On the meeting
The Fall meeting of MLA/NCC will be held at the Dolby Laboratories in San Francisco on Friday, November 2nd. The morning session will consist of a demonstration of the Dolby process and a glimpse of some of the services provided by the librarian at Dolby. The afternoon session will focus on the business of acquiring sound recordings: identifying good dealers for current materials, evaluating recordings to purchase, and locating hard-to-find materials, such as ethnic and contemporary music. Consult the colored pages attached to the Newsletter details. I hope to see all of you on November 2nd.

Kevin A. Freeman
Program Chair

FALL MEETING
Friday, November 2nd
Dolby Laboratories
San Francisco

Update on the 50th Anniversary
Pasadena City Library will be the site of the joint meeting of the Northern and Southern California Chapters to celebrate the 50th anniversary of the founding of the California Chapter on October 18-19, 1991. The library is conveniently located near hotels, restaurants, shopping, and can easily be reached from area airports. The Local Arrangements Committee chaired by Joe Fuchs of the Brand Library will be working on further details.

The Program Committee chaired by Garrett Bowles of UC San Diego issued a call for papers last spring. The committee envisions three sessions with a possible focus on music and libraries in California during the period of the two chapters' existence, and topics such as development of library collections in California, music in the Forties, archival collections, computer applications in music and music libraries. Additional topics will be considered. Although the deadline has passed, I am sure that Garrett would be glad to entertain more submissions. He may be reached at Music Collection C-075-Q, Central University Library, UC San Diego, La Jolla, CA 92093.

The Collections Directory Committee chaired by Jeff Earnest of Stanford is almost ready to distribute questionnaires to libraries and other institutions in Northern California. During the spring and summer a mailing list was compiled which will soon be used to produce mailing labels for a questionnaire.

The Chapter History Committee has been working steadily on gathering and compiling information about NCC. Boxes in Mary Kay Duggan's attic turned up the secretary's files going back to 1948. These records with a microfilm copy of the chapter's Bulletin form the core of our resources. Thus far a chronology of chapter activities from 1948-1989 has been mostly completed. Work is well underway on a "Who's Who of NCC," which will include members active in the chapter. Joan O'Connor worked with me in compiling a questionnaire to be sent to selected members. Marion Taylor has taken over coordination of the "Who's Who." I will continue to work on a narrative history which will highlight events and activities of the chapter.

The possibility of a commissioned work is
being considered by Garrett Bowles and Kevin Freeman. Two alternatives include 1) attract a private donor who would fund the commission of a piece to be performed by the Kronos Quartet and 2) invite composers either affiliated with a chapter member’s institution or with ties to MLA to contribute to a musical Festschrift a very brief piece for a medium selected from a list provided by the committee. The pieces could be performed at the meeting and might also be published.

MLA/SCC will meet at the new Beverly Hills Public Library on November 16th. A few of us plan to fly down to meet our cohorts and make further headway with the 50th Anniversary planning. I hope that many of you will think about, and actually attend, the joint meeting in Pasadena, which will celebrate a momentous event in both chapter’s histories.

Mimi Toshiro
50th Anniversary Comt.

Beethoven Center receives grant
The Ira F. Brilliant Center for Beethoven Studies at San Jose State University was awarded $47,521 from the California State Library for a Beethoven database project under the Title III program of the Library Services and Construction Act. The one-year grant, which begins in October 1990, will allow the Center to catalog its collection of more than 2400 manuscripts, first and early editions of scores, and books. Cataloging information will be shared with other institutions all over the country through OCLC.

The Center’s one-year cataloging project will serve as the catalyst for a much larger Beethoven Bibliography Project, a database which will include information on Beethoven materials all over the world. The vast proliferation of Beethoven materials over the past two hundred years--estimated at more than 22,000 significant publications--has become unmanageable for most researchers. This project will organize these materials in a bibliographic database designed to allow users to search for very specific bits of information. For example, a pianist wishing to find literature on pedaling in a particular passage in a sonata would be able to quickly find references in the Beethoven database using subject terms specially designed for the project. A scholar who wishes to locate copies of the rare first edition of Beethoven’s Violin Concerto will have that information within seconds using the Beethoven database.

The Beethoven database will be an on-going project of the Center for Beethoven Studies and will be continually revised and updated as information is compiled. Tentative plans are to house the database as a separate but linked file in the San Jose State University Library’s new online catalog, currently under development. For a small fee off-campus users could use home or office computers to dial into the database.

For more information, contact William Meredith or Patricia Elliott, Center for Beethoven Studies, San Jose State University, San Jose, CA 95192-0171 or call (408) 924-4590.

Music at Mills College
Music and Mills have gone together since the days when Mills College was still the Young Ladies’ Seminary in Benicia, and “young girls gathered one hour each day for music and social intercourse...” through the years of Darius Milhaud’s tenure. Right up to the present the Center for Contemporary Music continues its reputation on the cutting edge of the computer music scene. Noted musicians Darius Milhaud, Dave Brubeck, Lou Harrison, Steve Reich, Luciano Berio, and Anthony Braxton have made their mark on Mills as students and faculty members.

The Music Library had been Mills’ only branch library until the entire collection was consolidated early this year with the move to the new library. Now the vast majority of Mills’ scores, LP’s, and growing collection of CD’s are on RLIN and our new local system, DYNIX. We hope to have all music materials online by the end of the year. Scores circulate to members of the Mills community and through inter-library loan. Recordings are restricted to use in our new library listening facility, but are available to everyone regardless of their connection to Mills.

The Darius Milhaud Archive is one of the most extensive collections of Milhaud
materials in the world. Established in the 1960's, the Archive contains scores, recordings, books, manuscripts, these, photographs, and articles by and about Milhaud. In addition to the original donations made by M. & Mme. Milhaud and Margaret Lyon, former Mills College music professor, additional materials have been donated by former students and friends of the composer. Request for copies or for circulation of these materials is considered on an individual basis. For further information on Milhaud materials, contact Eda Regan at 430-2051. For further information on other music materials, contact Nancy Mackay at 430-2028.

Nancy Mackay

5th Annual Walter Gerboth Award

David Hunter, Music Librarian, University of Texas at Austin, became the fifth recipient of the Walter Gerboth Award at the Music Library Association's annual convention in Tucson, Arizona, in February. The award, which is intended to support research by a member of the Association in the first five years of his or her career as a librarian, was given to Hunter in support of his project "Opera and Song Books Published in England, 1703-1726," a bibliographic description of 180 opera and song books and their accompanying indexes.

Applications for the Gerboth Award may be submitted by November 1, 1990, to Gerboth Award, c/o Maria Calderisi, Music Division, National Library of Canada, accompanied by two letters of support, one for the person and one for the project, a vita, and names of further references. The application should describe the project and its significance and show the total budget, amount (up to $1,000) requested from MLA, sources of other funds if any, and the purpose of the funds requested.

News of members

Martha Weil, Humboldt State University, has received tenure and was promoted to Associate Librarian.

Karen Nagy, Stanford University, has been appointed one of the library's Acting Associate Directors and Barbara Sawka is Acting Music Librarian.

Beth Rebman began work as half-time Reference Librarian at the UC Berkeley Music Library on September 4th, succeeding Ann Basart who retired in January. She also continues to teach at UC Berkeley's School of Library and Information Studies, a section of the beginning course on bibliographic information in the fall semester and the advanced cataloging course in the spring semester. You can reach her afternoons M-F at the music reference desk (642-2624) or e-mail erebman@library.berkeley.edu.

Erna Wilson, Stanford University, has retired from her position at the Music Library.

Jobs

Library Assistant I. Center for Beethoven Studies Cataloging Project. Position temporary through September 30, 1991. The Library Assistant will assist the Project Director (Patricia Elliott) in OCLC cataloging and processing of the Beethoven Center's collection of scores and manuscripts. Qualifications: Equivalent of 3 years of progressively responsible library clerical experience, experience in OCLC or other bibliographic utility and AACR 2. Completion of a 2-year community college program for Library Assistants may be substituted for 2 years of experience. $1855/monthly. Send resume to San Jose State University Foundation, Human Resources (C 350-90), Box 760, San Jose, CA 95106-0760, or call Patricia Elliott for information (408-924-4590). Open until filled.
Quotes on the Chapter from the Early Years: Part Two
Transcription of a Session on Chapter History,
January 26, 1990, Santa Cruz Public Library


In the June 1948 Bulletin there is an article on music publishing in California, 1850-1860 that was, I think, probably written by the editor; he was very much interested in the history of music in early northern California. I just wanted to call your attention to that. He copied here a title page of a piece of sheet music called "The California Pioneers, A Song," "Respectfully inscribed to Mrs. J. Emerson Sweetzer. Words and music by Dr. M. A. Richter, Published and sold by Atwill and Company, San Francisco." And that was at 172 Washington, near Montgomery, also in Broadway, New York. But basically in San Francisco, according to this.

Cover, El Eco del Pacífico, 1853.

Then another topic which enriched the chapter's files was that of music therapy because Margaret Tilly, the pianist and chamber musician of whom I spoke, and I should say, parenthetically, that her sister, H. Dorothy Tilly was a music librarian in England; I'm not sure whether it was in London.

Woman's Voice: She was also the chair of the national MLA.

Colby: Yes, I think she may have been at one time, right. Miss Tilly gave a talk at the Langley Porter Clinic in San Francisco on music therapy. She had handled four or five cases of people who had various mental illnesses and she had made considerable progress in overcoming these mental illnesses with music therapy. The difficulty is that in some cases the funds which she was allotted ran out before she completed the cure and so some of these stories have unhappy endings. She said, "In speaking of music therapy to members of the Music Library Association, I feel that the most useful thing is to attempt an answer to the questions that most frequently are asked on this subject by the public coming to the desks of music library departments. These questions are probably the ones I am most often asked myself: What is music therapy? What can music therapy accomplish? What training is necessary in order to become a music therapist?" Now, of the cases she went through, and I don't find a completely specific reference to it here, I find a reference to the particular case but not to some of the specifics she cited. One of them was a man who I think had regressed into the fetal position—had gone so far—and there was one thing to which he related and that was the culture of the eighteenth century. And so she decided to play on the piano eighteenth-century music for him. She had a number of sessions with this patient and little by little he related to this eighteenth-century music and began to come out of his unfortunately depressed state. Now, this was one of the instances in which the funds ran out, I'm sorry to say, so I don't know what happened to the patient in that case.

Probably one of the brightest spots professionally in the early history of the Music Library Association of this chapter was the Institute of Music Librarianship. I spoke to Harriet Nicewonger on the phone just a short time ago about this and asked her
how it got started. She said, "It all got started when Vincent Duckles and I were talking about current problems that we were facing [around 1948]: subject headings, cataloging of recordings and a number of other subjects." I guess they both realized there were enough interested people in the Bay Area to get together and make a public presentation of these problems and maybe some suggestions for their solutions. So in the September 1948 issue we have the following article: "Institute of Music Librarianship."

"The Northern California Chapter of the Music Library Association and the School of Librarianship and Department of Music of the University of California take pleasure in announcing an Institute of Music Librarianship to be held Friday and Saturday, October 29 and 30, 1948, on the Berkeley campus of the University. The Institute is being planned to promote the development of music libraries and music collections in general libraries in the Northern California area and to encourage the training of music librarians to organize and administer these libraries and collections. Discussions on the following subjects are being arranged: development of collection and services of the music library, organization and administration, music reference work, cataloging and classification, treatment of recordings and similar materials. There will be a guided tour of the University Library and the Music Library, a demonstration of audio-visual materials and equipment and special displays arranged by local music dealers. The Institute will close with a dinner featuring a special speaker. The Institute is open to librarians and others who have a serious interest in the subject. Registration fee of $2.00 includes the dinner." (laughter)

*Woman's Voice:* But they raised it to $3.00 before they actually did it.

*Colby:* They did, yes. Thank you for the gloss. "$1.00 for daytime sessions only. Further information may be obtained from Dr. Vincent Duckles, Department of Music, University of California, Berkeley 4." That was before it became 94705. "Phone, Ashberry 3-6000."

Then we go on to "The Institute, A Summary." In the meantime the Institute has taken place, so there's a little lapse photography going on here. "J. Periam Danton, Dean, University of California School of Librarianship, opened the first general meeting Friday, October 29, with a discussion of library training schools' responsibility in the training of music librarians." I don't know how great it was at that time; it was not very great ten years before that. "Dean Danton offered a clearcut statement of the view that specific courses in this field or in any other specialized branch of librarianship need not be a part of the library school curriculum. General well-rounded library training is the objective with enough elasticity in the coursework to permit special applications to be made by those interested. Jessica Fredricks followed with a lively description of problems as they might be encountered by a library in the process of establishing a music division. Her emphasis was on public library practices. The first session Saturday morning was devoted to a panel discussion led by Nancy Bonnin (who was at that time the music librarian at Stanford, one year before I arrived there) on the subject of music library organization and administration. Vincent Duckles outlined the selection policy and budget program required for the purchase of music materials in a large university library while Edward Colby treated the same topics from the viewpoint of a city library system. Margaret MacDaniel (she was not related to Earl MacDaniel; she was also from San Jose; she was in charge of music at the San Jose Public Library) then discussed the place of the music branch or division within a larger library organization with particular reference to relationships with the catalog and order departments. The section on music reference work which constituted the second session was headed by Professor Edith Coult"er (she was one of the professors in the library school at that time and concentrated on reference work; if I remember, in fact she was one of my teachers). She urged closer cooperation between music librarians and musicians (well, this was what the chapter was doing, actually) and then called on Manfred Bukofzer who
gave a talk on the problems of the scholar with reference to music libraries.

At that time there was a music contest on the radio known as the Mystery Tune Contest. This was in the days before television was that flexible. On the radio they would play a tune which seemed to be a well-known tune but what you had to do, and report to either the station or some headquarters, was to identify the tune by its original title, which was not always the title by which it was popularly known. And I remember when we attended the ALA meeting in Atlantic City in 1948, summer, we stopped in at the Free Library of Philadelphia (at that time Arthur Cohen was the music librarian there) and he already had very conspicuously posted the identification of the Mystery Tune so the reference librarians didn’t even have to worry about it. In Oakland I used to regularly get calls from a mystery lady whom I don’t think I ever met and she would call up as soon as the tune would be played on the radio and hum it to me over the phone and say, “What is this tune?”

Well, that will give you some idea of what was going on at the chapter meetings and in our publication.

Following the meeting with Carlton Sprague Smith in 1947, regular chapter meetings were held either in Bay Area libraries or in private homes, as noted. Although some of the meetings that were held in private homes were actually more like social affairs, they were very important, I would say, for the chapter spirit, if you want to call it that, and very important for bringing us in touch with practicing musicians. I remember with particular pleasure a meeting held here in Santa Cruz, at which the first movement of a Sonata for Viola and Piano, written by yours sincerely, was read and was performed by the late Emmanuel Lucklin and Vincent Duckles. Emmanuel was a composer and violist in the San Francisco Symphony. He also suffered an attack of polio which paralyzed him except for one of his little toes, I think. He was also a painter and he composed and painted by holding either a pen or a brush between his teeth in an iron lung. And Vincent Duckles was a pianist and organist as well as music librarian, bibliographer and musicologist.

For a while I think Vincent was a church organist and I could watch him because the church in which he played had televised services at that time and one could have dropped in almost anywhere at a local place that had television for the public, you know, and watch Vincent at the organ.

Looking back, it amazes me that a two-year-old chapter had the audacity to carry through a large-scale and eminently successful project, the Institute on Music Librarianship, held at the University of California in Berkeley in 1948 and I have gone into that now.

I should mention also the role that was played in the cataloging of sound recordings by Merle "Bart" Bartlett. He did some of the pioneer work in devising techniques of cataloging sound recordings.

I forgot to tell you what Manfred Bukofzer said, in connection with the Mystery Tune. Bukofzer began his talk with a remark something like this, "The Mystery Tune is interesting." Now, his specialty at that time was fifteenth-century music. He had also done some work in ethnomusicology, and he said something like this: "The Mystery Tune is interesting. I would like to identify many tunes but I don't have anyone to whom I can whistle them."

Some of the papers that were given at the Institute have been published as a supplement to MLA Notes. I'm sorry I don't have the references here.

It's getting to be 11 o'clock; I can stop for a while.


We're going to skip over ten years because I wasn't involved in this chapter or any chapter until 1961.

Ann Basart: Mary Ash was supposed to fill in but is unable to be here.

She's not that old!

Basart: No, but she was going to bring Mrs. Fredrick's scrapbook.

That's right. Well, one thing. I find that I had a somewhat incomplete file of notices and minutes from chapter meetings which I had just thrown into a desk and there they
were. Quite a few were missing. However, if you ever publish a notice of a meeting, or minutes of a meeting or anything else, will you please put the year as well as the date? I kept running into "The next meeting will be on Friday, February 25th," so you have to get out the World Almanac and use the table to find out what years—every eleven years repeats—what year they're talking about. So anyway, I just took a few notes, having looked through these briefly.

The first meeting that I recall was on April 6, 1962, at San Francisco State University and we were still discussing this Biographical Directory of Northern California Composers. Did that finally get published in any definitive form?

**Colby:** In 1953, I wasn't at this meeting, there was enough money in the treasury to publish the directory but the chapter somehow, for some reason, voted not to do so. They thought the directory would make money for the chapter but of course you can't make money usually without spending it. Since I wasn't involved in that, I could not voice protests. It just happened. But anyhow, to the best of my knowledge, the typescript is now in the San Francisco Public Library.

I have a mimeographed draft of it but I don't know how many more were made after that. There are a lot of names that ... Well, anyway, that came up at various meetings and, of course, we very frequently talked about things we still talk about. How to catalog phonorecords, listening centers and so on. In May, 1962, we talked about periodical resources and the treasurer’s report said that we had $125.00 on deposit and $11.75 in petty cash. In October 1962 we had a tour of the University of California at Berkeley photocopy service and some of you don't realize that there was a time when we did not have a xerox machine in every room, or any room, and anything you wanted copied you had to take to this one central place that was down in the basement of the library, leave it, and pick it up the next day, as I recall. Anything! Just one page out of a reference book. And it was quite expensive, too. So things have changed in that department.

One time we met at Mills and discussed reference problems. I remember that was a very lively, lively meeting. We had a report on the DeBellis Collection in 1963 at Stanford. Oh yes, we were urged to write to our congressmen, or whatever, to support KPFA because they were again being investigated for political activities. KPFA still survived all that. We frequently had reports of Dr. Duckles' trips to Europe, which were many. One time somebody had what seemed like a good idea but good ideas don't always pan out. We thought, now everybody has incomplete sets of parts, right? Chamber music with a part missing. So we were going to have a union catalog of those. In other words, you would simply make a 3 x 5 card with the composer, the work and what part you had and these would all be filed in one place and they would look through and find the parts you were missing. Well, it never worked. After a couple of meetings it was decided to drop that. There were just too many problems. It seemed like a good idea. Maybe somebody will revive it sometime.

Let's see, "Phonorecord subject headings," that wasn't very interesting ..." (laughter) "Roles of Libraries in Local Musical Affairs." Oh yes, we had a tour of the Archive of Recorded Sound in 1965. That was fairly new then—how far back does it go?

**Colby:** It was less than seven years old then.

I still tell people to call them whenever they want to donate records. The question of records I will come back to. Let's see, what else did we do? In 1966 we had dinner afterwards at the Women's Faculty Club for $3.50 plus free sherry. Sonoma State University—we mostly looked at their facilities. We talked in 1971 about acquisition of music, and that's very sad to look at because one of the main suppliers, certainly familiar around Berkeley, was the Berkeley Music House which is now out of business. In fact, how many music retail stores are still in business in the Bay Area? Tupper and Reid has some. Byron Hoyt, but that's about it. Sherman Clay—do they still have sheet music in San Francisco? They don't in Oakland.
By 1971 we were at Stanford again and we were discussing computer applications so we’re now getting into modern times. Well, I didn’t expect to go any farther; we’re now up to just 1971, so I looked at the materials I had for those ten years.

I thought I would simply say something about the music department at the Oakland Public Library. More than ten years ago, if you have Ann’s publication Cum notis variorum, you find an article on the history of the music department at the Oakland Public Library. I could bring that somewhat up to date today. This, of course, very much involves Ed Colby, who was there during crucial years. It goes back to 1914 actually, when it was one of the first public libraries in the Bay Area, certainly in the East Bay, to have any considerable amount of music. And they didn’t know what to do with it. And there was a lady there who was in charge of magazines whose name was Edith Hibberd. She was a singer and she was a church soloist and so on, so they said, "Well, Miss Hibberd knows something about music, let..." So anyway, the music was put in the same room with the magazines and the department was called variously "Magazine and Music Department" or "Magazine, Music and Newspaper Division." Later it was called "Music and Periodicals Division." So there was this curious marriage between magazines and music. The main Oakland library in those days was that nice old Carnegie building at 14th and what used to be Grove Street; it’s now Martin Luther King. The building is still there but it’s possibly not going to stay there. It suffered very bad earthquake damage. The library was no longer using it.

The Music Department outgrew it and was in a storefront across 14th Street [Ed Colby: Beginning about 1938, I think.]. I’m sure that building is no longer there. By 1951, they opened the present library, where we still are, although not the rooms that were designed for the music—the whole collection has been moved three times since, so we’re now down on the main floor.

Going through historical things at the library I found a letter about 1950, maybe 1949, just when LPs were beginning to replace the 78s. The Oakland Public Library had a large collection of 78s. I found a letter someone—I don’t think it was you, it was probably Miss Krentz or someone later—had written to the authorities such as someone at the University of California, "Should we be buying LPs?" And the answer was, "No! They are just a passing fad. They will never replace the 78. So... Now we’re going through the same thing with CDs and now that we have at Oakland a fairly large collection of CDs, people are telling us, "Well, in another year those are going to be obsolete, too." So I give up!

Well, the latest thing that happened, of course, is automation and many problems with that. Does anyone here use the DYNIX system? No. Okay, well, if you’re considering automation, it’s very poor for music. The people who set it up have simply never heard of music and it’s very difficult to get changes made that will accommodate the special needs of music cataloging, so I’ve been fighting for that.

What’s happening in Oakland now, which I would like to tell you about—I don’t know what any of you can do about it—but I’ve reached the age and stage where I might retire by the end of this year but I’m not sure. I don’t want to leave right now because so many things are happening that I want to wait and see what happens. For one thing, our library director is retiring at the end of March [1990] so whoever the new one is will make a big difference. What’s going to be difficult is for me to convince a new administrator, assuming it’s somebody who doesn’t know anything about music, that we need this music library, that you don’t care if your materials don’t circulate very often. I think Oakland has one of the best performance collections of music certainly in any public library in the Bay Area, and I would like to see it continue. But, you know, you have to have Dvorak’s Dumky Trio on your shelf even if it hasn’t circulated for three years. But there are administrators who think you should throw it away because obviously nobody is interested in it anymore.

Also, the support for a music library, such as enough people in your processing department to do all the pamphlet binding that
needs to be done, even our present librarian who has been sympathetic to me by and large, doesn't think we need any more people so I have shelves of new music which has been sitting there for two years and no one has had time to pamphlet-bind it. So all these things you have to convince somebody are important. Oh, also, I hope they will get a music expert to succeed me because I have visions of the whole thing going downhill if they do not. But also I hope that person can be convinced not to adopt the new edition of Dewey. Probably most of you are not on Dewey but the new edition has simply changed the whole structure of music categories which would be just a disaster if the library adopts that because you're not going to have time to go back and recatalog everything else and that means that the 782s that used to be opera are now going to be popular music, and sort of vice versa. It's crazy! I don't know what those Dewey people think they're doing because no library can go back and recatalogue everything. But those are the Dewey numbers that now appear on your Cataloging In Publications and Library Journal and everything else. Well, that's mostly what I was going to say.

Ann Basart: Thank you. Then Ed can talk briefly about both Stanford, and maybe a little bit about San Francisco Public.

Richard Colvig: By the way, our building was not damaged by the earthquake. We had a few shelves fall over and lots of books to put back on the shelves.

Ann Basart: Well, after all, they spent $1,500,000 on the building.

Ed Colby: Do you mind if I just finish a little of my earlier comments? There were a few important points that I should like to mention. One was that in the early days there were chapter meetings with other organizations, for example, CLA (I believe that was the one in Santa Cruz); with MTNA (Music Teacher's National Association) in San Francisco in 1949. There was also one in Santa Barbara which may have been with CLA, in 1948. 1948 was a very busy year.

And another subject of interest which we might not have known about otherwise came from the Southern California Chapter (at the Santa Barbara meeting) and there was a speaker named Lawrence Morton who was a studio musician. He spoke about providing music for a motion picture in Hollywood. It was a picture that had to do with the numbers racket and they wanted him to write music like Beethoven string quartets to accompany this, but he decided that probably Beethoven had done a pretty good job so they used Beethoven string quartets instead.

In 1949 at the meeting with MTNA in San Francisco one of the speakers was Warren Allen who was organist at Stanford for many, many years and wrote one book you'll probably remember, Philosophies of Music History, and also another one, Our Marching Civilization. We had only a rather thin door between the music library meeting and an accordion demonstration in the next room so that really put the squeeze on us, you know. (groans from the audience)

In 1950 the chapter chairman became the national president of the Music Library Association. I don't know if this was the first time that anyone from the West Coast had become a national MLA president. Was Clady Caldwell of Los Angeles ever president, I wonder? So that may have been a first of sorts. And that meeting was held in San Francisco. If it had been held on the East Coast they story might have been different because we had a preponderance of voters here. I don't think there were too many absentee ballots from the east. My respected opponent was the late Otto Albrecht, a very good friend of mine who remained a very wonderful friend until the time he passed away which was just short of his 85th birthday, a few years ago.

During the next two years, of course, I attended national MLA meetings. I don't remember the order; there was one in Washington, one in Cleveland, one in Rochester, New York, the Eastman School, and one I think in New York City.

I spoke about 1953 when the chapter decided the fate of the biographical dictionary. In 1956 I attended another meeting in Urbana; in 1961 a meeting of the International Association of Music Librarians (IAM), I believe in Washington D.C.
Now, the relations with the national organization, the national MLA, were not all confrontational. We did have some very cordial relations with them with people like Harold Spivack, Catherine Keyes Miller, Ed Waters, Carlton Sprague Smith, Dick Hill especially—Richard Hill, who died in 1961, was a real dedicated human dynamo in the national Music Library Association. He's the one who kept Notes going, I think it's rumored, partly out of his own private funds for a while. And he was the one, also, in 1950 he and I were involved in getting the United States into the Internation Association of Music Libraries. Francois Lesure was, of course, the spark plug over there who was running things. And Dick Hill was corresponding with him and then Dick would pass the information on to me and I'd write back to Dick and he'd write back to Lesure and so on. It was touch and go for a while because Lesure apparently did not think very highly of having national organizations be part of the International Association of Music Libraries. He was thinking in terms of individual members in various countries being members of IAML. So there was some work to be done there, too. Among others were Mary Rogers at the Library of Congress, Irving Lowens, Virginia Cunningham, a cataloger there, Bill Licht- enwanger who has just come out with a bibliography of Henry Cowell's works, I believe, and C. Sumner Spaulding who worked among the subject headings there. Then there were librarians from other large libraries: Ethel Louise Lyman from Indiana, Phil Miller from New York Public, Catherine Conger from Enoch Pratt Library in Baltimore, Barbara Duncan from Eastman School of Music, Ruth Watanabe who was her successor, Scott Goldthwaite from Chicago who was my predecessor as president of MLA, Otto Albrecht from Philadelphia, Arthur Cohen from Philadelphia Free Library, Jim Cooper who is now at SUNY Buffalo. He had what was called the Denver Bibliographic Center for Research at that time. He is very, very active in many ways. Gladys Caldwell and George Snyder both came from southern California.

I should mention George Snyder again because whenever there was a meeting involving the Southern California Chapter, whether it was a national meeting or a meeting of the Northern and Southern California Chapters, he always put on a party, usually in a hotel suite, and it was a very lavish party. He would get members together there in a very informal atmosphere where they could talk about whatever they wanted to talk about and feel very much at home. That was one of his contributions. Another was promoting MLA membership, especially among the studio musicians. He was music librarian for the MGM studios in wherever they were, Culver City? Hollywood? And I suspect that the names of studio musicians that showed up in the MLA directory were often the result of his going into a bar for a drink and saying, "Wouldn't you like to join the Music Library Association?"

There are still some members in the area here from early chapter days who could also provide oral or written source material. Margaret Lyon, Ruth Krenz, Peggy Koenig, Shirley Kirkish, Phyllis Terhar. I am sorry that Harriet Nicewonger could not be here today.

Thanks to Ann Basart and Mary Ash, I brought along a photocopy of the 1948 pages from the chapter Bulletin and also a photocopy of the scrapbook from the San Francisco Public Library Music Department. If there's time to look at them you are very welcome to do so. I would like to have them back because I hope to use them some time in the future.

You are doubtless aware of the ongoing histories of music librarianship Mimi Toshiro is writing about northern California and Danette Cook Adamson of the Southern California Chapter is writing about music librarianship in the state at large, I think. The national organization will celebrate its 60th anniversary in 1991 and the Southern California Chapter will celebrate its 50th anniversary in the same year. We'll have to wait until 1996 for our 50th.

Arthur Rider, the eminent Sanskrit scholar of an earlier period at the University of California at Berkeley, in writing on one of his fellow Sanskritists, said, "In research and in his presentation, this scholar proceeded like the elephant, opening wide
clearings in the jungle here and there. It might have been more graceful to proceed like the serpent but then there would not have been great space for succeeding scholars to follow and do work in their own areas of independent research." I trust that this presentation will inspire the members of the chapter to delve further into its history and to enrich the known and eliminate the unknown, especially the 1950s, which as we know, constitute a gap. Thank you very much. (applause)

Ann Basart: Before he goes on to San Francisco, let him catch his breath. Let me ask if there are any questions of either panelist from the audience. General comments or your comments about how the chapter has changed or librarianship has changed since the early days. Anyone have any questions?

Ray Reeder: It may be in the handout that I haven't read yet but how long did the monthly meetings continue?

Ed Colby: That I don't remember because, as I say, I sort of dropped out of the chapter meetings around 1952 or '53. That's one thing we have to investigate. At what point did monthly meetings change to maybe quarterly meetings or semiannual meetings?

Ann Basart: In about 1953 they decided to separate out what they called program meetings from the working meetings but all I had to go on was the Bulletin and it died in 1953 so I don't know what happened after that.

Ed Colby: National decided the same thing about the same time. They decided to separate the program meetings from the business meetings.

Richard Colvig: And by 1962 they seem to have been quarterly, and then there were three, and now here we are twice a year.

Mimi Toshiro: Danette, whom you mentioned, has shared with me some information, copies of a letter from Jessica Fredricks and (?) Caldwell from 1938, and I believe that there really was a Northern California section which gathered in 1938. I don't know anything about what happened in those years until 1946 when that was dissolved and the two chapters were formed. But the first ten years [?]

Ed Colby: Thank you very much. I sit corrected.

Woman's voice: I was very interested in your comments, about Margaret Tilly because when I was writing an article which I sent to Peter Oswald to critique, Carl Jung cites her on numerous occasions for the importance of what she was doing in music therapy and I thought that was very interesting ... and at length ... quite a bit about how her methods really touch the unconscious and were able to bring about healing as the way of her methodology.

Ed Colby: Whatever I have to say about the San Francisco Public Library will be very brief. I think I will have to ask you to refer to the material or to what is forthcoming from Mimi or from Danette. The first date that I have, and Lou, if you have some other information, please don't hesitate to interrupt to correct. The first date I remember is 1917 when Jessica Fredricks was asked to take over whatever music there was. Now, according to a violinist whom I knew in Oakland, who went back to that period, the way in which this collection to its major start there, there was a musician named Weber who, during the First World War so he would not suffer any harassment changed the spelling of his name to Waybur and he donated—I think he may have gone around to the few music stores that were in existence then and maybe even to some private parties—and he collected music and donated it to the San Francisco Public Library. You will find references in letters that Jessica accomplished a remarkable feat of building up a collection which included the collected editions and historical collections, the Gesamtausgaben and Denk- mâler, to put them out of their Library of Congress order, and also a very, very fine reference collection, together with, of course, the performance editions including a very large sheet music collection which I assume is still there. They used to have that in kind of map cases in the public library. By the time Jessica Fredricks retired in 1951, with all respect to the other collections in the Bay Area, I think this was the major public library collection, general collection, in the San Francisco Bay Area.
Another outstanding feature of Jessica's tenure there, even though she may not have had tenure, may have been appointed from year to year as some of us were, she was something of an expert at public relations. You look back and see what she did with the programs of the San Francisco Symphony, the Opera, and so on, what she did in writing articles for the San Francisco newspapers and for musical magazines in California and elsewhere. She gave the San Francisco Public Library Department of Music a great deal of extremely positive publicity and there are some letters from very prominent musicians included in the file which will bear this out. So she was always, to use a somewhat passé piece of slang, she was always on the ball about what was happening musically in San Francisco, and she did something about it, with respect to the San Francisco Public Library music collection. I think these were the outstanding things. She was also very active in chapter activities. When we started the Institute, I remember Vincent Duckles who was a great deal taller than Jessica, said, "She will be a tower of strength." And she was that, in helping to arrange and plan the Institute.

Another aspect of her public relations campaign was a series of live and recorded concerts. I forget how often they took place, maybe at least once a month, in the San Francisco Public Library Assembly Room. She called on some prominent musicians and music lovers to present these programs and to the best of my knowledge, they had a good draw—attracted a number of people. So Jessica managed to do all these things, that dynamic personality of hers, to enlarge the collection and to promote its use. I think I'll have to leave the specifics up to the material I have here, which people can look at this afternoon.

Are there any questions about San Francisco Public Library? I'm not sure I can answer them. Again, Jessica had to do so much of this on her own. She told me that when she was first appointed, in the early days, the librarian called all the people who were working in public service, and I guess the catalogers and others, into his office and he said, "I am the librarian. The rest of you are clerks." So, starting from such a position of rather minimal self-esteem as perceived by the head honcho, this was not a good way to start.

Mary Jean: I'm curious, there was so much WPA work.

Ed: Yes, thank you for mentioning that. That WPA work in the 1930s—a lot of it involved copying scores and parts that were not available in print, and perhaps some that were. And I guess some of those were used by the various WPA performing groups, like the WPA Symphony Orchestra. There was one in San Francisco and another one in Oakland. I think there were WPA choruses. I don't know about smaller groups but I imagine those. There was also a WPA history of music in California.

Mary Jean: Did Jessica have anything to do with those?

Ed: I'm not sure what her role was in that. I think one would have to look back through the materials to see if that's mentioned. And Mary Ash says she has some additional material and I think I may have a few letters from Jessica that Harriet sent me, and I should really photocopy those and get those into some kind of central file. I don't know—Mimi, do you have a central file now for history of the chapter? I think that's something for the chapter to decide, but I'll be glad to cooperate in anyway I can. But yes, I would think that all of the printed material, and also the hand-copied material, should be in the San Francisco Public Library because to the best of my knowledge, the activity went on, was centered, around there.

Yes, those symphony concerts were remarkable. The first performance that I know of, the Mahler First, the first performance of the Bruckner Third, first performance of the Sibelius First that had come to my attention, anyhow. It was a good-sized orchestra and the conductor for the Bruckner and Mahler was Walter Herbert who had come over from Vienna and for the Sibelius I believe it was Antonia Brica who was one of the early woman, lady, female conductors in the area. (laughter) I'm sorry, I am very much aware—it's one of the things I'm working on now.

So maybe we should modulate to Stanford—segue. Well, Stanford had a Mandolin
Club in its early days, of course, and it had a Glee Club and Warren Allen there had been the organist and musicologist and there had been isolated courses in music, various aspects of music. I think even Henry Cowell was a visiting teacher there at one time so there had been a number of people there. And some time in the late thirties or early forties, an opera conductor named Jan Popper from Czechoslovakia came there and conducted a number of performances including Peter Grimes, Schwanda the Bagpiper and Freischutz, a very interesting performance of *Der Freischutz*. And there were some music items there early on. I guess Warren Allen had purchased some and Jan Popper had certainly had the library purchase some but to the best of my knowledge there was no real music library until 1948 when it became the Department of Music—before that it was a Music Division within the School of Education. In 1948, I believe Professor William L. Croston, Lauren Croston, was called to set up a Department of Music, which he did, and in 1947 he brought Leonard Ratner and Harold Schmidt. Now, Herb Manning had been an organ student there, I think a student of Warren Allen. He had been away in military service and he came back after the war in 1945, and became University Organist.

In 1949, Professor Salgo and I arrived, Professor Salgo to conduct the orchestra and I to take over the Music Library. The Music Librarian for the year 1948-49 was Nancy Bonnin who was the wife of a professor of German Studies, Gunther Bonnin, at Stanford. They later went to Kalamazoo, Michigan, and he taught there and I think he may have been at the University of Chicago at one time, too, because I remember visiting them in Chicago and then they both went back to Australia and Gunther died and as far as I know Nancy is still there in Australia. So, what had happened in 1948 was that Professor Croston, Ratner and Schmidt had gone down to the main library, had selected items from the main library at Stanford, which is now the Greene Library, which they considered suitable for a nucleus of a scholarly music collection and brought it up to The Knoll. That was the old president's house which had been completed in 1918 as a private residence for Ray Lyman Wilbur who was in the Federal Administration during the was and came back to become a president and then chancellor of the university. He lived in the house until 1943 at which time it became a sort of barracks for some military personnel and paramilitary personnel.

In 1946 it was turned over partly to the Music Department. A professor of geography had an office there at the same time. The Speech Clinic was still there and later Food Research came in there. So it was only when Food Research moved out in 1969 that it was completely turned over to the Department of Music. This structure was called The Knoll because it stood on a small hill. It was a large, romanescque, I think, building—some of you have seen it, of course—rather unsuit to academic purposes, but as Tommy Lesorda says, "We managed."

At first the collection was put in what had been Dr. Wilbur's private study on the third floor. There were two rooms there and we had the reference collection in one room and circulating material and desk in another room. Then a few years later, the Department of Music, which had offices on the second floor, moved up to the Music Library and we moved down into the offices which consisted of two larger rooms there. [Tapes were changed here.]

And the catalogers, and Erna will remember this, were given what was at one time supposed to be Dr. Wilbur's private gun room, where he kept his gun collection. This was a small room built around an elevator shaft and it was really, as Erna will know, terribly crowded quarters. Fortunately they could walk out and use the card catalogue. Otherwise it would have been almost unbearable. My own office was in the anteroom of what had been the women's bathroom. So from there, we tried to build up the music collection on a rather slender budget.

In the 1950s it became part of department policy to balance scholarship with performance and to integrate the two so far as possible, so we tried to cover both sides of the ball park, I'll say, and took on some additional responsibilities: in 1951, the
teaching of music bibliography which was done twice a year, once in the fall and once in the summer; in 1954, the responsibility for the Harry R. Lang collection of historical musical instruments and books which was put in what was the old butler's pantry between the old dining room and the old kitchen. And since both were used for other purposes, in order to get to the instruments, I often had to interrupt a singing lesson or something. Well, just to give you some idea. Then in 1958, on December 1st, we started the Archive of Recorded Sound and that started out in what had been this old china closet and silver storage room. So that was how things were, pretty much, when I retired for the first time in 1977. I was called back to teach music bibliography in 1978 and 1979. At that time, however, I recommended that the instrument collection be turned over to a gentleman who is a specialist in musical instruments, Herbert Meyers. He knows all about construction and this sort of thing and I thought that would be a good idea to have a collection of mostly rare instruments in the custody of somebody who knew all about construction, especially of stringed instruments, although Herb Meyers is, of course, also very good with historical wind instruments.

Then sometime in the 1980s they moved out of The Knoll and moved down to the new Braun Center. As I was saying, in 1969 the Food Research Institute finally moved its materials out of The Knoll. They had taken over a basement in which I had hoped to put the rest of the Archive of Recorded Sound. So as the Food Research Institute was moving its collection of printed materials out of the front door, we were moving recordings from the Archive of Recorded Sound in through the back door to make sure there were no empty spaces there where somebody else could come in. But now the Music Library, the Archive of Recorded Sound, and the Lang Collection of Historical Instruments are all down in the new Braun Music Center, and congratulations to everybody. Thank you all.

Do you know that ...
Compiled from minutes of chapter meetings

and other chapter records by Mimi Toshiko

During the first active years of the chapter, 1948 and 1949, meetings were held monthly, on the first Saturday of each month. The momentum of those years with 10 meetings each seems to have faded, judging from the number of meetings held subsequently—5 in 1950, 7 in 1951, 3 in 1952, 2 in 1953, 3 in 1954, and 1 in 1955. UC Berkeley was the most popular meeting site between 1948 and 1955, with 8 meetings held there, followed by SFPL with 7, and Stanford with 6. Other sites were Oakland Public, Mills College, and San Jose State College, 2 meetings each and 1 meeting held at each of the following locations—San Jose State College & San Jose Public Library, Oakland Public Museum, Langley Porter Clinic, College of Holy Names in Oakland, and the War Memorial Opera House. A few chapter meetings were held in conjunction with other meetings—ALA in Vancouver, B.C., in 1949, and joint meetings with the Southern California Chapter at CLA in Santa Barbara in 1948, and San Francisco at the Fairmont Hotel's Cable Car Room, in 1951. Perhaps the most interesting locations for chapter meetings were the homes of chapter members. Records show three gatherings at the Nicewongers in Berkeley, and one each at the homes of Earl Walker and Maude Coleman. Ms. Coleman reportedly offered a "buffet luncheon" prior to the business meeting. The Chapter seems to have had a hiatus from 1955-1960. No Chapter records exist for those years. At the meeting held on May 6, 1960 at SF State, members discussed whether to re activate the Chapter.

From a description of the chapter meeting of March 4, 1951, written by Margaret McDaniel: "In March the group departed somewhat from custom and met for lunch at Zerikotes Restaurant on Lake Merritt before going on to the tour of the new Oakland Public Library building. After lunch, the group departed even more from custom and hired a launch for a short ride around the lake. The day was warm and sunny and everyone—including our unexpected guests—enjoyed the breezy ride." The group proceeded to Oakland Public and Ms. McDaniel continues: "The Music Room is
spacious and beautifully appointed in blond wood fixtures, a specially designed case for sheet music, glass-enclosed shelves for the record collection, and two good sized listening rooms are outstanding features of the room. A separate workroom and a glass-enclosed office for the librarian complete the well-planned layout." There was no mention of who the "unexpected guests" were.

At the 4 December 1949 meeting at College of Holy Names, Jessica Fredricks suggested that the Chapter establish two honorary memberships to "two worthy subjects" upon recommendation of the Executive Committee. Her idea was accepted by the Chapter. At the 3 April 1950 meeting at UC Berkeley, Harriet Nicewonger announced the selection of two UC library school students, Mrs. Jacqueline Snyder, and Mr. Ray McIntyre, who were in attendance and were introduced to the membership.

Dues in 1948 were set at $2 a year. In June of 1949 the Treasurer reported 27 paid chapter members. The national organization reported 45 members in Northern California in 1948, and 60 in 1949. Both regions of California had exceptionally high membership figures and only Washington D.C., New York state, Greater New York, and Pennsylvania boasted larger numbers.

At the annual MLA meeting in Chicago in December 1948, Jessica Fredricks reported that the Chapter's main problem was local running expenses. At the February 1949 Chapter Meeting, dues and fundraising were discussed and Jessica suggested a white elephant sale, which she later agreed to take charge of. The sale was held during the June 4, 1949 meeting at San Francisco Public. Contributions including cakes and cookies were solicited. The SFL Music Department also had music for sale. The minutes from that meeting include a postscript: "By five o'clock the proceeds of the sale amounted to $70.78, and more was coming in." Mention was made of the sale in the Notes Supplement, no. 9, advising destitute chapters to take note of this means of raising money.

The chapter meeting was held at the home of Harriet Nicewonger of Berkeley on December 8, 1951. The summary of the meeting says, "An afternoon of music, gifts and excellent refreshments marked our Christmas meeting, the final one of the year 1951 and last one in the term of the current group of officers.... Members had been asked to bring duplicates or anything they thought might be used by another library. Each was wrapped, tied and labelled and placed under the Christmas tree (the Nicewonger harpsichord). Dr. Duckles began the musical entertainment by playing some of the tape recordings he had made of the third broadcast of BBC. Following this, Miss Margaret Lyon and Dr. Duckles played the harpsichord and organ accompaniment while the members 'Decked the Halls' and 'Noel'ed' and otherwise made the house ring with songs of the season. Gift-giving followed, with every library receiving something more than appropriate, from the UC picture score of 'I love little pussy' as a nucleus for the beginning collection of music education works, to San Jose's receipt of Rex Whistler's OHO of upside-down faces, for their 'art' collection. Probably the most appropriate gift of all was the collection of male choruses Margaret Lyon received for their music library at Mills College."

New books and articles


Directory of Library School Offerings in Music Librarianship. 3rd ed. Compiled by Elaine C. Breach under the auspices of the Education Committee of MLA. Music Library Association, 1990. 40 p. The directory is available for $5.00 from: Ralph Papakhian, MLA Executive Secretary,
Music Library, Indiana University, Bloomington, IN 47405. Prepayment is required to cover postage and handling costs. Checks should be made payable to the Music Library Association.


*Information Technology and Libraries*, June, 1989, is devoted to locally-maintained databases. Of interest to music librarians are articles on the Arizona State and Dartmouth library online catalogs, both of which have mounted locally-produced song indexes. Bob Acker (LIBRLA@DEPAUL.BITNET) of DePaul University and MLA’s Online Reference Services Committee has asked those with music-related databases mounted online to inform him; if there is sufficient interest, the Committee might explore the topic for a future session.

**Calendar**


MLA Joint Meeting of the Northern and Southern California Chapters, 50th Anniversary. October 18-19, 1991. Pasadena, CA.

The *MLA/NCC Newsletter* contains news reported by members. Please volunteer information and/or services to the editor, Mary Kay Duggan, School of Library and Information Studies, University of California at Berkeley, Berkeley, CA 94720, (415) 642-5764; 007mkdug@violet.berkeley.edu. For subscriptions contact Philip Schreur, Music Library, University of California at Berkeley, Berkeley, CA 94720.