

MLA NCC Newsletter

Music Library Association

Northern California
Chapter

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MLA/NCC Spring Meeting

The next meeting of the MLA/NCC will be held at the Oakland Public Library's Woods Auditorium on Friday, May 1 from 1-5 p.m. The highlight of the meeting will be Richard Colvig's presentation on the Oakland Public Library's scores and sheet music collection, which he developed during his thirty-year tenure as music librarian there. After the meeting, we will be toasting Richard and other recent retirees Mary Ashe (SF Public Library) and Serena De Bellis (SF State University) at a dinner in their honor (please see the attached registration details). We hope to see you all there!

Tributes to Retiring Members

Beginning with the following article on Richard Colvig, the MLA-NCC Newsletter will pay tribute to the careers and musical activities of our recently retired members. Anyone interested in submitting anecdotes, stories, or personal testimonials are encouraged to contact the editor (see last page for address). The Fall 1992 issue will acknowledge the contributions of Serena De Bellis and Mary Ashe, with the editor's apologies for her lack of timeliness!

A Tribute to Richard Colvig

by Lee White

(Reprinted from the Friends of the Oakland Public Library Newsletter, September 1991)

Thirty years ago, Richard Colvig started to work at the [Oakland Public] Library, beginning his dedication to strengthening and enriching the Library's outstanding music collection. Today, this collection is a major city treasure and a special resource throughout the state.

Richard Colvig graduated with honors (Phi Beta Kappa) from the University of California at Berkeley and continued on to earn a Master's Degree in Music History. After further studying, working and performance experience, he decided to return to academic studies and earned another graduate degree at UCB, a Master of Library Science. In 1961, he accepted a position at the Oakland Public Library, beginning his local library career as reference librarian and music cataloger, while continuing to be an author and musician in his spare time.

For over thirty years, he maintained the quality and diversity of the Oakland Public Library's music collections, making them one of the most complete and extensive public library music resources of northern California. Building on the existing

substantial collections of books and scores, he strengthened the ethnic, folk, jazz and current popular musical forms as well as developing a wide base of classical and historical offerings. Under Colvig's expert direction, the collection has become especially strong in several areas: popular sheet music of the last 100 years, music scores for a wide variety of solo instruments and ensemble groups, and a large collection of music for choral groups. He began and developed the collections of audio cassettes and CDs. A special collection project of his was the Oakland Library's well-known group of opera resources, including scores, miniature scores, records, librettos, audio cassettes, and an extensive number of video tapes that are always in demand. Colvig also meticulously cataloged all of these items to make them easily available to the public.

Richard Colvig is widely known for the outstanding quality of his reference work and his extensive knowledge of all aspects of the musical world. He is famous for his ability to identify, almost immediately, a few lines or bars of music hummed to him, in person or over the phone. During his tenure at the Oakland Library, both as Librarian and Senior Librarian of the Library's Art, Music and Recreation Section, he trained and supervised many librarians and staff. At the same time, Colvig was active in the Music Library Association both in California and nationally.

In addition, during his years at the Oakland Public Library, Richard Colvig published several well-known music reference books, including a standard work on musical terms, a widely distributed pioneer work on

black music, and he coauthored a work on medieval and Renaissance music recordings. He continued his musical avocation as an organist and choir director at various Bay Area churches; presently, he is Assistant Organist and Director of the Schola Cantorum at St. Mark's Episcopal Church in Berkeley.

Conference Report: MLA Joint 50th Anniversary Celebration - Pasadena Public Library, October 18-19, 1991

In October, members of the northern and southern chapters were joined by distinguished guests at the recently and beautifully renovated Pasadena Public Library for the golden anniversary of the Golden State's Music Library Association. The two days were filled to bursting with presentations by scholars, composers, performers, and other experts on the California music scene, past, present, and future. Three concerts, a banquet, and a birthday dinner for the association, at the home of composer William Kraft, contributed to the festivities.

The Pasadena Public Library has been renovated "to look old," as we were told in welcoming remarks. The project, which cost over \$9 million, with \$3 million contributed by the citizens of Pasadena, has unobtrusively incorporated state of the art automation into the beautiful Spanish style architecture of the building. This blending of the best of both past and future was also a theme of national MLA president Don Roberts' opening remarks. He compared the California MLA with a "port of the vintage," which differs from "vintage port" in that wine from each successive vintage is added

to the original as evaporation occurs. This graceful metaphor was given material substance when Don presented two bottles of fifty-year-old port of the vintage, which were sampled by all at the birthday dinner later that evening.

Many and diverse aspects of music in California were addressed by presenters during the conference. Friday's opening session covered computers and music in the state, beginning with Garrett Bowles on the Computer Audio Research Laboratory at UC San Diego. One of the few such centers in the world, CARL has always had an interdisciplinary and international focus. New instruments have been developed here, new musical structures explored, and psychoacoustic experiments conducted. The UCSD music library has an archive of CARL material; work from CARL is also published frequently in the standard scholarly literature. After minor but irritating (and perhaps obligatory?) technodifficulties, Garrett was able to play three compositions representative of work that has been done at CARL.

Next, Jeff Earnest told us about an exciting and ambitious project to preserve electroacoustic music in the International Digital ElectroAcoustic Music Archive (IdeAma). The need for such a repository is great, especially since most of this music exists only on tape. As we know, tape is the most volatile of recording media, and reproduction deteriorates with each dub. Much of this music is in studios and radio stations instead of libraries or archives where students, scholars, and composers can gain access to it.

IdeAma is to be a purely digital archive, with all data, recordings and scores stored on compact disc. There are plans to transfer the data to new storage media as technology advances, so that it will always be available in state-of-the-art format. Historical significance will be the primary criterion for inclusion of material in IdeAma; musical significance will also be important. Each partner branch will have a selection committee for its target collection. A catalog database is planned, with two kinds of records, including MARC records for identifying and locating items. Both partner and affiliate branches will have this data, and it may be available through utilities. More detailed records will be available in catalogs at the partner branches. These catalogs will be relational databases, accessed from workstations in the branches that will allow researchers to listen to a given composition while viewing the score. Stanford's Center for Computer Research in Music and Acoustics (CCRMA), part of the Archive of Recorded Sound, and the Center for Arts and Media Technology (ZKM) in Karlsruhe, Germany, are the founding partner branches. CCRMA's target collection will cover North and South America and Asia.

IdeAma will open officially in Karlsruhe in 1994. The Stanford part of the project is being funded initially by the Mellon Foundation. For the next two years, emphasis will be on establishing and cataloging the target collection. There are no plans for commercial release of any of this material, and interlibrary loan questions have yet to be addressed.

The composer Beverly Grigsby presented the closing session of the morning. In addition to giving a very helpful capsule history of the development of electroacoustic music and its technology, she raised interesting points about requirements and difficulties of performance in this medium. The first electroacoustic instrument, a 200-ton "teleharmonium," appeared in 1906, much earlier than most people realize. Early versions of synthesizers were developed in the 1920s and 30s, and they generated international interest among composers such as Hindemith, Strauss, Milhaud, and Boulez. Things really took off after World War II, with ever more wonderful technological innovations giving composers more freedom with this medium. By the 1970s, however, problems with electroacoustic performance were evident. Audiences tend to feel alienated from such performances, dominated as they are by snaking cables and black boxes of various sizes. Working with prerecorded material is difficult for live performers, too; there is an irretrievable loss of spontaneity. Busoni's modernist notation that perfect control of all elements of a performance would equal a perfect performance has turned out to be incorrect. Grigsby did say that from the composer's point of view, the technological advances continue to stimulate. An adequate studio is within the reach of most individuals now. She sees a trend toward composer-performers and expressed her opinion that the proliferation of electronic instruments, such as synthesizers that can be programmed to sound like orchestras, will not lead to less work for live musicians.

[Ed. note — Contrast this view with Barry Vercoe's opinion (p. 7-8)].

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The afternoon session began with a concert of duo-piano music by California composers (broadly interpreted — it included Rachmaninoff) performed by Ayke Agus and Deon Nielsen Price. Most works were from the first half of the twentieth century, with Price's own "Interruptions" from 1989 adding a contemporary statement.

Next, historians Catherine P. Smith and Dorothy L. Crawford spoke about two contrasting figures in the cultural history of Los Angeles. The impresario L. E. Behymer was literally a self-made man. Catherine Smith showed how he later exaggerated his importance in bringing major performers to the area around the turn of the century, creating himself as a kind of myth. Behymer was a non-musician who concentrated on sponsoring crowd pleasing and therefore lucrative "attractions." Virtuosi performing the safe standard repertoire were his contribution to culture in Los Angeles. Smith viewed him as a phenomenon connected with the emergence of mass culture in late 19th and early 20th century America — a business man, colorful and vulgar, dealing in high art as a commodity.

Dorothy Crawford's subject, Lawrence Morton, was a perfect contrast to Behymer. He had a musical background, was idealistic about the role of art in society, never made money with any of this artistic endeavors, wrote witty and insightful reviews of contemporary music, and was even active in the MLA in the 1940s and 50s. His broadcasts of the "Evening on the Roof" concerts, later

to be known as "Monday Evening Concerts" introduced unknown older music as well as contemporary works to Los Angeles listeners. West coast, United States, and even world premieres of American, Californian, and European music were featured. Morton was also involved with the Ojai Festival and the Bing Concerts, doing much to broaden the cultural referents of Southern Californians.

After dinner at the Kraft home, featuring 50th birthday cake and the above-mentioned port of the vintage, conference participants and their guests reconvened at the library for the first of the musical Festschrift concerts. Garrett Bowles' original idea was realized much more successfully than anyone could have expected, and we were privileged to hear perhaps a dozen short works by contemporary California composers. Personnel from the North Wind Quintet, Ayke Agus, and Deon Nielsen price performed in various combinations and with panache.

Saturday's program began with two presentations on film music, an uniquely Californian form. Tony Thomas considered the role of music in film, noting that the association has existed from the beginning of cinema: "there has never been a silent film." He pointed out that there are no real rules for film composition and that exactly what music does for a film is difficult to articulate. This causes problems for composers, who must work with musically ignorant producers and directors. Thomas said that film without music is cold; music adds warmth. It is an ally of illusion, communicating on a subconscious level. He also gave us distressing information about the state of preservation of much film

music. Scores have simply been discarded in too many cases; there are only a few archives for this material. The Warner archives a USC and the MGM holdings at Cal State Long Beach are two that were mentioned. In closing, he spoke of the decimating effect that synthesizers and other electronic technology are having on the creation of film music in our day.

After Thomas' general remarks, Steven Smith spoke on film composer Bernard Hermann, whom he called "America's greatest musical dramatist," offering insights into both Hermann's career and his philosophical position regarding music in film. In closing, Smith observed that 90% of the films now being made are targeted to an under 30 audience, which actually has a new culture. Mostly now, he said, film music is background, not part of the dramatic structure of the film, and is no longer used to "tell you what people are thinking and feeling."

The general to specific structure was repeated in the next session, with Charles Shere speaking from an abstract perspective about composition and composers in California, and Ed Bland speaking from his personal experience as one such composer. Shere tried to describe an archetype for California music, finding that West Coast composers are more comfortable than their East Coast counterparts with embracing non-European traditions. He also saw that social and political dimensions are different for the two coasts. He closed with a summary of the history of music in California since 1950. Ed Bland spoke about his personal evolution as a composer and about the Californians

and others who have influenced him. He began, at the University of Chicago, to work in a Schoenbergian manner but found it uncongenial. His cultural heritage had given him great familiarity with jazz, and he noted a consistent characteristic of Western music for a higher level of tension than jazz. Charles Seeger's statement in the *International Encyclopedia of the Social Sciences* that, as opposed to other modes of discourse, "music has no law of contradiction" was inspiring to Ed. This freed him from the Schoenbergian puzzle.

Next, Ed Colby, Danette Adamson, and Mimi Tashiro spoke on historical topics in California music librarianship. Ed recounted the growth of the Stanford Music Library and the Archive of Recorded Sound; Danette told of six early chapter leaders; and Mimi gave us an informal portrait of Vincent Duckles. She and Danette produced the history of the California MLA, which was distributed at the conference, and they commented on that project. We were all urged to keep better archival records for future chapter historians.

The final session was a panel discussion by four California composers on the challenges they face in their chosen work. They observed that northern California composers tend to survive by being in academia, while southern California composers work in the commercial music world. Marshall Biolosky said that composers these days have no social function. Jules Tanager asserted that this is the case for the arts in the United States generally. Specific problems noted included lack of visibility and difficulty in getting commissions and performances. Some of the panelists lamented the

lack of public or private patronage; other seemed to feel that it has been ever thus. There has probably never been adequate support, material or other, for all of the deserving artists. We applaud those who struggle on in the face of this.

Brief business meetings followed for each chapter. The banquet was next. Highlights included the impromptu singing of a round, specially composed for the occasion by Stephen Fry, and a very entertaining after dinner speech by composer David Raskin. After these diversions, we returned for the second musical Festschrift. Once again, the North Wind Quintet and several friends treated us to a varied sampler of recent work by California composers.

Intellectually and aesthetically stimulating, both charming and informative, the 50th anniversary conference was a very special and memorable event. Great thanks are due to the many people who contributed their time and effort to making it so.

Martha Weil, Humboldt State
University
Vice-Chair/Chair Elect

**Symposium Report:
Music Publishing and Music
Representation in the
Technological Age
Stanford University,
January 18-19, 1992**

The Center for Computer Research in Music and Acoustics (CCRMA) at Stanford University hosted a symposium which brought together publishers, librarians, and composers all concerned with the use of computers in making music, from performance to the printed copy. Two very full days of presentations by an impressive panel of speakers, all leaders and innovators in this area, were made possible through the support of Gordon Getty, who first conceived of the idea of a conference. The symposium was open to the public free of charge and attracted an audience of approximately 200 people.

The opening session on Saturday was concerned with music representation and computer-interactive performance, with David Wessel of UCB moderating. Current computer music research seems to be heading in the direction of manipulating MIDI files of synthesized sounds to create expressive performance, and this was the theme of the first session. Max Mathews, a pioneer in music synthesis programs at the Bell Laboratories and a research professor at CCRMA since 1987, demonstrated his Radio Baton and the Conductor Program, which is a type of sequencer designed to facilitate expressive performance on synthesizers. Predetermined elements of a musical score (such as the succession of pitches) are isolated from expressive elements (such as

dynamics, tempo, timbres) on four separate computer tracks. The human performer gestures using two Radio Batons to indicate expressive elements. The replay of the music through the computerized synthesizer is thus altered as the computer tracks the changing radio signals. Eleanor Selfridge-Field demonstrated with a synthesized performance of a Bach fugue, during which she changed tempo and voicing by gesturing with Radio Batons. One possible use for the Radio Baton would be to allow listeners to be more active participants in the making of music (i.e. the "home conductor.") For this to be possible, more scores need to be encoded and stored in computer, and translation programs must be written to allow for automatic transfer of this core information from one type of file to another.

Barry Vercoe of the MIT Media Laboratory was also concerned with expressive synthesized performance, and in particular the synthesized performers' ability to respond to a human musician in a real-time performance. His objective was to achieve some semblance of two-way communication between a human soloist and computer-generated accompanist. In one video-tape demonstration, a flautist used an instrument specially equipped with optical switches on the keys, which the computer accompanist used to track changes in tempo. Vercoe has also developed a learning program for the computer, which was demonstrated in a rehearsal environment. Using his 12-year-old daughter as the solo violinist, Vercoe programmed his computer to track her performance and make subtle adjustments in the accompaniment as

she rehearsed the piece. One drawback, however, was that the computer was unable to make adjustments during a performance and could "learn" only after the fact. According to Vercoe, an intelligent synthesized performer could eventually potentially fill in as a substitute in an incomplete human ensemble.

The theme of listeners becoming more active participants in music-making was taken up by Morton Subotnick of the California Institute of the Arts. He explored the use of CDs and CD-ROMs as tools for performance and education. He has developed interactive CD-ROMs which store complete information about a musical work, including a sound recording of a performance, a visual display of the score, and textual information. The CD-ROM allows the user to stop anywhere in a performance, which fades out as a dialogue explaining that particular section of the work fades in. Different versions of the dialogue occur randomly, accompanied by graphics of the score with annotations or a video tape of a performance. If MIDI files are also stored on the CD, with the right equipment and interactive software the user can participate in a performance of the work. This technology can allow for more participation in music education at home. To demonstrate, Subotnick showed a video tape of a performance of a Beethoven piano sonata on the Clavinova, in which a computer program which is recreating the music follows the tempo and dynamic gestures of the human performer on the keyboard. Subotnick contends that these "fake" performances enhance the learning

experience and allow the student to become more involved. Applications in music education include creating a music-minus-one setup, which exposes students to the experience of making music before skills are developed.

In the final morning session, Jean-Claude Risset of the CNRS in Paris discussed the use of computers in the representation, transformation, and production of sounds. Computer programs can produce unconventional notation, such as quarter tones and braille notation. He exhibited several different examples of graphic notation and described the development of a computer program to visually represent electroacoustic sounds, which he described as the key to enabling transformation of the sounds.

Saturday afternoon sessions focussed on the diverse computer applications in music representation, with David Cope of UC Santa Cruz moderating. Nicholas Carter of the University of Surrey discussed automatic recognition of standard music notation using optical scanners. This technology is being applied to computer-based production of new editions, creation of databases for musicological research, and production of Braille or larger-format scores. It has been used in a successful project by the Oxford University Press to publish an alternative version of a work by Walton. The original 105-page score, which contains three systems per page, was scanned and transferred to computer files in just over one hour.

Miller Puckette of IRCAM in Paris discussed the pros and cons of CSOUND and MAX, two computer

music production languages which can also be used to publish and therefore reproduce electronic music. He highlighted one of the foremost problems in performance of electronic music, which is the rapidly changing technology that makes equipment and operating systems obsolete and some computer music thereby unreproducible. MAX differs fundamentally from CSOUND in that it is a graphical, not text-based language. He projects that his MAX program will last perhaps another twenty years before it becomes incompatible with new operating systems. It is now available commercially for the Macintosh.

Garrett Bowles, well-known to us as the Music Librarian at UC San Diego, discussed the issue of implementing thematic incipits in the library's online catalog. Historically, the thematic incipit index has been omitted from computer catalogs because it applies only to music. He outlined the procedures and necessary equipment for including thematic incipits: input through a midi keyboard or the computer keyboard; display on monitors capable of graphics; formatting to keep processing time to a minimum; alpha-numeric indexing of both rhythm and pitch; creating a special authority structure. Although the technology currently exists to accommodate indexing of thematic incipits in online catalog, he concluded that current budgetary constraints make this a remote possibility for most libraries in the near future.

The final Saturday speaker was Andrew Gerzo of IRCAM in Paris, who used the example of three

works by Pierre Boulez to describe the issues in publishing electronic music. As described in an earlier session, the main problem is one of notation and documentation of a composition which is dependent on specific equipment and technology. For the work to be reproduced in performance, it must be documented in a way that makes it independent of technology, so that it can be played using the technology of the future. He called for a consensus on methods deemed of permanent importance, a definition of technological performance standards, and implementation of a corresponding system of notation, such as a meta-language which sums up the important items in a particular score.

Saturday's events ended with a concert of electronic music, which I was unfortunately unable to attend. The issues of computer typography and databases were taken up Sunday morning, with Dexter Morrill of Colgate University moderating. Leland Smith of CCRMA, author of the highly-acclaimed SCORE program for computerized music notation, outlined the development of a computer notation system for sound parameters such as duration, instrument and pitch. The SCORE program is highly developed to recognize complex notation problems and can even be used to print tablature notations such as guitar chords. Smith is currently creating a document explaining all parameters of the program, which will be available on request. His goal with the SCORE program is not only to facilitate music printing but also to develop databases of musical works which can be manipulated for research. He envisions a change in

the publishing industry with the creation of large centralized databases of musical works, from which the musical data can be transferred over phone lines and recorded on compact disc, then sent via satellite to an end device which allows printing on demand for a fee.

Walter Hewlett of the Center for Computer Assisted Research in the Humanities took up the theme of musical research databases in describing his organizations' Bach project. In comparison with Smith's SCORE program, which functions best in printing applications, the CCARH database works best for research and analysis purposes. When contrapuntal voices are entered via MIDI keyboard and segregated into different tracks, researchers can create separate files for parameters such as pitch and duration. For example, a search for the BACH theme required only 20 seconds to find 50 occurrences in about half of Bach's works. The system falters in representation of grace notes or unusual durations but is easy to read, edit, and extend. It will also allow representation of multiple sources, and users can create analysis tracks (such as Schenkerian analyses) to accompany the musical tracks.

Steven Newcomb of the Center for Music Research at Florida State University outlined the International Standard Organization's Standard Music Description Language (SMDL). This language would codify means of describing all aspects of a musical work, including arbitrary elements, pitch and sonorities, and performance parameters. Because the language allows for coexistence of all information on a work, it is particularly applicable to electronic

music for which many performance parameters cannot be described in conventional notation. 10

David Cope of the University of California, Santa Cruz, followed with a surprise topic. Rather than present the scheduled paper on his 1976 book, *New Music Notation*, he reported on a recent research project which used music databases to analyze common stylistic patterns of particularly composers. By recombining the identified patterns and providing a formal context, he created "new" works in the styles of these composers. Examples of a Kyrie in the style of Palestrina, an invention and chorale in the style of Bach, and a sonata in the style of Mozart, were played with varying degrees of success.

After a lunch break, the symposium continued with a session on "Computer Music Representation and Publishing Considerations," moderated by Richard Festinger of San Francisco State University. William Holab of G. Schirmer in New York described his firm's use of the SCORE program. Although music publishing firms are gradually switching from the hand-engraving process to computer printing, he has found that the traditional steps in the process (such as casting off, rhythmic condensation, and justification) still apply, and he lamented the fact that most music notation programs are written by programmers who do not understand this process. Speed and ease of editing scores and extraction of parts were cited as the greatest advantages to computer engraving. Compared to hand engraving of parts, which can require five hours for one page, the computer can produce 6-7 pages of parts in one

hour. Holab encouraged the development of scanners to assist in the computer encoding process and translation programs to allow sharing of musical databases.

Robert Schunemann, of the non-affiliated firm E.C. Schirmer in Boston, discussed the financial considerations of computer music typography. He outlined the steps toward determining the "origination costs" (the cost of preparing a manuscript for printing) in his firm, comparing the costs of the traditional hand-engraving process (which his firm contracted out to Korean workers) to those of computer typography. He found that the computer process reduced costs from approximately \$76 to \$43 per page, with a much faster turn-around time (which could be up to 6 months for hand engraving). He concluded that computer typography will assist music publishers in making their businesses more profitable.

Even Germany, where the tradition of hand-engraved music publishing at B. Schott's Söhne dates back to the late eighteenth-century, is happily adopting computer music typography. Johannes Goebel, director of the Institute for Music and Acoustics in Karlsruhe, introduced computer music printing to Schott in 1989, and he reported on the successful changeover there. The age-old relationships between the craftsmen engravers have been altered to reflect the new set of procedures for producing a score. Using the SCORE program, Schott now produces 95% of its publications on computer using approximately 35 free-lance computer engravers. In contrast to the 4-8 hours required to hand-engrave one page of a score,

computer keying commonly requires 11 less than 3 hours. The process of engraving parts before producing a full score is reversed in computer engraving, when the entire score is keyed first to allow the computer to extract parts. Schott is using the SCORE program to publish the new Schumann Gesamtausgabe and other Urtext editions.



The final speaker on the program, Andrew Potter of Oxford University Press, told of his company's development of the Oxford Music Processor, a desk-top publishing program, and the Sightreader program for computer input by optical scanning. OUP's main concerns for switching to computer printing were to save supply storage space and to create musical databases. Like Leland Smith, Potter envisions a time when these full text music databases will be accessible to the public and can be used to print music on demand, if the copyright problems can be resolved. At present, the company produces 50% of their scores using the computer and continue to use hand-engraving to ensure high quality on some jobs. All computer engraving is contracted out, so the resulting product may differ visually depending on the program used by the contracted firm.

The conference concluded with a lively open discussion with all the panelists. Our congratulations to the Stanford Music Department, the Center for Computer Research in Music and Acoustics, and planning committee members John Chowning, Leland Smith, and Patte Wood for a thoroughly engrossing two days. The proceedings of the symposium (and possibly a videotape) will be made available to interested parties (contact the department at 415-723-4971).

Patricia Elliott
Beethoven Center

MLA/San Francisco Local Arrangements Update

Planning for the 1993 MLA meeting in San Francisco is well underway. Since ARLIS will be having their annual meeting immediately preceding ours in San Francisco, the local arrangements committee co-chaired by Judy Tsou (UC-Berkeley) and Mary Ashe (SF Public Library) is working with the local arrangement chairs of ARLIS to plan some joint tours for the members of both societies. These include an architectural tour of The City planned by ARLIS and an organ crawl planned by us. Other tours include a half-day wine country jaunt and a tour of Stanford and the Center for Computer Assisted Research in the Humanities. We plan to provide information for people interested in commercial tours of some of the local sites.

In addition to tours, we are also planning a concert, exhibit, and reception on the UC-Berkeley campus on Friday. The concert program will include compositions from the manuscript collection at the

UCB Music Library performed by members of the UCB Music Department. The manuscripts of the performed pieces will also be displayed in the lobby before the concert.

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The Local Arrangements Committee decided on a Pacific Rim theme for the conference to reflect the cultural diversity in the Bay Area. To help emphasize the Pacific Rim theme, we have invited the UC-Santa Cruz Gamelan to perform at the banquet on Saturday night. We are also hoping that the hotel will be able to provide banquet dinners that reflect this theme.

I hope you all are planning to attend this exciting meeting. If you have any further suggestions, please don't hesitate to contact me or May Ashe.

Judy Tsou
UC-Berkeley

P.S. The core group of the local arrangements committee will meet for lunch at 11:30 a.m. on May 1, prior to the MLA-NCC meeting at the Oakland Public Library. Judy Tsou will be in contact with the committee members to announce the details.

News from Stanford

The budget axe has fallen heavily at Stanford over the last eighteen months, and the Music Library and Department of Music have not been spared. Elimination of the DMA program (to be phased out as current DMA students graduate) is the most dramatic result in the Department of Music. This change will eventually affect the Music Library's collection development and program activities as will a yet-to-be-determined

reduction in the acquisitions budget for music materials. However, the Music Library's more immediate concern is a reconfiguration of its current staffing to accommodate the permanent loss of the vacant billet held by former Music Librarian Kären Nagy. Staff from the Music Library, Music Technical Services, and the Archive of Recorded Sound will collaborate in the coming months to try to find ways to maintain services through better integration and streamlining of their various functions.

On brighter notes: 1) Stanford has announced the appointment of its new president, Gerhard Casper, who will assume his new duties this coming September. Currently provost at the University of Chicago and formerly dean of its law school, Casper is an expert on constitutional law, but rumor has it that he is a knowledgeable music lover as well; 2) The Rigler and Deutsch Record Index, which documents some 615,000 78-rpm sound recordings held by five major U.S. sound archives (including the Stanford Archive of Recorded Sound), can now be searched on RLIN in the REC file. Look for RLG to publicize its availability in more detail shortly.

Barbara Sawka
Acting Head, Music Library and
Archive of Recorded Sound
Stanford University

News of Members

Mary Ashe has announced her retirement from the San Francisco Public Library.

Barbara Jeskalian's article on "Nineteenth-Century Russian Art and

Music" will appear in the forthcoming *Encyclopedic Dictionary of Russian and Soviet Music* which is to be published in November. She is also working on the second revision of a new novel.

Other News

A Dance Librarian's discussion group has been established under the aegis of the Arts Section of ALA's ACRL. Formed to serve as a network and forum for librarians who work in dance collections or have experience and/or interest in dance resources, the group met twice at ALA Midwinter in San Antonio and will offer advisory support to dance-related projects and activities. For information, contact Mary Bopp, Main Library W121, Indiana University, Bloomington, IN 47405 (812-855-9857; BOPPM@IUBACS).

The Research Libraries Group (RLG) will sponsor a three-day preservation microfilming workshop for library staff May 13 through 15. Entitled "Quality Assurance in Preservation Microfilming: Implementing the RLG Guidelines," the workshop will be co-hosted by the University of Michigan's Bentley Historical library and UMI (University Microfilms International). The event will take place at the Bentley Library and at UMI's Preservation Division Facilities, both in Ann Arbor, Michigan. For more information about attending the workshop, contact Nancy Elkington at RLG (415-691-2375), e-mail BL.NEE@RLG.Bitnet or BL.NEE@RLG.Stanford.edu.

Calendar

National Library Week, April 5-11, 1992.

UC Berkeley French Cultural Studies Program. "La Très Grande Bibliothèque and the Future of the Library." April 10-12. Clark Kerr Auditorium.

West Coast Conference of Music Theory and Analysis, April 10-12. Santa Barbara, CA. Address: Pieter C. van den Toorn, Dept. of Music, University of California, Santa Barbara, CA 93106.

ACRL National Conference, Salt Lake City, Utah, April 12-14.

Foothill College, L/IS Seminar: "Creative Financing for Libraries: Finding What's Available and Making the Most Of It." April 18. Address: Foothill College, L/TS Seminar, Los Altos Hills, CA 94022.

Special Libraries Association, local chapters conference: "A Profession at the Crossroads: Symposium With Solutions?" April 23-24. Sheraton Santa Barbara Hotel. Address: Robin Balaban, Cummins & White, 865 S. Figueroa St., 24th Floor, Los Angeles, CA 90017.

American Bach Society, Biennial Meeting, April 24-26. New York, NY. Address: Professor Gregory C. Butler, Chairman, Program Committee, School of Music, University of British Columbia, Vancouver, B.C. Canada V6T 1Y9

American Musicological Society, Northern California and Pacific Southwest Chapters annual joint meeting, April 25-26. San Francisco

State University. Contact: Leta Miller, 14 UC Santa Cruz (408-459-2286).

UC Berkeley Extension: "An Introduction to Online Searching," a 2-day course taught by Amelia Kassel. April 25 and May 2; lab sessions for "Hands-on Instruction to Online Searching" on April 25, May 2 and May 16. Call UCB Extension at: 510-323-8141.

Foothill College, L/IS Seminar: "Computer Systems For Small or Beginning Libraries: Who Has Done What and How Has It Worked." May 16. Address: (see April 18)

American Booksellers Association Show, Anaheim. May 23-26.

Canadian Association of Music Libraries. May 30-June 2. Charlottetown, New Brunswick.

Special Libraries Association Annual Conference: "Information Services: Gateway to Competitive Advantage." June 6-11. San Francisco. Call SLA at: 202-234-9317.

American Library Association, Annual Conference, June 25 - July 2. San Francisco.

Indiana University, Lilly Library. Continuing Studies Courses: History of the Printed Book, July 12-17, 1992; Reference Sources for Rare Books, July 19-24, 1992; Codicology, July 26-31, 1992. Address: Jane Clay, School of Continuing Studies, 204 Owen Hall, Indiana University, Bloomington, IN 47405.

Recent Publications

Directory of Music Collections in California, compiled by Jeffrey Earnest and Kathryn P. Glennan. Los Angeles: Music Library Association Northern California and Southern California Chapters, 1991. Available for \$10 (institutions) or \$15 (individuals) from Martin Silver, Music Library, UC Santa Barbara, Santa Barbara, CA 93106.

Flanders, Bruce. "Multimedia programs to reach an MTV generation." *American Libraries* 23/2 (Feb. 1992): 135-137.

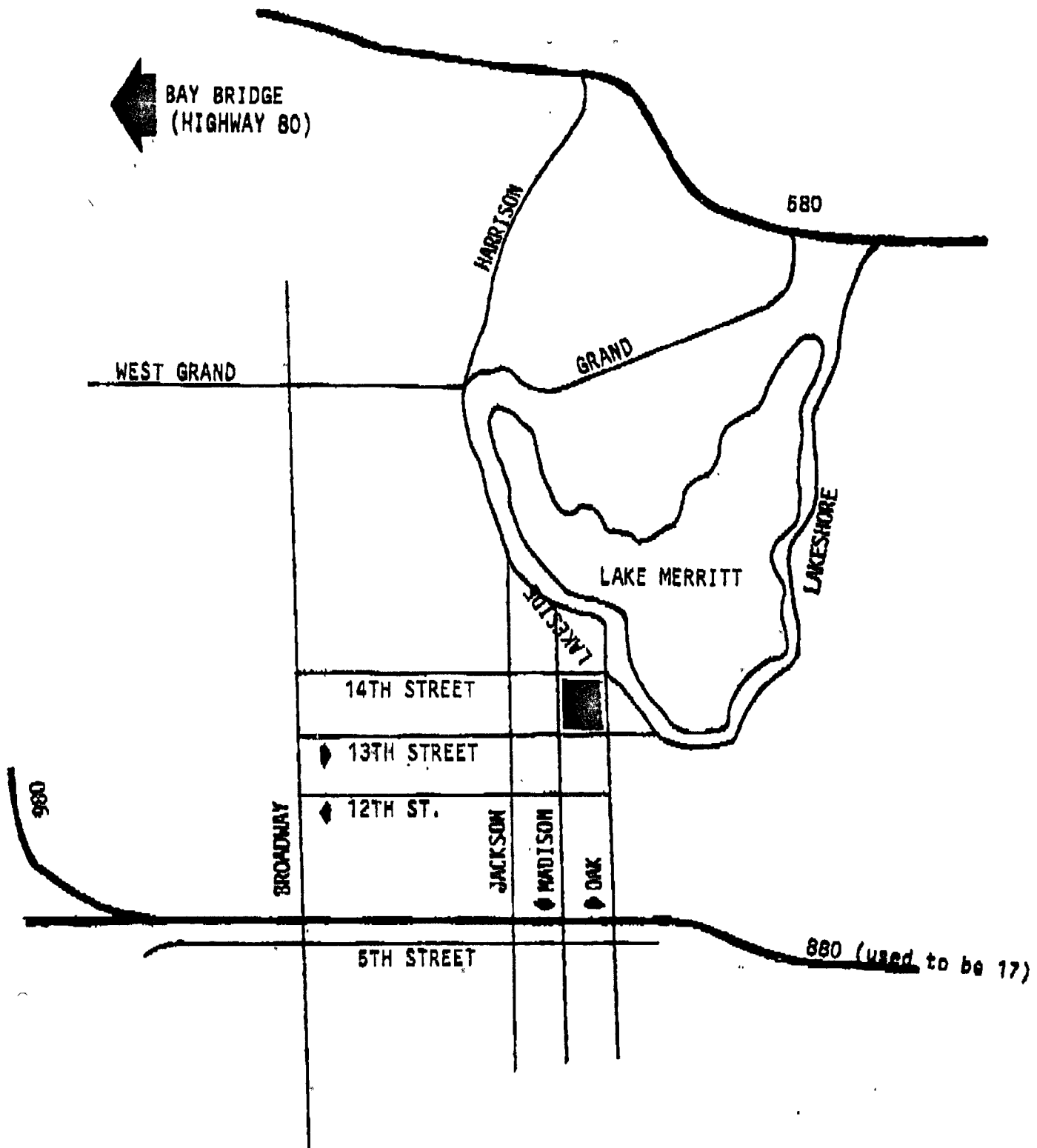
Phonolog, a standard recording industry source guide that lists over one million albums, cassettes, CDs, and singles, is now available on CD-ROM. For classical music, *Phonolog* is searchable by composer, conductor, orchestra, and instrument. Special categories, such as children, Christmas, international, and soundtracks, are also included. Search fields can be combined, browsing and keyword searching are accommodated, and search results can be printed or saved to disk. The CD-ROM database will be updated quarterly. Contact BPI Information and Research Group, 1515 Broadway, New York, NY 10036.

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The editor welcomes submissions for the MLA/NCC Newsletter from members and others. Send submissions to:

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