

MLA NCC Newsletter

Music Library Association Northern California Chapter

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FROM THE CHAIR
Patricia Elliott

The Center for Beethoven Studies at San Jose State University will host the Fall meeting on November 12-13, 1993, to be held jointly with the Northern and Southern California chapters and the UC/Stanford Music Librarians. San Jose State is located in the heart of downtown San Jose, which recently has been transformed into an attractive and lively place thanks to redevelopment funds. I hope many of you will take this opportunity to visit our new fair city and the Beethoven Center, which has grown tremendously since our last meeting here in 1986.

Most of Friday will be taken up with the UC/Stanford Music Librarians' closed meeting. However, the reception held at the Beethoven Center from 4-6 p.m. that evening is open to all NCC and SCC members and their guests. We encourage any of you who travel to San Jose that day to attend the reception. For your overnight stay, there are several outstanding hotels downtown to choose from, all within easy walking distance to campus (see hotel list).

On the agenda for Saturday's joint meeting are a tour of the Beethoven Center and a demonstration of the Beethoven Bibliography Database, which is not available on the Internet. Other music resources on Internet will be explored by Judy Tsou and Phil Schreur. Bill Meredith, director of the Beethoven Center, will speak on Wagner's contribution to Beethoven mythology, and Libor Zajicek will describe his research at electro-acoustic music studios in the Czech republic.

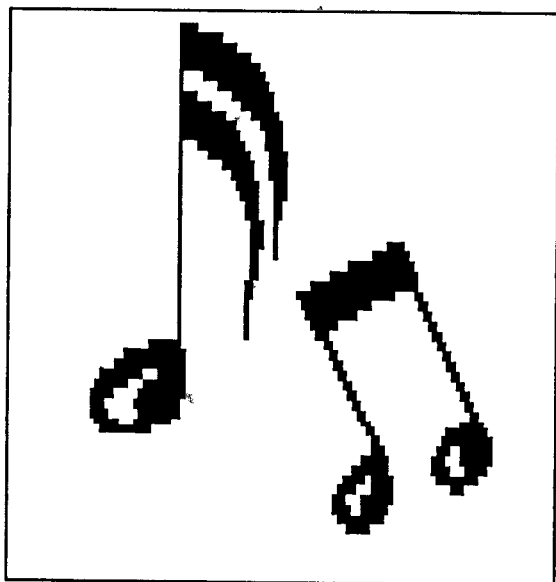
During our business meeting we will report on the Duckles Endowment donation in memory of Robert Basart and discuss ideas for a fitting memorial tribute to Kevin Freeman. Please also come with ideas on venues and programs for future meetings.

On Saturday evening, we will (at last!) celebrate Ray Reeder's retirement at a dinner in his honor. Please plan to join us at Palermo Ristorante Italiano at 394 S. 2nd St. (a short walk from campus).

For those of you planning to attend the CLA meeting in

Oakland that weekend, we apologize for the conflict and hope you might work both into your schedule. Public transportation to Oakland is available.

Please register for the meeting and reserve seats at the dinner using the attached form. If you have any questions regarding the meeting or local arrangements, you can contact me at (408) 924-4590 or by e-mail: ELLIOTT@SJSUVM1.SJSU.EDU. Hope to see many of you in San Jose!



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NEWS OF MEMBERS

KEVIN FREEMAN

Staff of the Stanford Music Library

In memoriam Kevin Freeman

Our Music Cataloger and dear friend, Kevin Freeman, died early in the morning of Saturday, September 18th, of AIDS-related complications. He was 40 years old and is survived by his life-partner Hank Dutt and his mother Irma Freeman, both of San Francisco, as well as other family in the Bay Area.

Kevin grew up in San Francisco. He graduated from Lowell High School in 1971 with honors. In 1977 he graduated magna cum laude from the University of Utah with a BA in music. He went on to graduate school at Georgetown University, where he earned an MA in French Linguistics. In 1987 he graduated from UC Berkeley with an MA in Library and Information Studies, after which he came to work in the Stanford Music Library.

In just six years at the Stanford University Libraries, Kevin made a significant career, moving from entry-level music cataloger to Head of Music Technical Services. He contributed to many organization-wide efforts, most recently chairing the Diversity Committee and serving on the search committee for the Director of Libraries. He was an active member of the Music Library Association, both on the

national and local level: for the Northern California Chapter of MLA, he first served as Secretary/Treasurer and later Vice-Chair and Chair.

An avid Francophile and gifted musician, Kevin was an active performer for many years with several groups, including the San Francisco Symphony Chorus, Chanticleer, and the Choral Artists of San Francisco. He also played a number of instruments and loved to talk about music and music-making with students. He will be missed by many in the Bay Area, across the university, and, of course, in the Music Library.

Stanford remembered Kevin in a special way at a gathering in the Braun Music Center Courtyard on Monday, 27 September. A general Memorial and Celebration of Kevin's life will be held on Saturday, 23 October, at 2 pm at the First Unitarian Church, on Franklin at Geary in San Francisco. In lieu of flowers, donations may be made in Kevin's memory to an AIDS organization of one's choice. In addition, the Kevin Freeman Music Scholarship fund is being established in San Francisco, c/o 1235-A Ninth Avenue, San Francisco, CA 94122.

RICHARD ROSS

After many years as a librarian at San Francisco State University, Richard Ross has joined the rapidly growing ranks of recently-retired chapter members.

Richard's education included a Bachelor of Arts in Theater and a Master of Library Science from the University of California, Berkeley. He also holds a Master of Arts in French from San Francisco State. In addition, he has studied voice with Hedwig Chnoor in Berkeley and with Maria Kouznetsova in France.

Richard's career began with a brief stint in San Francisco Public Library's Art and Music Department in 1969. Later that year he took a position at SFSU, where he remained until his retirement on September 1, 1992. Among other duties during his tenure at SFSU, he served as head of the Phonorecord Library and as head of the Creative Arts Library.

Richard also managed to spend a five year period in France, where he taught English and studied voice.

A friendly and familiar face at MLA chapter meetings, Richard was also active in ARSC, serving at one time as president of the local chapter.

Post-retirement activities include working on his house, attending the opera and an interest in Oriental rugs. Richard also plans to travel

again in Europe.

Sally Berlowitz and Don Gambell are taking up Richard's duties at SFSU, where he is missed and remembered as a man of principles.

RONALD HARLAN *Janet Bochin*

Ronald Harlan retired September 30, 1992 and passed away April 8, 1993 at the age of 64.

Ronald worked here in the CSU Fresno library for 36 years, 30 of them as the Music Librarian. Because of his passion for music and with the generous support of the library administration, he was able to build the largest music collection in the CSU system. He was very active in the musical theater community in Fresno, and served as musical director and/or rehearsal accompanist for many productions of the Fresno Community Theater, the CSUF Drama Department, Fresno's Good Company Players, and the Fresno Lyric Opera Theater. He spent many weekends year after year travelling to San Francisco to attend the San Francisco Opera and other productions in San Francisco and Los Angeles. He was also a voracious reader and collector of books and art work, with a particular love of drawings and paintings of trees. He was a unique and special person. He is greatly missed by his colleagues in the library and by the Fresno musical and theatrical community.

THE PUBLIC MUSIC LIBRARY: ITS INFORMATIONAL FUNCTION

Mary Ashe

[This paper was read by Susan Sommer for Mary Ashe at the IAML meeting in Frankfurt in August of 1992. It was part of a panel on the public music library, its educational, informational, cultural and recreational functions.]

When I realized that owing to a set of circumstances I could hardly believe--and which I fervently hope will never be repeated--I would not be attending both IAML and IFLA conferences this year because they were taking place on precisely the same dates, it seemed to place my own participation in a somewhat different light. Possibly it is chiefly that I am depending on the kindness of a colleague to read my contribution to the panel discussion and have to pass along something in a more presentable form than would have been the case if I were giving it myself.

In addition, however, it occurred to me that I would miss the interchange with other members of the panel and of course with the audience. I wondered in particular if other panelists found themselves reflecting, not to say meditating, on the four public library functions to be addressed--and finding the distinctions among them blurring and the Many, or at least the Four, merging into the One.

Continuing this exercise did not appear a foundation for progress, though, so I decided

simply to accept the fact that there are inescapable overlaps among these four functions, and take another step. I am afraid this next step took me perilously close to the meditative mode again, as I contemplated my assigned function of INFORMATION. I felt I could avoid the worst abysses of solemn thought about the term if I sought a little information about information, as it were.

I think I must limit myself to mentioning the almost three large pages in the Oxford English dictionary, for those who would like to survey the development of the term from its first cited use in 1387. Somewhat more manageable are two of the definitions in the second edition of Webster's *International Dictionary*:

That which is received or obtained through information, specifically a knowledge communicated by others or obtained by personal study or investigation; intelligence; knowledge derived from reading, observation or instruction;

and

process by which the form of an object is impressed upon the apprehending mind, so as to bring about the state of knowing the object.

A more recent work, the *Random House Dictionary*, defines it succinctly:

knowledge communicated or received concerning a particular fact or circumstance.

The 1990 *Librarian's Thesaurus* (published by the American Library Association) treats the term as a concept basic to librarianship and frankly states in the first sentence that it has multiple meanings, whether as an entity that covers "what is recorded in books and other media" or as the process by which a person informs himself or others. It mentions the words *data* and *knowledge* as frequently used interchangeably with *information*. With no consensus on how these terms differ, the user bears the responsibility to signal the intended meaning. It seems, then, that *information* fits into the category of words that the English writer Lewis Carroll called *portmanteau* words. I think his character Humpty Dumpty in *Through the Looking-Glass* calls his portmanteau word one that has two meanings packed into one, but I am sure we can use it (as we would use that useful object itself) to carry more than two. Humpty Dumpty also said that a word means just what he chooses it to mean, but although I consider it an admirable attitude, I think it can also lead to confusion. I will hope that those here today have an understanding of *information* which may well not be identical, but which provides enough of a common ground for communication.

It sometimes seems that *informational* questions are

those clear cut questions needing no degree of interpretation and lending themselves to brief, factual answers supplied from a reference work alphabetically arranged. This is, of course, a dream world, not the real world of public music library work--indeed, probably of library work in general. The question that requires no interpretation comes along rarely. Instead, the question is phrased in the broadest possible terms, whether to guard against too much self-revelation or for some other reason, and generally needs slowly, gradually (and, it is hoped, tactfully) to be narrowed down. A majority, if not all of us, probably have been led into giving answers or guidance headed off into the vast ocean of musical knowledge, departing more and more from what the library user really wants, and have come to realize that we have to travel back from this ocean into a pond or even a puddle that represents the specific question and response.

What I have just said is something of a digression, applying so universally as it seems to do. As I address one notable characteristic of the public music library information function, the great breadth of inquiry, I make another short one. It is not true that conservatories and other teaching institutions can neatly limit their provision of musical information to what is related to their curricula. What is true is that inquirers sometimes feel that in

addressing their questions to what they consider more highly specialized libraries or those of great size, they will receive a higher quality of "information." So we know our colleagues in these libraries receive their share of questions along any and all music lines. (Even corporate libraries may share this experience--you may be familiar with a cinematic example from a film called *The Desk Set*, in which Katharine Hepburn in a corporate library seems always to be answering questions about literary quotations, sports and, yes, even music.)

But it is the public music library above all others which knows no bounds to its coverage of the subject and, thus, to its provision of information about it. Some perennial questions may involve (in a U.S. library certainly) sorting out confusions between the songs "I'm Always Chasing Rainbows" and "I'm Forever Blowing Bubbles." (One is based on a classical theme; the other isn't.) Variations in the spelling of that noble Australian indigenous instrument the didgeridoo need to be reconciled before passing along information about what it's made of and how it sounds.

On the subject of musical instruments there is apparently none which people would not undertake to construct themselves, from the electronic to the sublime (say, the Aeolian harp). Similarly there is apparently

no musical instrument people do not find in attics or basements, from the great number of violins clearly labelled (sometimes even typewritten) STRADIVARIUS, to other strangely strung or strangely valved curiosities--and for which an eager owner would like to find a high value in today's market.

Which U.S. public music librarian has not many times identified Beethoven's "Für Elise," Sousa's "Stars and Stripes Forever," Bach's "Sheep May Safely Graze" from melodies hummed in person or over the telephone? Which of us have not had running maddeningly through our heads "Sobres les Olas"/"Over the Waves," "Besame Mucho," Lecuona's "Malagueña," "Begin the Beguine," or "Mexicali Rose" from a question about them or a request for them--until replaced by the next selection, sometimes even more maddening. (There seems to be, for some unknown reason, a decidedly Latin slant to that set of examples. Possibly the next ones would be Irish or Italian or a multicultural array, from "Home on the Range" to "La Vie en rose" to "Ochi Chorniya.")

I surely hope no substantial number of those for whom I have identified and to whom I have supplied the "suicide song" have been moved to rash action by the power of that Hungarian mood piece, called "Gloomy Sunday" in English.

Probably public music librarians from countries other than the U.S. have

experienced some of these same questions and have others comparable, from their own national musical cultures.

At the other end of the spectrum, there are regular questions that direct us to search in multi-volume collected works and musical monuments. Sometimes this can be systematic, proceeding from Heyer's index to musical sets and series or from thematic catalogues to the proper volumes. Sometimes we wrestle with concordances with the sinking feeling that it has been some little while since we have used that Vivaldi array. Sometimes, of course, we frankly rummage. The great benefits bestowed on music collections by Gregg Press and Kalmus reprints certainly have not been nullified by the difficulties resulting from rearrangements of material from those of the original sets--but occasionally I have felt it was a close thing to it.

The range of requests I have tried to indicate is closely paralleled by the range in background of library users. The "general reader" so often referred to as the public library user is a protean creature indeed, taking shape as a precocious grade-school student, a retired self-educator, a visiting scholar, a would-be rock musician, a touring or auditioning tenor, a collector, aficionados, casual or obsessed of all forms and aspects of music, from Elvis to--supply a personal choice at this point. I have sometimes thought, too,

that the difficulty of the material needed to supply the information sought is often in inverse proportion to the ability of the library patron to make use of it. Unfamiliar languages are a normal barrier and unfamiliar alphabets not at all unusual.

This is the point at which the frustration well known to most of us in these days of staff shortages and budgetary limitations sets in: we are not able to give to each according to his need. We too often have to set our clients adrift with just a slender cord metaphorically linking them to us and hope it will hold firm enough for them to return, and not be discouraged by a queue of competitors at the service desk, if they need more help. There is probably little time at this point to get into the sine qua non of providing music information, which is the collection and its organization. What has been said already about the broad range of inquiry and user obviously implies that the materials gathered must be on the same broad basis--both in content and in format. I cannot help mentioning just one area in which U.S. public music librarians have felt a strong responsibility: the documentation of local musical organizations, events, individuals and topics. This is invariably a time-consuming and labor-intensive operation, with important materials rarely appearing in standard sources or shapes. Local files and indexes are often the chief, if not the only, references to the musical life

of a community.

The final aspect of the public music library's informational function I will phrase as I routinely did during orientation sessions and department tours: the music department or library has all those music materials (music information, that is) classed and housed there. It does not have all the music materials (music information, that is) classed in other units of the library. And there is no department in a public library that does not have important music information, from the children's room to the government documents section to the general encyclopedias, periodicals and newspapers, to special collections departments of all kinds. Subject departments covering religion, business, science, literature, dance, film and other performing arts hold music information to which the public library music librarian must direct the information seeker. This responsibility even extends to referral to outside sources, for broad as the scope of any music collection of even any entire library, it cannot contain everything.

Walter Pater wrote that all art constantly aspires towards the condition of music. I like to think that perhaps all libraries constantly aspire towards the condition of music libraries--and most especially public ones.

DOROTHY STARR SHEET MUSIC COLLECTION AT SFPL

Jason Gibbs

[San Francisco Public Library is fortunate to have acquired the Dorothy Starr Sheet Music Collection. Dorothy Starr was a colorful San Francisco resident who ran The Music Stand for 25 years, a sheet music store which operated out of her cramped small apartment. Her customers came from as far away as New York and Australia. When Dorothy died at the age of 81 on January 31, 1990, she left behind a collection of music which has been estimated at 300,000 pieces. Thanks to an agreement between her heirs and the Friends of the San Francisco Public Library, the collection will be housed in the New Main Library. The following article detailing the current state and fate of the collection originally appeared in the SFPL Staff Bulletin.]

Imagine building a sand castle with a pair of tweezers, one grain of sand at a time . . . That's what it sometimes feels like I've been doing since December, 1992, when I began spending a couple of hours a week working with the Dorothy Starr Sheet Music Collection. This collection, as wonderful as it is immense, has had the misfortune of having been boxed, unboxed, rough-sorted, reboxed and moved, and now resides in hundreds of boxes at 45 Hyde Street, which will hopefully be the final staging area before its triumphal entry into the New Main

Library.

At this stage, the work is mostly moving boxes, unpacking them, and rough-sorting the contents by instrumentation and somewhat by genre. The challenge has been to figure out how to arrange the music in a manner that will facilitate finer sorting that will allow this massive collection to be integrated with our existing sheet music.

Of late I have been assisted by Jackie Pettis, a volunteer who used to use Dorothy Starr's store. She is very attentive to detail and has helped to speed up the work on this gargantuan task. Working with Jackie has also helped me fine-tune the sorting process. Since she is very good about asking questions, I am compelled to clarify the reasoning behind my sorting system. It is also good to have someone to commiserate with about the absurdity of our task--one week we accomplished a lot and managed to unpack a dozen boxes, only to find them more than replaced by a hundred boxes newly arrived from the 6th Army Presidio Hospital. After four months, we have gone through at most 20% of the boxes.

So far, the majority of the music is classical, ranging from standard repertoire to very rare and obscure pieces. Back before the days of long playing records, sheet music was the home musical entertainment of choice. Working on this collection I've seen how massive the

music publishing industry must have been at that time. So far, the strength of the collection seems to be in violin music, piano music, and especially songs (both art and popular), but there is a range of music from the ukelele to the bass harmonica. Of course, there is the other 80% or more of the music that I haven't laid eyes on yet, so there will undoubtedly be many pleasant surprises ahead.

There are disappointments as well. A lot of the older music is in pretty bad condition and will require special attention that we can little afford. The collection remains useless until we have a music cataloger (or an army of music catalogers) to integrate it into the library. Nonetheless, I am glad to be making slow (maybe glacial is a better word) progress in bringing this magnificent resource to the public.

SPRING MEETING MINUTES

Joan O'Connor

The spring 1993 MLA/NCC meeting, held at Humboldt State University in Arcata, California, on April 24 was called to order by President Martha Weil. We were told of member Ron Harlan's recent death. Concern was expressed about the upcoming election for officers since only a few members were able to get away for this two-day meeting and a quorum of 20% of the membership is necessary for elections.

New business included Don Robert's suggestion that we

establish a Bob Basart memorial fund which could function similarly to the Duckles endowment award and the MLA book award. Pat Elliott will collect for the Basart fund and contact Kathy Glennan from the Southern California Chapter for possible contributions from them. We approved the mailing costs. We should have a joint meeting with Southern California this fall (1993). John Roberts suggested that it take place at the same time as UC music librarians meet to ensure a larger attendance. Pat Elliott will check the possibility of San Jose State and the Beethoven Center hosting this meeting. Volunteering for the program committee were Pat Elliott, Judy Tsou and Joan O'Connor.

Other concerns were 1) the formation of a membership committee to contact new members with letters and phone calls (Martha Weil and Mary Ashe volunteered), 2) a meeting which will attract members (Michael Colby suggested that we have something as successful as the CLA nuts and bolts session held a few years ago; discussion of interesting programs and possible reasons for non-attendance followed), 3) a retirement dinner for Ray Reeder, 4) newsletter contents (Michael Rogan, editor for the national newsletter, asked the local chapter newsletter editors for information about what the members want). The procedure for reporting local news to the national newsletter is: program chair sends a report of the program;

the secretary-treasurer sends a summary of the minutes to the national. Mimi Tashiro suggested that we document the program in the minutes.

The round robin followed.

Ray Reeder, retired, described his work in editing the Braille Grout (Palisca) which is a complicated matter with many errors and peculiar inconsistencies, e.g. Scriabin is spelled Skriabin in the text but appears as Scriabin in the index; discussion of Stravinsky cross-rhythms with a missing 32nd beat in the measure. Braille is uneconomical in print--one page of printed text equals three pages in Braille. Mary Ashe, retired, mentioned her fascination with Braille elevator numbers. She will attend IAML and IFLA this summer.

Lou Wolfe, San Francisco Conservatory of Music, reported that the search for a dean has been completed. The new dean will start on July 1, 1993. Some of the record collection donated by KQED will go on sale May 26, 1993. Michael Irvine, College of Marin, mentioned that their new president, from Pennsylvania, has asked companies to subsidize equipment, e.g. Yamaha for ear training. His budget this year permitted the purchase of ten CDs--allowing faculty members to suggest 1 1/2 titles each. His library has video tapes; he prefers the 8mm camera which is more portable. This audio video technology may overtake the VHS format.

John Roberts, UC Berkeley, mentioned a reorganization taking place under new University Librarian Dorothy Gregor which has removed a layer of bureaucracy. Budget strains have forced the cancellation of some serials. Plans are underway to expand Morrison Hall when the next fund raising campaign gets underway. Now acquisitions are going to the Richmond storage facility. The recon project should be finished on September 30, 1993. A new fax machine will allow some ILL to be done without going through the UCB ILL office. There is currently no ILL structure in place regarding fax charges. John also described how the Bibliothèque Nationale holdings on microfiche became affordable: Lenore Coral of Cornell asked Chadwyck Healey to lower prices so that more libraries could purchase it. She suggested a cost of \$5000; they ended up charging \$5,900. Kevin Freeman, Stanford, related that the new president reinstated the search for the library director; five candidates were interviewed in five weeks. Jeff Earnest is leaving as head of music cataloging. Kevin will be taking Jeff's place and a new position will be opening to replace Kevin's former one. NOTIS now has a circulation module for engineering, physics and mathematics. This summer bar-coding will commence. Music will be the last with completion date set for March 1994. Gerre Philips, Humboldt State, spoke on the ten-year-old ensemble library. The chamber music library requires eight

and a half hours per week of her time. They host a chamber music workshop in the summer. An Apple IIe serves as their automated catalog. Michael Colby, UC Davis, said that budget problems should require no layoffs in the library, but that some early retirements were likely. Materials budget cuts are anticipated of 7.5% for serials and 2% for music. Fortunately, the music department was not mentioned in the campus Phase II report on restructuring and possible elimination of programs. A recon project for music is finally underway. Pat Elliott, Beethoven Center, reported that San Jose State is restructuring hours to 10 hour days, 4-day weeks. They hope to save \$100,000 by having no one work on Friday. The administration is stable; there is a new library director and assistant. When the library addition is completed, the Beethoven Center will have more space, which they need. Wahlberg Library, where they are situated, has had no working rest rooms or elevators this spring. Six people are working on the Beethoven Bibliography project. In September this will be publicized on Internet and in the *New York Times* and *Atlantic Monthly*. The publication of the *Beethoven Newsletter* is behind schedule due to funding. Its tenth anniversary will be in 1995. The book catalog contains around 1500 first and early editions. Marion Taylor, UC Santa Cruz, mentioned the addition to the

Main Library; the media center has been in classrooms. The campus has sustained cuts, with cuts to the library at 7% and serials cancellations of 15%.

Martha Weil, Humboldt State, said that the new library director has augmented the CD budget by \$1500 and replaced LPs. There are new acquisitions in world music: African and Asian music. Some study space will be made available in the library as required for a residential campus. Budget plans include a 6 to 8% cut.

The afternoon program included a discussion of early music instruments.

IAML

Joan O'Connor

IAML provides an "excuse" to see other parts of the world and to meet and talk with colleagues from all over the world. Pre- and post-conference trips allow one to see those colleagues while enjoying a moment away from the commitments of everyday life. One such pleasant experience was the pre-conference cruise to St. Petersburg and was our "home" (food and lodging provided) throughout our two-day stay.

We left Thursday; our Friday arrival in St. Petersburg was complete with a brass ensemble welcoming us. Every time we left the ship we had to walk through pass-control (no big deal, just a procedure). There was a tour of the city in the morning and a tour of the hermitage in the

afternoon. We were discouraged from going out on our own. This beautiful city, connected by bridges, with so many fabulous museums, is in dire need of repair and rubles.

Saturday we were of to Peterhof, the czar's summer palace, modeled on Versailles. Therefore, the musicians were dressed in 18th century costumes, performing in the drizzle throughout the magnificent park with gilded statues and beautiful fountains (and "sneaky" spray when you crossed). Inside the palace we covered our shoes with thick felt booties to protect the floors. We asked to stop at a record shop and found nothing to buy. We also stopped at a Russian art museum with more than 300,000 paintings, sculptures and graphic art items on display. After dinner, a Neve River boat tour. We saw the Finns come to life with a little vodka, champagne, caviar and salami. There was Russian singing and dancing with audience participation. Departure was at 1:05, with some of us on deck watching the still-light sky and occasional lightning.

The conference began on Sunday in Helsinki. This was a tripartite conference: IAML (International Association of Music Libraries), IASA (International Association of Sound Archives), and IAMIC (International Association of Music Information Centres) which formerly was part of IAML. Meetings were held at the Sibelius Academy, with the

opening session and reception at the Festive Hall of the University of Helsinki.

On Monday I attended the RIPM demonstration of indexing techniques, editorial procedures and computer technology, presented by H. Robert Cohen and Luke Jensen.

The Cataloguing Commission featured the topic Music Cataloguing and User Informational Needs in the Future, with the following speakers: Jim Cassaro (Cornell), Pam Thompson (Royal College of Music, London), Elizabeth Davis (Columbia), Heikki Poroila (Vantaa City Library, Vantaa). It was a mixed bag, from "follow the rules" to "we don't use the computer" to "we don't have time to follow the rules and access our stuff."

The Commission on Audio-Visual Materials discussed Videos in the Music Library. Speakers were from the Hochschule der Künste, Berlin; Gemeentebibliotheek, Rotterdam; and the Töölö Public Library, Helsinki. The highlight of this session was the use of videos in Rotterdam complete with a video of the library, director, displays, etc. A new Ranganathan rule: every patron his video.

On Tuesday the Research Libraries Branch and Commission on Archives presented Image Processing in the Microcomputer Environment as a Means of Preservation. David Day showed us digital images using the Adobe Photo Show software. This was very impressive and one of the

highlights of the meeting for me. Other topics were Conservation in the Netherlands by Liesbeth Hoedemaeker (Gemeentemuseum, Den Haag) and Problems of Conservation in Eastern Europe by Julius Hulek (National Library, Praha).

The IASA Discography Committee session discussed Opera Sound Recordings: History of Sound Recordings in Russia (1902-1917) Reflected in Documents of the Russian State Archive of Sound Recordings, by Alexandr Tikhonov (Russian State Archive of Sound Recordings, Moscow); Glyndebourne Festival Opera Oral History Project, by Timothy Day (British Library, National Sound Archive, London); and National Discography: a Presentation with Special Emphasis on Opera Recordings, by Malcolm Tibber (Mechanical Copyrights Protection Society Ltd., London). Remember this name: Timothy Day--he's cute, he's fascinating, and he was well rehearsed.

The IASA Technical Committee offered a session on Data Reduction (Compression) and Sound Archiving with Dietrich Schuller (Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Wien). This guy is good--he knows his stuff (bit rates!) and he's enthusiastic about it. Christer Grewin (Swedish Broadcasting Corporation, Stockholm) and Stig-Lennart Molneryd (Swedish National Archive of Recorded Sound and Moving Images, Stockholm) also contributed to the discussion.

The IASA Copyright Committee presented Extending Public Access to Sound Archives, which included Copyright Implications of Project Jukebox by Crispin Jewitt (National Sound Archives, London) and a report on the WIPO (World Intellectual Property Organization) Symposium on the Impact of Digital Technology on Copyright and Neighboring Rights by Gerald Gibson with contributions by Anne Laine (TEOSTO, Finnish Composers' International Copyright Bureau, Helsinki) and Arto Alaspaa (AKT, Finnish National Group of IFLI, Helsinki).

For the Wednesday excursion, I chose to go to Tampere, two hours away by bus. Their public library, built in 1986, is one of those modern Scandinavian buildings that functions beautifully. This one is distinctive, appearing to have a beret tilted on its top. Another special feature is Mumin Valley where scenes from Tove Jansson's books are depicted in various sized models throughout two rooms. We also visited the impressive performing arts center, Tampere Hall. Tampere Cathedral is (I hope!) unique. Looking down from the center dome is a snake's head, mouth extended. The Gallery Fresco by Hugo Simberg extended from both sides in front, behind us depicting young naked boys hiding behind an apple bush. The front painting had ethereal and human forms (possibly) crossing over into heaven. They didn't look too happy about it. The all-Bach, all-fantasia organ program had

an element of sameness to it.

On Thursday, the Commission on Service and Training had two speakers. Mary Kay Duggan (UC Berkeley) spoke on Teaching CD-ROMs for Music Librarians. It was a stunning discussion, splendidly rehearsed with her roommate, and well-executed. Alison Hall (Carleton University Library, Ottawa) presented Designs for OPAC Brochures. The topic of the Commission Archives was Performers' Archives and the Compositional Process with John Shepard (NYPL) and David Day speaking.

One of the best all-around sessions, thanks to John Roberts and his Bibliography Commission, was Using the Computer to Prepare and Publish a Bibliography. Ann Scursma (Rotterdam) discussed Ethnomusicological Research, Garrett Bowles (UCSD) illustrated Musical Incipits and Bibliography by Computer with his laptop, Pekka Gronow (Finnish Institute of Recorded Sound, Helsinki) spoke of Historical Discography in Finland: From Typewriter to Computer, and Gerry Ostrove (LC) went step by step through Compiling "Recent Publications in Music" for Fontes. It made you appreciate what we read and take for granted. Afterwards many of us gathered around Garrett's computer asking questions and experimenting until the building had to be closed.

There was a concert Thursday evening at Tempeliaukio Church. The Finland 75 Symphony Orchestra (youth

orchestra) with Sakari Oramo, conductor, performed the Sibelius Symphony no. 6, Magnus Lindberg's Marea and the Brahms Haydn Variations.

On Friday the Cataloguing Commission offered Minimal Level Cataloguing to Control Cataloguing Arrearages, or how to downgrade music catalogers! Chris Walton (Zentralbibliothek, Zurich) spends one to two hours explaining cataloging to his technician and this suffices for his needs. Steven Yusko (LC) explained why and how LC Minimal Cataloging happened.

The Libraries in Music Teaching Institutions Branch session featured Conservatory

Libraries in the U.S., Past and Present by Jane Gottlieb (Julliard), Tom Heck (Ohio State) described NASM Accreditation, and Clément Riot (Bibliothèque du Conservatoire, Perpignan) spoke about "Présentation et analyse des résultats de l'enquête sur les bibliothèques du conservatoires en France." I didn't get too much out of this one but it was approaching the end of an interesting and successful IAML conference. Next year we meet in Ottawa, which should provide a wonderful "excuse" for all of you to attend!

The *MLA/NCC Newsletter* appears twice a year and is currently edited by Michael Colby, who is always eager for news of your library, reports from meetings and conferences related to libraries, music or both, notices of upcoming events and news of members.

Directions, Transportation, Parking, Events Information

The Beethoven Center is located on the campus of San Jose State University in Wahlquist Library North Room 614. Wahlquist Library is located on the corner of 4th and San Fernando Streets. The entrance is through the **north wing** of the building on the campus side; there is no entrance on the street side.

San Jose State University is located in the heart of downtown San Jose and is a 15-20 minute taxi ride from the San Jose Airport. To get from the airport to the Beethoven Center, take Airport Blvd. to Guadalupe Parkway to St. James St., turn right on 4th St. Airport shuttles to the Metro/Airport light rail station are also available; take the light rail to the Paseo De San Antonio stop (about 10 minutes), then walk 2 blocks east to the Beethoven Center. Day passes on light rail are \$1.50. Airport shuttles are also available to most of the major downtown hotels (see hotel list).

Travel by car to downtown San Jose (see map for parking options):

From U.S. 101 northbound: Proceed to I-280, take I-280 north to the 7th St. exit.

From U.S. 101 southbound: Take Santa Clara Street exit, turn right and proceed to 4th St.

From I-880 southbound: Proceed to I-280 south, exit at Almaden/Vine. From Almaden Blvd. turn right on San Carlos or San Fernando.

From Highway 17 northbound (becomes I-880): Proceed to I-280 south, exit at Almaden/Vine. From Almaden Blvd. turn right on San Carlos or San Fernando.

Parking information:

Limited parking is available in the campus garage located on 7th St. between San Salvador and San Carlos Streets. Visitors may park in the 7th St. Garage for \$2 all day (bring \$2 in dollar bills or quarters for the ticket machine). Other parking is available at various downtown lots (see enclosed map). Daily rates vary from \$4-\$8.

Transportation to Oakland and San Francisco:

BART runs from the Fremont BART station to both San Francisco and Oakland. To get to the BART station, take bus #180 at Second and Santa Clara Streets (about a 40 minutes ride).

CalTrain runs from the San Jose to San Francisco. The CalTrain station in San Jose is located at 65 Cahill St., a short distance from downtown.

BART, the county buses, and CalTrain all run on reduced schedules on the weekends. For more information, call:

BART: 510-793-2278

Santa Clara County Transit: 408-321-2300

CalTrain: 800-660-4287 or 408-291-5651

Some events in downtown San Jose that weekend:

Opera San Jose. "Tartuffe" by Moliere. Call 408-283-4880

San Jose Civic Light Opera. "No, No, Nanette." Call 408-453-7108

Hotels/Motels near San Jose State University

Rates subject to change. Please note that some hotels may give you a special rate for a Thursday & Friday stayover

*Fairmont Hotel (408-998-1900)

170 S. Market

\$89 on weekends/\$125 on weekdays

4 blocks from Beethoven Center

Holiday Inn - Park Center Plaza (408-998-0400)

282 Almaden Blvd.

\$60 on weekends/\$72-\$89 weekdays (ask about special SJSU rate)

6 blocks from Beethoven Center

*Hotel Sainte Claire (408-295-2000)

302 S. Market (at San Carlos)

\$79 any day (special SJSU rate; mention SJSU when making reservations)

4 blocks from Beethoven Center

Hilton Hotel (408-287-2100)

300 Almaden Blvd. (at San Carlos)

\$79 standard room

6 blocks from Beethoven Center

Hotel De Anza (408-286-1000)

233 W. Santa Clara

\$89 weekends/\$120 weekdays

8 blocks from Beethoven Center

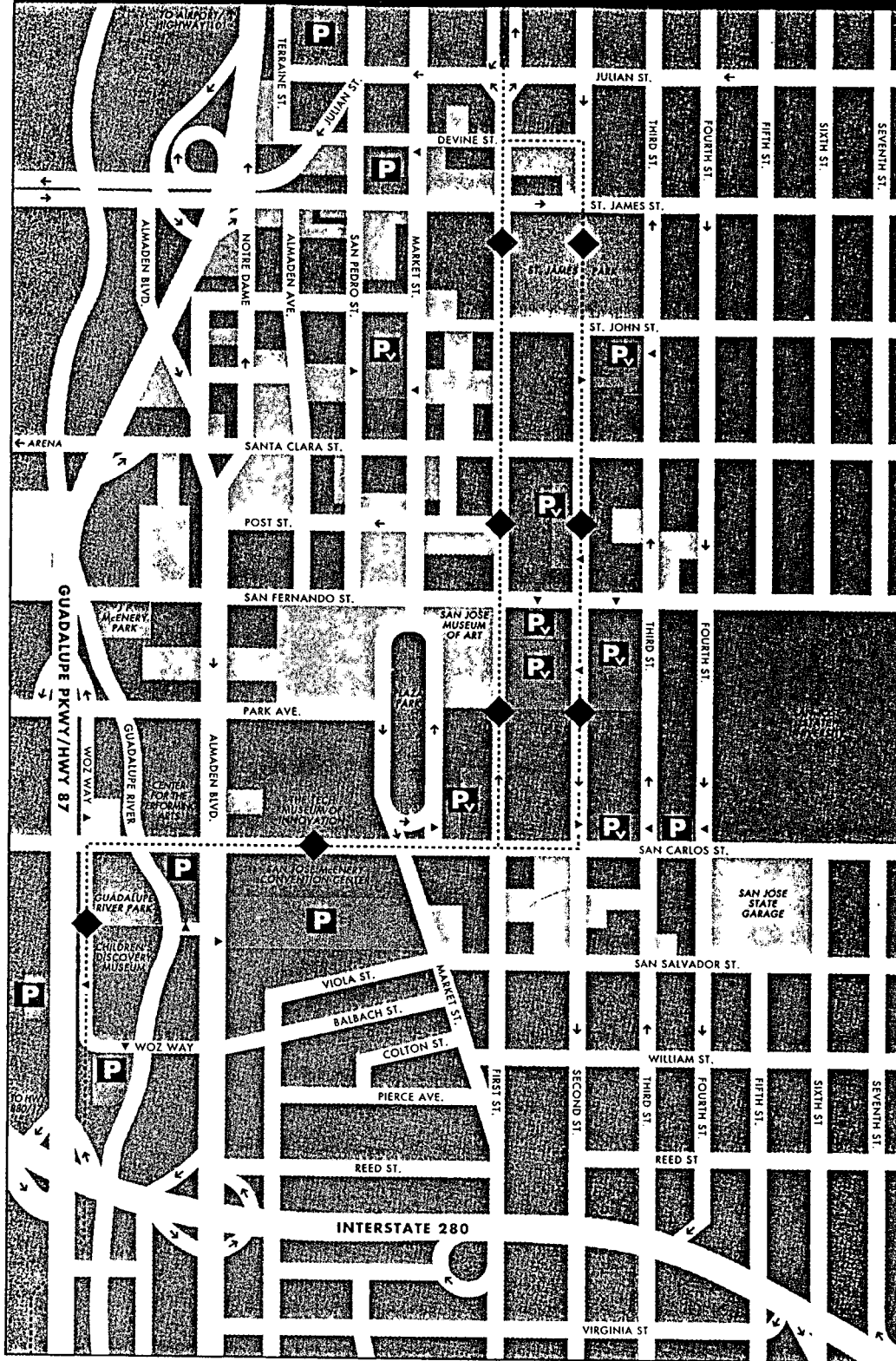
* highly recommended

There are also numerous less expensive motels on North First Street in San José along the light rail line into downtown (with a stop 2 blocks from the Beethoven Center), including:

Comfort Inn (1310 N. First) 408-453-1100

Best Western San Jose Lodge (1440 N. First) 408-453-7750

DOWNTOWN SAN JOSE



DAYTIME PARKING

P VALIDATED
2-HOURS FREE parking.
Validations from participating
retailers.

AFTER 6 p.m. PARKING

\$3 flat rate maximum for publicly
owned facilities.*

* Carry your parking ticket with
you after 6 p.m. for a maximum
\$3 discount from participating
restaurants.

* For Camera 1, Camera 3 and
Studio Theater's free validated
parking, park in the San Carlos
and 2nd Street garage.

P PUBLICLY OWNED FACILITIES

P PUBLICLY OWNED FACILITIES

P PRIVATELY OWNED FACILITIES

► FACILITY ENTRANCE

→ ONE WAY STREETS

--- LIGHT RAIL LINE

◆ LIGHT RAIL STATIONS

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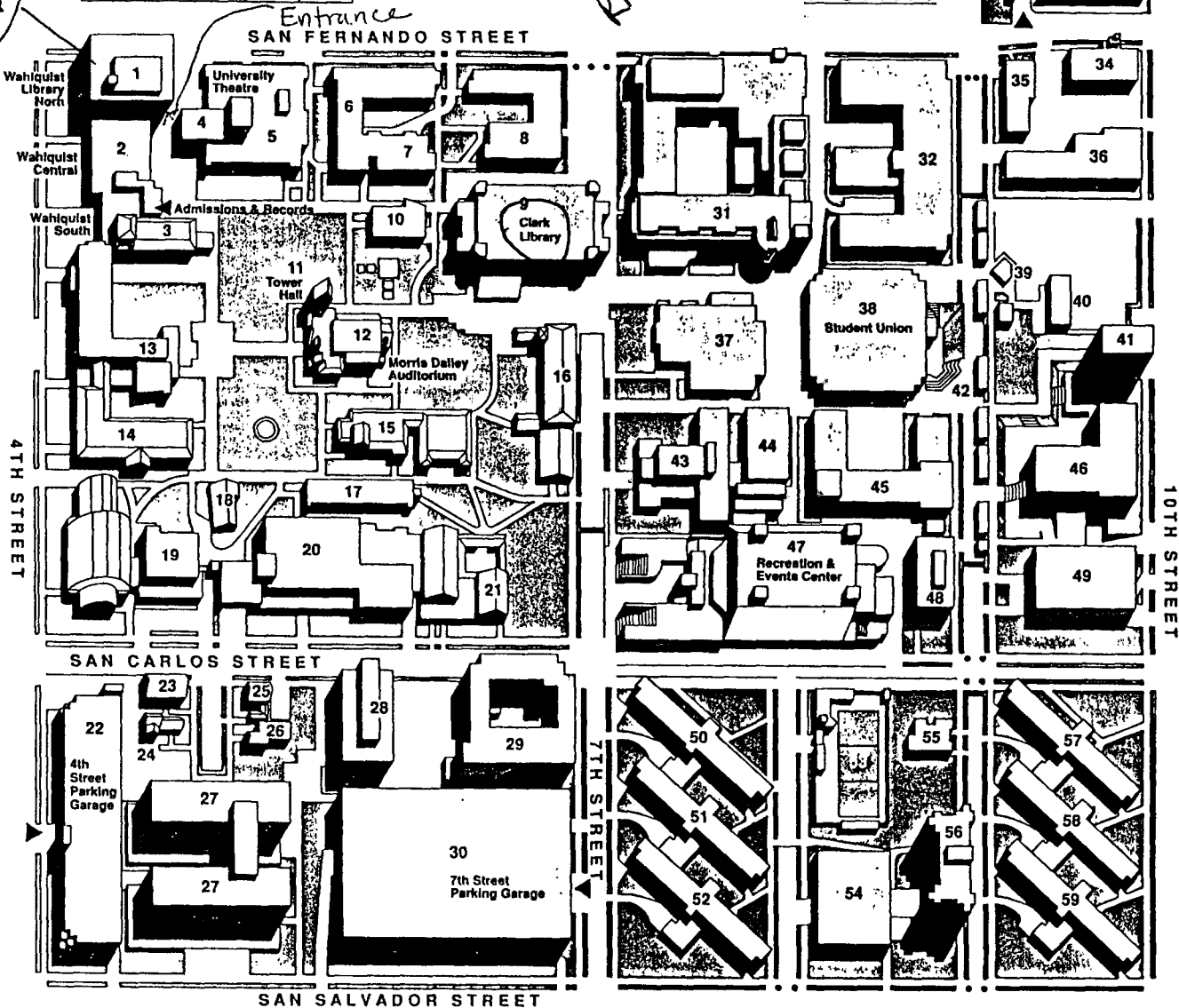
SAN JOSE STATE UNIVERSITY Main Campus

0 100 200 300 400 500 Feet

REFERENCE
NORTH

33

10th Street
Parking
Garage



BEETHOVEN CENTER: Wahlquist Library North Room 614 (Building 1)

CLARK LIBRARY (Building 9)

Limited parking is available in the 7th St. Garage (Building 30) for \$2 (all day).
See Downtown San Jose map for closer public parking.