Welcome to Spring! As I’m putting pen to paper it is a perfectly sunny, gorgeous day in Fredonia, NY—not always the case for late March in this part of the state! Let’s hope that it’s a sign of warmer weather to come soon.

If you attended our Fall chapter meeting at Cornell (with the New York/St. Lawrence chapter of AMS), I think you’ll agree that it was indeed a “good show”. Thanks to chapter members Jennifer Bowen, Phil Ponella, Jim Cassaro and Neal Zaslaw for their presentations, and thanks also to the local arrangements people at Cornell for hosting the meeting and for all of their hard work.

Our next meeting will be at the Sibley Music Library of the Eastman School of Music in Rochester on October 25, 1997. After two years in a row of joint meetings, we’ve decided this year to “go it alone". Program chair Mary Wallace Davidson is busy working up a very interesting schedule, which will include a session on regional library school offerings, as well as several fun “hands-on" mini-sessions. I’m sure we’ll all be looking forward to test driving Sibley’s new Voyager system! I can tell you from first-hand experience that it is quite impressive!

There are currently two chapter projects that I’d like to bring to your attention:

1) Chapter WWW home page: Phil Ponella and I are beginning to work on establishing a chapter presence on the World Wide Web. The site is (tentatively) to be housed on a server at SUNY Buffalo (thanks, Rick McRae!). If you have any ideas or

would like to help us with this exciting project, please contact me or Phil.

2) Chapter Directory Project: I’d like to resurrect the project of compiling a directory of significant collections in libraries throughout our chapter to be eventually loaded onto the chapter’s web page. As a project of this magnitude needs the participation of many individuals, I’m putting out a general call for volunteers to assist with this, and a specific call for one person who would be interested in directing the entire effort. Again, if you have an interest, please give me a call.

All the best for the remainder of this Spring term, and for a restful and productive summer. Looking forward to seeing many of you again in the fall in Rochester.

Sincerely,
Kevin Michki
NYS/O Chapter Chair

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## FINANCIAL REPORT

<table>
<thead>
<tr>
<th>July 1, 1996–December 31, 1996</th>
<th>Submitted by Ann Churukian</th>
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<tr>
<td><strong>Balance in U.S. bank account</strong></td>
<td><strong>Balance in Canadian bank account</strong></td>
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<td>July 1 1996: $116.00</td>
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<td><strong>Total Expenses</strong></td>
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<td><strong>Total cash available Dec. 31, 1996:</strong></td>
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</table>

1/13/96 (N.B. All figures in US dollars)

## CHAPTER NEWS

**FROM JIM CASSARO (Cornell University)**

We are now working on our special collections of nineteenth- and twentieth-century composer/performer archives including those for John M. and George M. Chadwick, Gilbert Weekes, Frank Lionel Curtis, and Robert Evett, and have just received the archives of the composer, Brian Israel. We recently discovered, in the archive of composer William H. Wild, a ledgerbook of income and expenditures from the 1780s that documents the Lenten performances of Handel operas and oratorios at the Drury Lane Theatre. The source includes names of singers, instrumentalists, and others who were involved in the productions. In addition, both Lenore Coral and I attended the recent IAML meeting in Perugia, Italy, where I was reelected Chair of the Subject Commission on Cataloguing for another three year term, and Lenore appeared on a session of the Bibliography Commission that focused on the future of that commission, outlining bibliographic projects that she feels still need attention.

**FROM LINDA BLAIR (Eastman School of Music)**

As many of you who attended the fall meeting will know, many changes have taken place at Eastman in the past few months. The Endeavor Voyager system came live early January, beginning with Cataloging, followed in quick succession by Circulation/Reserves and by Acquisitions in February. A flurry of staff training began in November, and user training began in earnest in January. So far reaction from our user population has been very positive. For a look at Voyager (and our newly updated website) point your browser to http://sibley.esm.rochester.edu. A recent addition to our site is the new home page for the Ruth Watanabe Special Collections.

**FROM LINDA BLAIR (Eastman School of Music)**

The SUNY Potsdam College Libraries has recently completed a major retrospective conversion project to provide access via OCLC and the libraries' OPAC to a sizable number of music sound recordings housed in Crane Music Library. The conversion project of approximately 3,500 sound recordings was accomplished during the 1996 calendar year, with the work partially funded by a grant received through the North Country 3R's Council and New York State Education Department. Approximately 80 original bibliographic records were added to the OCLC database during the process, including a large number of items representing musical performances of various Crane School of Music performing groups. In addition to access via OCLC, holdings are available through the SUNY Potsdam College Libraries' online catalog (entitled BearCat), located on the Web at http://www.library.potsdam.edu/library.html. To access BearCat once you have arrived at the homepage at this address, choose "Catalog" from under the "Popular Links" heading on the right. We hope you will visit our site.
SUBSCRIBE to NYSO-L
Our chapter's listserv

1. Send an e-mail message to
LISTSERV@LISTSERV.ACSU.BUFFALO.EDU

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.

Questions about NYSO-L may be addressed to:

Rick McRae
Music Library
University at Buffalo
mcrae@acsu.buffalo.edu
(716) 645-2924

MINUTES OF THE
BUSINESS MEETING
October 5, 1996

1. Election results. Linda Blair
announced that Mary Wallace Davidson was
elected to the post of Chair-Elect.
Regarding the bylaws revision proposals,
Lenore Coral raised concerns about
whether procedural issues belong in the
Constitution/Bylaws, and whether it is
proper to assign to the Past Chair the
task of reviewing the Constitution and
Bylaws each year. Among the points made
in the ensuing discussion were that
revisions do not need to take place
yearly, and that revisions proposals
should not necessarily be assigned to any
specific person, since any interested
member may make such proposals. There was
a general feeling that the entire issue
requires further consideration, and that
the membership had more pressing issues
to discuss at this meeting. The final
vote was to accept the proposal to delete
Article A3c of the Bylaws and to reject
the proposals to change Articles A2a and
A4a-b.

2. The people from Sibley Music Library
offered to host the 1997 meeting.

3. Phil Ponella, on behalf of Nancy
Nuzzo, announced that MLA is still
seeking a Newsletter Editor.

4. Programming for the next meeting:
Kevin Michki and Laura Snyder reported
some preliminary proposals from the
Technical Services Committee, which met
earlier in the day. Several workshop
ideas were put forward. These included
workshops for: cataloging, cataloging
Internet resources, creating Web pages,
creating Internet access to local finding
aids. There was a suggestion for
designing a basic cataloging workshop to
attract people who normally do not attend
Chapter meetings. Mary Davidson proposed
postponing these ideas in favor of a town
meeting, to which people who normally
attend would bring people who do not
normally attend. Laura Snyder suggested
that a more concrete program would be
more likely to attract attendance than
the open forum of a town meeting. Lenore
Coral emphasized the need for good
publicity, and seconded Laura Snyder's
opinion. Jane Subramanian raised the
possibility of concurrent sessions,
although that might not be feasible with
such a small group of attendees. Mary
Davidson asked whether it would be better
to hold a meeting during the week or on
the weekend. Linda Blair thought that
would depend on levels of institutional
support. Lenore Coral expressed the need
to find out why people who used to come
to meetings no longer do. We have
particularly missed seeing members from
Canada. Laura Snyder brought up the
possibility of inviting a BIBCO trainer
to do a workshop on NACO/BIBCO. This
would involve some expenditure of funds.
Ann Churukian reported that the Chapter
currently has ca. $ 1500.00. The
possibility of applying for a grant from
MLA was also mentioned.

Respectfully submitted,

Ann Churukian
Secretary/Treasurer

REPORTS FROM THE ANNUAL MEETING
Cornell University, October 5-6, 1996

Our fall meeting, a joint program
with the New York State/St. Lawrence
Chapter of the American Musicological
Society, took place on a sunny fall
weekend at Cornell University. Massive
road construction forced many of us to
explore new routes to reach Ithaca, but
we found that there were definitely some
scenic pleasures to be found along the
way. On Saturday, in addition to papers
and presentations, we enjoyed a delicious
banquet at the Statler Inn, and attended
a concert of Schubert Lieder and piano
music performed by Malcolm Bilson and
Judith Kellock, or a concert by the
Berber singer/composer Ferhat. We were also treated to a post-concert reception at Lincoln Hall, the home of the Cornell University Music Department. On Sunday our meeting continued with more presentations, and another beautiful day for our journeys home. Summaries of most sessions follow. Due to the large number of papers (and the smaller number of volunteers to summarize them), not all papers presented will be summarized here. A list of those not summarized will appear at the end of this section.

SESSION SUMMARIES

Chamber music in England, 1695-1710: In the imitation of whom? Richard Hardie (University of Western Ontario)

It has been widely asserted that the music of Arcangelo Corelli was regarded in early 18th century England as a model of excellence. However, recent studies concerning the state of music and society in London around the turn of the century, imply that it was not just the quality of Corelli's music that established his fame, but also the new ways publishers found to satisfy the demands of a popular market. This paper examined the relationship between developments in the printing and publishing industry and the establishment of chamber music in England as an important genre of social and professional music making, raising a number of questions regarding traditional assumptions concerning the affinity of English society for Italian music. (Summary by Richard Hardie)

The Promethean fire of eloquent expression: vocal delivery in Handel's recitatives and airs in the early nineteenth century. Robert Toft (University of Western Ontario)

Singers regularly performed airs and recitatives from Handel's operas in early 19th century England. Selections from Theodora, Jeptha, Rinaldo, Judas Maccabaeus and others remained popular throughout the first thirty or so years of the century. In fact, Handel's music was so much a part of musical life in England that many teachers of singing explained their art in relation to his airs and recitatives. Nineteenth-century editions of Handel's works were sometimes heavily annotated by the singers who used them, and these annotated sources teach us a great deal about the different manners of singing notes with eloquent expression. When the practices recorded in early 19th-century documents are reconstructed, the style of singing which emerges differs markedly from that of the late 20th century. (Summary by Robert Toft)

The French connection: Verstovsky vaudeville sources in Moscow. Mary Woodside (University of Guelph)

A.N. Verstovsky (1799-1862), who enjoyed great popularity as a composer of comédie-vaudevilles and opéra­vaudevilles, considered himself, rather than Mikhail Glinka to be the rightful "Father of Russian Music". His popular works, performed in St. Petersburg and Moscow between 1816 and 1830, were almost all translations or adaptations of existing French plays, comédie-vaudevilles or opéra-vaudevilles for which Verstovsky composed new music. A manuscript copy of Verstovsky's complete works, housed in the Tchaikovsky Conservatory's Taneev Library, enables comparison with a Soviet-published complete vaudeville of Verstovsky, suggesting that the musical numbers used in his vaudevilles were from the outset intended to be re-used in later works. This pattern is similar to that in French vaudevilles, in which musical numbers from a collection entitled La cié du caveau were used and reused in early nineteenth century Paris productions. Because of the differences between French and Russian poetics, the French tunes could not be easily translated into Russian, therefore, Woodside argues that Verstovsky attempted to create his own Russian collection of tunes that could be used in the same way as the French theater used the tunes in the La cié collection. This fits in with a process noted by drama historians in which French theater was adapted to the Russian stage by changing the original situations just enough to make them meaningful to a Russian audience. (Summary by Linda Blair)

The cuckoo and the nightingale: Patterns of mimesis and imitation in French songs of the late Middle Ages. Virginia Newes (Eastman School of Music)

Composers of 14th century virelai employed a repertoire of bird calls which embodied both textual and musical associations. Through the 14th and 15th centuries, music and text tended to grow farther and farther apart as both music
and poetry increased in complexity. Mimetic motives, however, remained immediately recognizable to the listener, and brought with them a rich set of literary or mythological allusions. Motives featuring repeated notes also were conducive to melodic imitation, which helped to reinforce structure in some songs. Although the use of these techniques seems at odds with the concept of 14th century high art songs, manuscript sources often contain collections which combine high and low genres of song, showing that audiences of the time did not find this juxtaposition unusual or undesirable. (Summary by Linda Blair)

Reconstructing local music history: ninetenth century composer archives at Cornell University. James Cassaro, Cornell University.

The archives at Cornell contain several composer collections, including Frank Curtis, Ben Brower, Gilbert Weekes, Brian Israel, John M. Chadwick and George M. Chadwick. The presentation centered on a discussion of the Chadwick’s (father and son) and their musical contributions. The Chadwick collection was received by Cornell in 1980 and consists mostly of manuscripts. Approximately 25% of the collection was discarded upon receipt because of damaged condition. John M. Chadwick was born in 1837 and lived until 1906. His musical career spanned a wide range of activities, including service as leader of the 3rd brigade band, Owego music store employee, teacher of piano and vocal music, piano repairman, piano and organ salesman, choral director, and composer. He was also instrumental in the formation and opening of the Seneca Academy of Music. His musical compositions contain some of regional interest, such as Taconic Polka and Taconic Set, and learning pieces for children. A recording of The German Turner Ball, written in 1880, was played as a typical example of a Chadwick vocal piece of this period using a standard instrumentation. George M. Chadwick was born in 1868 and began his musical career as a trained organist. His career brought him to many geographic locations and institutions, including Cornell, Quincy Conservatory, Chicago, University of Colorado at Boulder, and New York City, with a final return to Ithaca, where he lived until his death. During his time in New York City, Chadwick wrote program notes as well as serving as organist and composer. The younger Chadwick wrote fewer compositions than his father and his works included string quartets and organ arrangements of other composers’ works. It was noted that the relationship of father and son in the Chadwick family was reversed from that of the Ives family, with the son’s influence on the father in the case of the Chadwick’s. (Summary by Jane Subramanian)

The next generation of automated library systems. Jennifer Bowen and Phil Ponella (Eastman School of Music).

Jennifer Bowen outlined the process of selection that led to the acquisition of the new Endeavor Voyager system for the University of Rochester Libraries. Because the vision statement had mandated that the company selected would have a functioning client-server system, a number of better known companies had been eliminated at the outset, placing Endeavor on the short list early in the process. Another factor favoring Endeavor was that the company was focusing its product for the academic market, and had so far been very open to ideas and suggestions from users and potential users. This represented an attractive opportunity to participate in the development of a product that would better meet the needs of academic users (and music users). Nevertheless, there were concerns about the company that needed to be addressed. Endeavor was so new that some individuals worried about its stability. And many found it strange that the Online Public Catalog was at that point the weakest module of the system. Eventually, Endeavor’s answers to these and other concerns sufficiently satisfied all concerned that Voyager was indeed the best choice for the U of R Libraries. In development of the OPAC they had concentrated on new methods of searching, such as relevance ranking, to the exclusion of more traditional searching capabilities. But to address concerns raised, they now offered to convene an OPAC Development Task Force to embark on a three month intensive effort to study the OPAC and make recommendations for enhancements. Jennifer participated on this team, which eventually produced enhancements including true Boolean keyword functionality, improved user interfaces and structural changes to the database. Satisfied that these changes, together with others announced for future releases made Voyager the best choice available for the University of Rochester Libraries, the U. of R. Libraries Governing Board signed the contract. Phil Ponella concluded the presentation with a Power Point demonstration of the user interfaces and search types available in Voyager. The system offers a choice of
Cataloging Mozart. Neal Zaslaw (Cornell University)

Dr. Zaslaw offered us a preview of his new edition of Kochel's catalogue of the works of Mozart. It will be called the "Neue Kochel," rather than simply another edition of the old, to highlight the new scholarship and different organization of the catalogue.

Instead of continuing the strict chronological organization of previous editions, this new catalogue will return to Kochel's original system of numbering (which, thankfully, will retain the familiar K. numbers we've all grown accustomed to). This will eliminate the multiple numbers associated with some related works, and return to appendices all spurious and lost works, as well as fragments without complete movements. Fragments that do contain complete movements will remain in the main chronology.

Dr. Zaslaw provided a sample entry from the new catalogue, and discussed in detail many of its elements. Particularly interesting was the information on the autograph source, which detailed in reverse chronological order where the autograph was at any particular time. The extensive commentary included contained all the critical information pertaining to authentic versions and sources for the work that was used to make the entry. Dr. Zaslaw concluded by discussing several of the problems needing to be solved before the catalogue is finally published, which is expected around the year 2000.

(Summary by Kevin Michki)