance of our anniversary. A committee comprised of Lenore Coral (Cornell), Mary Davidson (Eastman), Rick McRae (SUNY Buffalo) and Paul Mercer (New York State Library) will be working on the anniversary aspects of the meeting.

Finally, a few words about membership, another popular theme at the Chapter Officers breakfast in Atlanta. The MLA Membership
Committee is encouraging all chapters to work on recruiting new members, in order to strengthen our organization at both the local and national levels. MLA is especially interested in recruiting members from public libraries, student members, paraprofessionals and librarians whose responsibilities overlap in music and other areas. Our liaison with MLA's Membership Committee is Carl Rahkonen, Indiana University of Pennsylvania, and our New York State/Ontario Membership Chair is Rick McRae, who would be delighted to have others join him in this endeavor. In our summer newsletter, we hope to have further developments in this area to report. I'm looking forward to serving as your Chair this year!

Linda W. Blair

LOOKING AHEAD TO FALL
Jerry McBride, Middlebury College

Middlebury College will be hosting a Joint Chapter Meeting of the New England and New York/Ontario Chapters of the Music Library Association on Friday and Saturday, October 20-21, 1995. Planning is now in progress for what should be a most memorable event.

This weekend is very close to the peak fall foliage season in Middlebury which is a favorite with many tourists in New England. Because this of this, accommodations in Middlebury and surrounding towns will be difficult to obtain if you do not reserve in advance.

Arrangements have been made with Middlebury College for the Chapters to use rooms at the Breadloaf Inn, which is the site of the College's summer programs -- the Breadloaf School of English and the Breadloaf Writer's Conference. The Inn is located about 12 miles from the main campus of Middlebury College in the middle of the Green Mountain National Forest and should be a particularly beautiful setting at this time of year. It is an old New England Victorian Inn and does not have many amenities of modern motels or hotels. The rooms are dormitory style with only one bathroom per floor. There are six rooms per floor, and there is heat only in the hallways, not in each room. This should not be a problem unless the cold season begins very early. However, rooms will be available for only $25 per night.

Should you wish to attend the meeting, but not wish to stay at the Breadloaf Inn, reservations should be made now, as most motels in Middlebury are booked one year in advance. For a list of accommodations in Middlebury contact:

Jerry McBride
Music Library, Center for the Arts
Middlebury College
Middlebury, VT 05753-6177
mcbride@myriad.middlebury.edu

CHAPTER ARCHIVES

At the Fredonia meeting I mentioned that, as chair of the chapter, I had received a package of documents relating to the chapter's history. These included the constitution, minutes of past meetings-- including the first meeting back in 1965, and assorted other business papers, newsletters from other chapters, and so forth. I suggested that a formal archive be established to house both official and unofficial chapter records. This was approved, as was my offer to house the archive in the Manuscripts and Special Collections section of the New York State Library. In order to build this collection, I am asking current and past members of the chapter to donate their files relating to the chapter history. Any documents, memorabilia from past meetings, correspondence, and ephemera, are sought as contributions to the institutional memory of our chapter. This is especially vital as we approach the celebration of our 30th anniversary, next October.

Paul Mercer, Librarian
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REPORTS FROM THE JOINT NYSO/AMS MEETING, SUNY Fredonia, October, 15-16, 1994
MINUTES OF THE BUSINESS MEETING OCTOBER 15, 1994

Sarah Dorsey convened the business meeting at 5:40 p.m. There were 13 people present.

1. Elections. Sarah Dorsey reported that the nominating committee had not yet formulated a slate of candidates for offices being vacated. She was about to move away from the chapter area and so would not be able to fulfill the duties of Chair. Therefore, the nominating committee needed to find candidates both for Chair-elect and for Chair. Sarah offered to continue to fulfill some duties until a successor could be found. It was decided that Ann Churukian, as Secretary-Treasurer, would be Acting Chair until an election could be held. She offered to mail out ballots and tabulate results once the nominating committee established a slate of candidates.

2. Treasurer's report. Ann Churukian reported a total bank balance of $820.97 as of October 15, 1994. About 13 memberships had been renewed prior to the meeting; eleven people renewed or joined for the first time at the meeting.

3. Chair-elect's report. Sarah Dorsey expressed appreciation to those who helped with the annual meeting. She said she would be writing a letter of thanks to Fredonia for the institutional support we received.

4. Newsletter editor's report. Linda Blair reported receiving a letter from Italy requesting newsletters. She said she would write to them explaining how to join the chapter.

5. 1995 meeting. Paul Mercer reminded us that 1995 is the 30th anniversary of the chapter and asked about ways to commemorate it. Lenore Coral suggested finding people who attended the first meeting and inviting them to the 1995 meeting. A 30th anniversary committee was formed, consisting of Lenore Coral, Paul Mercer, and Mary Wallace Davidson.

In 1993, the New England chapter extended an invitation for us to join them for a joint meeting at Middlebury in 1995. The New England chapter set the dates for that meeting at October 6-7, 1995. Suzanne Meyers-Sawa pointed out that these dates conflict with the Canadian Thanksgiving. After some discussion, it was decided that we should therefore decline the offer. Lenore Coral tentatively offered Cornell as a meeting site, possibly for a date in September. [Note: The New England chapter later moved its meeting date to October 20-21, thus eliminating the conflict with the holiday and enabling us to go ahead with a joint meeting after all. Current plans are to include a session commemorating the 30th anniversary of the New York State/Ontario chapter]

6. Other business. a) Paul Mercer discussed the possibility of creating a brochure or other document with information about the chapter, to be used in recruiting new members. In the absence of a current chair or vice-chair, Suzanne Meyers-Sawa offered to write to people in the chapter area who are not currently members, inviting them to join. Rick McRae noted that there were no people from public libraries at the meeting except Paul Mercer. He wondered if the content of the meetings might be responsible.

b) Rick McRae reported no progress on the project to establish a directory of music resources in libraries within the chapter.

c) Suzanne Meyers-Sawa expressed thanks to Paul Mercer and Sarah Dorsey for their work as chapter officers.

Respectfully submitted,
Ann Churukian
FINANCIAL REPORT
October 15, 1994-March 1, 1995

Balance in U.S. bank account Oct. 15, 1994 $749.97
Balance in Canadian account Apr. 1, 1994 $71.00
Total cash available Apr. 1, 1994 $820.97

INCOME
   Membership $375.00
Total Income $375.00

EXPENSES
   Newsletters $75.59
   Postage for ballots $15.71
Total Expenses $91.30

Balance in U.S. bank account March 1, 1995 $1,018.67
Balance in Canadian account March 1, 1995 $86.00
Total cash available Oct. 15, 1994 $1,104.67

FINANCIAL REPORT
April 1-October 15, 1994

Balance in U.S. bank account Apr. 1, 1994 $720.00
Balance in Canadian account Apr. 1, 1994 $41.00
Total cash available Apr. 1, 1994 $761.00

INCOME
   Membership $230.00
Total Income $230.00

EXPENSES
   Newsletters $120.03
   Conference Performer’s Fee $50.00
Total Expenses $170.03

Balance in U.S. bank account Oct. 15, 1994 $749.97
Balance in Canadian account Oct. 15, 1994 $71.00
Total cash available Oct. 15, 1994 $820.97

Submitted by Ann Churukian
rev.3/23/95
FALL MEETING
SESSION SUMMARIES

Janacek and his Cunning little vixen. Sarah Dorsey, SUNY Fredonia

Janacek was an intense, emotional man, and this intensity is reflected in his life and his music. In his dramatic works, Janacek was dedicated to the use of speech-based melodies, which he called "windows into the soul". Other pervasive influences in his work include sounds of nature, such as birdsongs, and Czech folk song. The opera Cunning Little Vixen, written during the extremely productive decade at the end of his life, exemplifies and illuminates Janacek's values. It was music from the close of this opera that he requested be played at his funeral. (Summary by Linda Blair)

Divas, divas, and more divas: The J. Warren Perry Opera Collection. Kevin Michki, University at Buffalo (now interim music librarian, SUNY College at Fredonia).

Perhaps the most extensive private collection of opera memorabilia in Western New York is that of Dr. J. Warren Perry, professor emeritus of the University at Buffalo's medical school, philanthropist and opera aficionado. His service on the Lyric Opera Guild of Chicago's board of directors and his active role in other arts organizations in the Buffalo area enabled him to make acquaintances and friendships with numerous luminaries of the opera stage. He hosted numerous parties for touring opera companies in his Buffalo apartment, in which he housed a huge collection of photographs, souvenirs, autographs, correspondence and other materials amassed over several decades of involvement and attendance at operatic performances in the United States and abroad.

A sizable portion of the collection consists of over 2200 photographs of singers, conductors, composers, buildings, or operatic scenes in performance or rehearsal. Subjects range from operatic legends (e.g., Maria Callas, Giuseppe di Stefano, Anna Moffo, Richard Tucker) to lesser known artists, for whom it may be generally difficult for scholars to locate pictorial material.

Autographed materials include letters by Callas, Donizetti, Puccini, Toscanini and Caruso (including some caricatures he drew of his stage portrayals). These are among many unique items in the collection which are well-preserved and handsomely framed.

In addition to these, the slide presentation accompanying the talk illustrated some of the other extraordinary or unusual features of the Perry collection. Commemorative souvenirs include an ashtray from La Scala, plates depicting famous operatic scenes, and a metal figurine of Maria Callas. A Swiss music box with Verdi's portrait which plays the Triumphal March from Aida, a Meissen porcelain sculpture (ca. 1870) of four musicians are among the more curious items, as is a carved ivory baton allegedly belonging to Smetana. Perhaps most surprising is a chunk of staging taken from the old Met theatre, and some gold metal fringe acquired from a box at La Scala.

This large and varied collection presents many difficult challenges for a cataloger, and a great deal of time and attention must be spent to adequately describe and classify its materials. Before too long, a catalog of Dr. Perry's opera collection will be completed and made publicly accessible. (Summary by Rick McRae).

Nineteenth century American Masonic songbooks: definition of a project. Ted Honea, University of Rochester.

Masonic songbooks constitute a virtually unknown resource for the study of popular music in American society. The repertoire includes a wide variety of types and forms--part songs, 3 voice glees, some art music, solo songs and intoned chants--from a wide variety of sources. Access to the materials is quite limited, due to the paucity of holdings in academic collections. The collections in fraternal libraries, while often rich, are under poor bibliographic control. Honea's project will be to provide an index to 49 different editions, published primarily in New York, Boston, and Philadelphia. (Summary by Ted Honea, with Linda Blair)
The Stolberg Leichenpredigtsammlung as a source of funerary musical practices in the courts of seventeenth-century Germany.

Gregory Johnston, University of Toronto.

The Stolberg-Stolberg Leichenpredigtsammlung is a collection of about 24,000 published funeral sermons collected by Grafin Sophie Eleonore zu Stolberg-Stolberg (d. 1749). It is a rich, yet heretofore overlooked, source of information on ceremonial music performed at funerals in German cities throughout the seventeenth century.

Musicians performed a central duty during funerals of prominent citizens, government officials and religious officers. Elaborate processions involving priests, teachers and scholars were nearly always accompanied by an ensemble, the size of which would vary according to the importance of the deceased. These ensembles would generally include pipers and drummers in their ranks. As a procession would approach the church wherein the funeral service would occur, the church bells would then sound, their tolling heightening the solemnity of the music, thus evoking the simultaneous symbolic duality of earthly mortality and spiritual redemption.

Strict musical guidelines during funerary services appear throughout the Leichenpredigtsammlung. Common directives include the specific placement of musicians around the church, the types of compositions and aspects of their performance throughout the ceremony. The collection also contains a great deal of hymns and other pieces which were to be played during selected portions of the funeral services.

Examination of funeral sermon collections such as these reveal a great deal of information on an enormous repertoire of music, its performance practice, and also the cultural and social context in which it was conceived and performed. (Summary by Rick McRae)

Figurenlehre as critical response, then and now. Clara Marvin, University of Toronto.

This paper dealt with the 17th century German concept of Figurenlehre, a practice in which terminology borrowed from rhetoric was applied to specific musical events. Marvin postulated that this second-hand use of terminology developed because it was common at that time for rhetoricians to also teach singing in the German schools and it was natural for connections to be made from one discipline to the other. She warns against, however, 20th century writers attempting to apply these terms out of context to 17th century music. No unified theory of figures exists, and such a practice amounts to a pseudo-science of labeling. (Summary by Linda Blair)

Haydn as opera critic. Patricia Debly, Brock University.

In 1761, Joseph Haydn entered the service of the Esterhazy court and remained there as Kapellmeister until 1790. During this period he composed seventeen Italian operas (thirteen extant) utilizing both serious and comic genres. As Kapellmeister he also adapted and conducted over eighty operas by the leading Italian composers of his day, resulting in more than 1,026 operatic performances for the period between 1780-90 alone.

Acide is a "festa teatrale" in thirteen scenes dating from 1762. This work is the only extant fragmentary example of Haydn's opera seria style from his early years. He revised the opera for a performance twelve years later and fragments of those revisions exist. One extant textural setting that the two versions have in common is the aria "Tergi i vezzosi rai" from scene xii.

An analysis of "Acide" illustrates Haydn's adherence to contemporary "opera seria" style...
while a comparison to the revised aria documents his evolution as an operatic composer. In conclusion, we can see how closely this revised aria foreshadowed the pattern of revisions that Haydn made to other composer's operas that would later be performed at Eszterhaza between 1776 and 1790.

It is in this context that Haydn is examined as opera critic-- not as a writer of operatic criticism but rather as an operatic composer whose choices and changes reflect the characteristics of his aesthetic dramatic values. (Summary by Patricia Debly)

Realizing Renaissance and Baroque ornamentation and embellishments. The Buffalo Guitar Quartet

In this lecture-recital, the Buffalo Guitar Quartet demonstrated the use of divisions: ways to divide a ground into shorter notes as a means of expression. The quartet first demonstrated examples of embellishments supplied by the composers in their own works, with examples by John Dowland and Michael Praetorius. This was followed by examples in which one composer embellished the work of another contemporary composer, with selections by Praetorius and Giles Farnaby. Finally, performing works by Praetorius and Antonio Vivaldi, the quartet demonstrated divisions and ornamentations of their own invention. (Summary by Linda Blair)

Politics and the ideology of the aesthetic in "The Prize". Ken McLeod, McGill University

In 17th century England, much as today, changes in partisan politics infiltrated musical life. "The Prize" was a contest sponsored by prominent Whigs Lord Halifax, Duke of Somerset, and Anthony Henly, Esq. in which contestants were to set a libretto by William Congreve of The Judgment of Paris. This libretto contained a number of veiled references to party ideals, and as such was an ideal political tool for their reinforcement. As a parallel to the Whig principle of giving electoral power to the citizens, subscribers to the concert series in which the contestants works were performed were given the opportunity to vote for the selection of the winner. The setting by John Weldon, a relative newcomer to the English theatre scene was selected as the winner. Walsh and Hare, however, chose to publish the settings by the more well known contestants Daniel Purcell and John Eccles. (Summary by Linda Blair)

Szymanowski's identity crisis: multivalence in the Mazurkas, op. 50. Erika Reiman, University of Toronto

Szymanowski tried on a number of different masks in his career, but is most characteristically himself in his piano mazurkas. Even though his earlier style had clearly been international, Szymanowski declared himself to be a nationalist composer after the liberation of Poland. He felt that his piano mazurkas were a clear example for a 20th century national style in Poland, and historians have generally agreed with this analysis. Close examination of these pieces, however, reveals a number of multivalent signals. Although the pieces are built on scales derived from folk music of the Podhale region, elements of Szymanowski's earlier international style remain, such as use of the Lydian scale and chromatic parallelism, integrated with the folk elements. (Summary by Linda Blair)

Das Problem Strawinsky. Joan Evans, Wilfrid Laurier University

Documents the animus toward Stravinsky's music by critics in Nazi Germany. His music, though roundly criticized throughout Germany in the early 1930s, was generally well received by audiences of the few performances which took place during the years 1933-1936. Perceived as cosmopolitan, cold and cerebral, Stravinsky's music represented the antithesis of the German musical aesthetic in pre-W.W. II Germany. This denunciation by German critics resulted in an official ban on performances of the composer's music at state supported concerts. Other factors which militated against the Stravinsky's popularity included his choice of France as a permanent residence, his left-wing political views, as well as speculation that he was Jewish. By 1936
however, a change in the cultural and economic climate prompted a willingness by Germany to rejoin the European community. As a result foreigners were once again welcomed into the concert halls. The music publisher Strecker, credited with restoring the status of Stravinsky's music in Germany, cited the composer's embracing of a more tonal, less primitive compositional style, one deemed appropriate for musical life in the new Germany. (Summary by Deborah Herman-Morgan)

The classicization of American Rock. Jim Davis, SUNY Fredonia

In the history of American popular music, many different stylistic categories and genres have been identified, often based on the region where the music originated, the musical style which links various artists, or other such characteristics. Recently a new category has risen which is of some interest to those concerned with popular culture: Classic Rock. Classic Rock refers primarily to bands from the 70's and 80's (e.g., Led Zeppelin, Pink Floyd, Lynard Skynard, Steve Miller, Aerosmith, Boston, The Who), artists who are linked together as much by the time period in which they were producing and the popularity they achieved as by any stylistic similarities they may exhibit. Though this music is certainly not new, it would seem that the attention paid to this "new" category indicates a substantial shift in aesthetic and cultural aspects of popular music.

Classic Rock has for a number of years been one of the most dominant formats of commercial radio stations, and a quick survey of college students will show that they listen to Classic Rock as much as they listen to current bands. Despite the many possible explanations for the popularity of these artists, it is worth investigating the many changes this trend is having on the current world of popular music. For example, what had once been a disposable medium, that is, what was produced before is less important than what is produced next, has begun to shift to a concept of permanence for the artwork. At the same time, the equation of the popular song with the performance by the artist is fading into the background (despite MTV), as most Classic bands are no longer around. Competition in the market has changed as new bands must compete not only with other new bands, but with groups from 20 years ago. Given indications like these, it would appear that the public's view of popular music is undergoing a substantial shift in the assumed function of the music. What had originally been a paradigm of material usage (namely music for dancing, romancing, concert performance, etc.) is shifting to what might be referred to as a "museum" paradigm.

Such a development is not necessarily good or bad in itself. If left to the artist and audiences to decide in a generically aesthetic environment, then such a trend may simply be part of a larger artistic progression. Unfortunately, the recording and broadcast industries are not as artistically conscious as we may desire, and, as a result of the industries' powerful influence, it is possible that the advent of Classic Rock is ushering in an unfortunate period of stasis for American popular music. (Summary by Jim Davis)

REPORT OF THE NOMINATING COMMITTEE

Because Sarah Dorsey, our Chapter Chair, had to depart from the Chapter to assume her new position at the University of North Carolina, we held a special election by mail in November and December to fill the offices of Chair and Vice Chair/Chair Elect. Two candidates for each office were brought forth by the Nominating Committee. The results of the election are as follows:

Chair: Linda Blair, Sibley Music Library
Vice Chair/Chair Elect: Philip Ponella, Sibley Music Library

Both offices were effective immediately upon announcement of the election results.

Richard McRae
Suzanne Meyers-Sawa
Nominating Committee
CHAPTER NEWS

The MLA Board of Directors awarded a Special Achievement Award to Lenore Coral, Music Librarian and Adjunct Professor of Music at Cornell University, in recognition of her contributions toward the establishment of the International Standard Book Number. This award is given for extraordinary service to the profession of music librarianship over a relatively short period of time (e.g. 3 to 5 years).

In a letter of commendation to Ms. Coral, MLA President Michael Ochs wrote: "As a tireless advocate for the adoption of this standard you have worked long and hard to represent our needs to the international Standards Organization and the music publishing community. You have educated information specialists, system vendors, publishers, and catalogers about the importance of the number for access to and retrieval of printed music; and, in the process, have raised the visibility of music librarians on an international scale."

Ms. Coral was the general editor for the revised edition of the International Standard Bibliographic Description (Non-book materials) and the project editor of the ISO Standard 10957: International Standard Music Number. (Excerpted from the press release posted to MLA-L by Leslie Bennett)

Mary Davidson (Eastman), as a representative for MLA, has been attending the Fair Use Conferences of the Working Group on Intellectual Property. This subgroup of the National Information Infrastructure Advisory Committee is working on copyright and intellectual property issues concerning the internet, and eventually will develop guidelines for fair use which can be put into legislation.

Edward Komara was the recipient of a Walter Gerboth Award in support of his project "Charlie Patton's 1930 Paramount Records Sessions." Mr. Komara was a former Graduate Assistant at the SUNY Buffalo Music Library.

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NYSO-L is our discussion list, available to members with access to electronic mail. To subscribe:

1. Send an e-mail message to LISTSERV@UBVM.CC.BUFFALO.EDU (bitnet: LISTSERV@UBVM)

2. In the body of the message, type: SUB NYSO-L JANE DOE

3. You will receive notification that you have been added to the list.

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NYSO Calendar

Fall meeting: October 20-21, 1995
Middlebury, Vermont

Fall Newsletter deadline: August 11, 1995