

MLA NCC Newsletter

Music Library Association Northern California Chapter

Vol. 7, no. 2 (Spring
1993)

FROM THE CHAIR
Martha Weil

The national conference in San Francisco was a great success according to all reports. I certainly found it stimulating and enjoyable. Let me repeat the praises from all quarters for our local arrangements committee, ably chaired by Judy Tsou and Mary Ashe. Remember when Kären first suggested the possibility of our hosting the national conference? Years later, it actually became a reality. Many thanks to everyone who worked so hard to make all the mechanics flow so smoothly.

The only drawback to the national meeting is that it leaves me with a very tough act to follow; but all the same, our Spring chapter meeting will take place at Humboldt State University on April 23 and 24. I'm hoping that you're not all too exhausted--including your travel funds, if anyone still gets funds for professional travel--to find your way up north next month. All our winter rain has had a very positive effect on the landscape; right now trillium are carpeting the woods, and redwood sorrel flowers dot the shade with rosy pink. By next

month, the wild rhododendrons and redbuds should be making a show along the highway, and the sun may be shining on all the green. A registration form is included in the Newsletter. Please return it to me as soon as possible. I will forward you a brochure with everything you need to know about accommodations and recreation in Humboldt County, as well as a map of the Humboldt State campus. If you have any questions about how to get here, where to stay, where to eat, etc., please call me. My number at work is 707-826-4930, and at home it's 707-444-2909. Both numbers have answering machines. You can also reach me via email: my address is weilmar@axe.humboldt.edu.

The plan is for Friday to be a travel day, with a reception and a concert that evening. Saturday will be our business meeting. We will be electing some new officers as well as discussing a possible memorial for Bob Basart and ideas for membership recruitment, among other things. Look for information about some of these issues elsewhere in the Newsletter. Our program will feature two professors in the Music Department at Humboldt

State who are specialists in early instruments and Baroque performance. Unfortunately, the Humboldt Calypso Band will not be in residence; their tour dates were changed at the last minute, and they will all be in southern California that weekend. There will also be opportunities to tour the lovely campus and to visit the Ensemble Music Library, which is used for the Chamber Music Workshop, as well as for music instruction. I am looking forward eagerly to seeing many of you here and returning your hospitality, as well as to moving forward with Chapter business.

Return those registration forms to me:

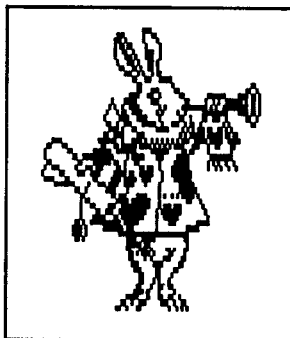
Martha Weil
The Library
Humboldt State University
Arcata, CA 95521

NATIONAL MEETING IN S.F.

MLA PRESENTS SPECIAL ACHIEVEMENT AWARD TO ANN BASART

During 1990, the Music Library Association Board of Directors established a new award, the Special Achievement Award, to recognize

members of the Music Library Association who have made a special contribution to the Association and the profession through very specific activities. At the 1993



Annual Meeting of the Association in San Francisco, Don L. Roberts, President of MLA, announced the awarding of the Special Achievement Award to Ann Basart. Ms. Basart was formerly a music librarian at the University of California at Berkeley and is the owner of Fallen Leaf Press.

The text of the citation to Ms. Basart reads in part:

In recognition of her
distinguished service to
music librarianship

THE MUSIC LIBRARY ASSOCIATION
awards this citation to
ANN P. BASART

In her many contributions as reference librarian, publisher, author, editor, adviser, teacher, and mentor, she has upheld the highest standards of our discipline. Through her excitement for the profession of music librarianship and her *joie de vivre*, she is an inspiration to her colleagues.

Mr. Roberts also stated that Ms. Basart "has brought great reputation and honor to music librarianship."

Ralph Papakhian was the winner of the first Special Achievement Award. The award is proposed by a special committee appointed by the President of MLA and approved by the Board of Directors. Nominations for this award may be made to any officer or director of MLA.

LOCAL ARRANGEMENTS COMMITTEE HELPS MAKE THE NATIONAL MLA MEETING A SUCCESS

Judy Tsou

"Superb job!"

"Absolutely wonderful conference in a splendid location and with superb weather."

"What a wonderful concert and reception!"

"Even the banquet food was gourmet; I love the Pacific Rim theme."

These are just a handful of the many complimentary comments the Local Arrangements Committee received for the absolutely first-rate job they did for the Music Library Association 62nd annual meeting in San Francisco. The excellent program, planned by Holly Mockovak (Boston University), also reflected the Pacific Rim theme. Lou Harrison spoke of the Asian influence in his music in the oral history plenary session; Linda Burman-Hall, a faculty member at the University of California at Santa Cruz, lectured on the Gamelan in the World Music Roundtable; and the conference concluded with a Pacific Rim banquet with the UC Santa Cruz Gamelan providing the entertainment, arranged by Marion Taylor of UC Santa Cruz. The evening ended with banquet attendees dancing with the performers. As one board member put it, "a Javanese Conga line!" And of course, the city-sponsored Chinese New Year parade right before the banquet added to our Pacific Rim theme too.

There were also many more

traditional programs at the conference. Among them were plenary sessions on Music Reference in the 90s, and on documenting the history of computer music. The Ask MLA sessions included cataloging and circulation concerns this year. Many committee and roundtable open sessions also included programs. Of note were the Women and Music Roundtable, which invited local dignitaries such as JoAnn Falletta, the conductor of the Bay Area Women's Philharmonic, to speak at the open session. The Subject Access Subcommittee included an update of the Music Thesaurus Project as well as other interesting presentations by Bay Area music librarians. These are just some of the highlights of a very rich program.

Not to be outdone by the program committee, the Local Arrangements Committee put on an impressive array of activities for conference attendees. Kevin Freeman arranged a tour to the headquarters of the Dolby Laboratories; Joan O'Connor, with the help of San Francisco organist Charles Rus, organized an organ crawl which included a tour of the Schoenstein Factory. Mimi Tashiro, Richard Koprowski, Jeff Earnest, and Kevin Freeman arranged a half-day excursion to the Stanford campus. John Roberts arranged a unique concert of music from the manuscript collection of the Berkeley Music Library with the help of musicians from the Music Department. The concert was followed by a

reception in the Morrison Library on the Berkeley campus, funded by both UC Berkeley (Dorothy Gregor, University Librarian, and Joseph Kerman, Chair, Music Department) and Stanford University Library (Kären Nagy, Director of Academic Information Services). Beth Rebman led an able crew of student assistants and other members of the local arrangements, Pat Elliott, Mimi Tashiro, and Michael Colby, in a successful reception. Beth Rebman, John Roberts, Mimi Tashiro, Richard Koprowski, and Marion Taylor put on an impressive exhibit of the "Music Treasures of the Bay Area Libraries" for the concert and reception attendees to enjoy. The evening went smoothly also in part because of the ease in which the local arrangers moved all the attendees from one location to another. Joseph Kerman told me "you guys know how to move people around," which means that we REALLY ran a smooth operation. Of course, standing in the dark with a flashlight was not the most fun job, but Michael Colby, Jeff Earnest, Richard Koprowski, Joan O'Connor, Jean Blinn, Mary Ashe, Mimi Tashiro, Phil Schreur, and others did it without complaint.

There were many jobs that the local arrangers did that were of less visibility. Pat Elliott, in addition to helping with the reception, also planned a wine country tour that we eventually cancelled because of the ARLIS-planned tour. Barbara

Jeskalian compiled the Berkeley Restaurant Guide for the conference attendees. Jeff Earnest was our chief negotiator with the bus companies and got us the best deal for all the transportation for the tours and outings. In addition, he made sure that everybody got on the bus and that nobody was left behind, no small feat. And words could not describe the amount of work that Phil Schreur and Kevin Freeman did before the conference: registering all the attendees, ordering supplies, making name tags, taking care of refunds and special needs, scheduling the registration desk, and many more tasks. With the help of many local arrangers: Mary Ashe, Jean Blinn, Michael Colby, Jeff Earnest, Pat Elliott, Kevin Freeman, Joan O'Connor, Beth Rebman, John Roberts, and Mimi Tashiro, we were able to stuff the registration packets in record time. Many of these same local arrangers and other Northern and Southern California Chapter members helped at the registration desk throughout the conference, whether early in the morning (as early as 7:30 am!) or late at night (to 10 pm and without dinner sometimes). Among them are Leslie Andersen, Mary Ashe, Sally Berlowitz, Jean Blinn, Janet Bochin, Judy Clarence, Michael Colby, Sarah Dorsey, Pat Elliott, Kevin Freeman, Kathy Glennan, Elvira James, Barbara Jeskalian, Richard Koprowski, Ray Reeder, John Roberts, Phil Schreur, Debbie Smith, Lorelei Tanji, Mimi Tashiro, Marion Taylor, Martha

Weil, Lynn Wold, and Lou Wolfe.

ARLIS cooperated with us in making this a successful conference. They let us in on their wine country and architectural tours; they provided an excellent San Francisco restaurant and tourist guide for us; and they shared information such as the bus prices and supplier prices with us too. Thank you Kathryn Wayne, co-chair of ARLIS local arrangements, who spent many hours on the phone and in meetings with me. Of course a successful conference like this could not have happened without the help of Ned Quist, the convention manager, Christine Hoffman, the assistant convention manager who found us such a wonderful hotel, and the support of the board. I am sure that I left out names of many who ought to be thanked; but I do thank you all who helped us make this such a successful conference. And finally, I'd like to end with Christine Hoffman's comment on our conference: "This conference had a finesse from beginning to end that will be difficult for future conferences to live up to."

[Many thanks are also due to Judy Tsou for her seemingly tireless and dedicated contributions as co-chair of the Local Arrangements Committee--Ed.]

FEATURED EXHIBIT AT MLA

Fiori Musicali
from the collections of
University of California,
Berkeley
Stanford University
University of California,
Santa Cruz

In conjunction with the national MLA meeting, an exhibit was mounted in the Doe Library at the Berkeley campus. This exhibition presented "musical flowers" from three of the area's university libraries. The title is borrowed from a famous book of organ music by the 17th-century composer Frescobaldi.

The Music Library of the University of California, Berkeley was represented primarily by manuscripts. Particularly noteworthy were an 11th-century chant manuscript, the Wolffheim Antiphonal; the only surviving copy of Alessandro Scarlatti's first Neapolitan opera L'Aldimiro; and the autograph score of Stravinsky's ballet Orpheus. Lovers of 17th-century keyboard music had the opportunity to examine the well-known Parville manuscript, while star-gazers may have preferred the musical productions of astronomer William Herschel.

The contributions of Ernest Bloch, Luigi Dallapiccola, Charles Koechlin, and Roger Sessions to local musical life were signaled with three of their autograph scores. A concert featuring music from several of these sources took

place during the MLA meeting.

Stanford University was represented by a group of theoretical writings of the 16th through the 18th centuries, drawn from the Music Library and the Department of Special Collections, and by historical sound recordings and related documents from the Stanford Archive of Recorded Sound. Among the treatises displayed were publications of Zarlino and Vincenzo Galilei (the father of Galileo) and a manuscript of an unpublished work by J. G. Neidhardt. Recordings shown included a 20-inch disc pressed by Pathé about 1912 and a Victor "picture disc" from the 1930s.

From the University of California, Santa Cruz came music manuscripts and artifacts relating to two giants of 20th-century American music, Lou Harrison and John Cage. The striking and colorful manuscript of Harrison's Suite for Strings was reproduced on the cover of the MLA program book. The friendship between the two composers was symbolized by a copy of Schoenberg's Third String Quartet given to Harrison by Cage, who designed and made the unusual binding. Also shown were some items from Cage's extensive mycology collection, presented to the university because he had so enjoyed hunting mushrooms in the Santa Cruz area.

CHAPTER NEWS

FALL 1992 MEETING OF MLA/NCC *Patricia Elliott*

About thirty of our members gathered at the Pacific Film Archive at UC Berkeley on October 30, 1992, for the Fall meeting of the MLA/NCC. Nancy Goldman, head of the PFA Library and Film Studies Center, lead a tour of her facilities and described the Archive's film preservation projects. During the tour, we witnessed her staff in action, answering phone reference questions and organizing their clippings and other archival files. In the Gund Theater, Ms. Goldman showed us five representative but very diverse films from the archives. Two silent films offered us a glimpse of San Francisco's Market Street the year before the 1906 earthquake and a fragment of a rare 1919 Italian dramatic version of *La Tosca*. Mixed in with these silent treats were an American avant garde film (an unsettling collage of images of nudity and death); a master class with Pablo Casals; and a Cuban documentary describing the reactions of isolated villagers reactions to their first exposure to film and the antics of Charlie Chaplin.

After the business meeting, about 20 members reassembled at the Shattuck Hotel to fete Mary Ashe, Serena de Bellis, and Richard Colvig. Our dinner at the Dining Room was delightful, and we hope to continue this tradition of honoring our retirees.

Many thanks to Judy Tsou and Phil Schreur for their assistance with the arrangements for this meeting.

MINUTES FROM THE FALL MEETING
Joan O'Connor

The Fall 1992 MLA/NCC meeting was held on the campus of UC Berkeley. Following announcements about the film and dinner for retirees Serena de Bellis, Richard Colvig, and Mary Ashe, the minutes of the last meeting were approved. The Local Arrangements Committee chairperson, Judy Tsou, reported on preparations for the national MLA meeting in February 1993. The membership committee remains inactive. The Spring meeting at Humboldt State on April 23-24, 1993 may feature such interesting things as early instruments, steel drums, and a calypso band.

The Round Robin comprised the remainder of the business meeting. Kevin Freeman from Stanford announced that there is a new president at Stanford. When Kären Nagy's position was lost the music library was reorganized: Barbara Sawka is responsible for the administrative duties; Mimi Tashiro is the assistant head as well as the head of collection development; Kevin Freeman is the assistant head of technical services as well as head of acquisitions.

Pat Elliott reported that the Beethoven Center has received an NEH grant which requires matching funds. They will be adding a full-time

musicologist and a part-time data entry clerk to their staff.

Lou Wolfe announced that the San Francisco Conservatory of Music has a new president, resulting in a dean search, all while celebrating its 75th anniversary.

Judy Tsou stated that UC Berkeley will complete its recon for records next summer (1993). The card catalog will continue. The budget cut has affected library assistants by reducing their work to a 3/4 time equivalent position. Innovative Interfaces may replace GLADIS.

Ray Reeder, from Hayward State, has officially retired ("retarded," in his words). He reports that Hay State now has a rotating library director.

Sally Berlowitz from San Francisco State University is the titular music selector; Richard Ross has now retired. A search for the new university librarian is taking place.

Pat Hall from San Francisco Public Library announced furloughs, reduced hours, and a possible ballot measure for property tax funding of the library. Bids have gone out for construction of the new Main Library, which will be completed in 1996.

Michael Colby from UC Davis talked of early retirements, and his duties in cataloging, and humanities and social sciences reference. The music

budget had a \$20,000 increase.

Lynn Wold from Berkeley Public Library stated that they had no cuts because the library is funded through property taxes. There is no card catalog; INNOPAC provides for acquisitions, cataloging and circulation. Their CD collection is in open stacks with locked cases supplied by Gresco Ltd.

Mike Irvine from College of Marin has had his budget of \$1000 reduced to \$750. With this he purchases recording tape. He also mentioned a 10-month year, their dean, computer ear-training using Perceive and Practica Musica, a MIDI studio, and a donation of 6000 records.

Martha Weil of Humboldt State talked about the new library director, Rena Fowler. Half of the academic recovery money from CSU has been used for their book budget and the rest for approval plan purchases.

Ray Reeder mentioned that Music Index on CD ROM, 1981-1989 now has better software.

Ann Basart, Fallen Leaf Press, announced her new publications, which include *Various Leaves* (a piano collection including many Bay Area composers), Ray Reeder's book, *The Bach English-Title Index*, and the Krummel book, *The Literature of Music Bibliography*.

Mary Ashe, recently retired from San Francisco Public, told of her travels to New Delhi for IFLA, where she

participated with other art librarians. There were no music librarians there, as the meeting conflicted with the time IAML met.

Tom Tidy recently suffered a mild stroke, but he is fine.

CHAPTER HISTORY AVAILABLE

Copies of a publication documenting the history of the MLA chapters in California are now available to interested libraries and individuals. The publication is entitled *A History of the Music Library Association in California* by Mimi Tashiro and Danette Cook Adamson. For further information, contact:
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Stanford University Music Library
Braun Music Center
Stanford, CA 94305-3076
Phone: (415) 725-1144
Email: cn.mmt@stanford.bitnet, or
cn.mmt@forsythe.stanford.edu

BOB BASART MEMORIAL

Robert Basart, composer and teacher of composition and theory at California State University, Hayward passed away from cancer at home on February 7, 1993. Bob was also the husband of Ann Basart.

Bob Basart was a recipient of the Norman Fromm Composer's Award, as well as grants from the National Endowment for the Arts and the Martha Baird Rockefeller Foundation. His works have been performed by

the Lenox Quartet, the Francesco Trio, the San Francisco Contemporary Chamber Players, and many other ensembles.

It has been suggested that the chapter might be interested in making a donation to the Duckles endowment in memory of Bob Basart. This will be an item for discussion at the upcoming chapter meeting.

A TRIBUTE TO RAY REEDER IN THE
FORM OF AN ORAL HISTORY
Michael Colby

Tributes to retiring chapter members are threatening to become a regular feature in this newsletter. Soon after I began to prepare for this one on Ray Reeder, who recently retired as head of the Music Library at California State University at Hayward (or Hay U., as Ray often referred to it), I had the privilege of attending the plenary session at the MLA national meeting in San Francisco on oral histories. Watching Vivian Perlis interview Lou Harrison made it all look so easy, that I was inspired to pack up my cassette recorder and pay a visit to Ray in Hayward. This interview took place Monday, March 15 1993, in the living room of Ray's Hayward home. Not surprisingly, the tastefully appointed room featured an organ, a piano, and a wall full of books.

Michael: Well, Ray, I hear that you've recently retired.

Ray: I'm afraid it's true, Mike. Recently is a little bit vague, the retirement was

actually effective October. I stayed on as an unpaid volunteer until, I think it was the 19th of December. So I gave them a full quarter bonus. So now I'm beginning to feel that I am indeed retired.

M: Was this one of these "golden handshakes" I've been hearing so much about?

R: Yes. The state was very slow about committing itself, even specifically about whether it would do anything, and then, after the legislature finally acted, the ones who wanted to participate had to make a very fast decision whether or not to accept and then the campus set the outer limits as October 3rd you had to be out if you said yes. So between somewhere in August and October, that was it.

M: You've been at Hayward quite a while--I'm not going to force you to say how long if you don't want to--

R: Oh, it's not that bad--it's 24 years. A quarter of a century, almost.

M: You really built the music library at Hayward, didn't you? Or the library grew up around you.

R: I think it would be more modest to put it the second way. When I arrived the campus was already not quite ten years old in terms of actual function and at that time the legislature provided extra budgetary support for new campuses to build their libraries. So that put me at a very fortunate time to be there. It was easy--well, no, it wasn't easy, to build the collection. It was frustrating because you needed

everything and you wanted to buy everything and there was lots of money but still you had to work within some kind of framework to keep from going off the deep end somewhere. So, no, I can't take credit for having built the library. I was there for many years and contributed to its growth by selection and cataloging and that kind of thing. The collection came as a result of supportive library directors who wanted the collection to grow and were interested and would make additional funds available to build up the record collection or something of this sort. So it was the work of a variety of people.

M: The physical situation of the music library when you first started there was less than ideal, I hear.

R: It was somewhat laughable, as a matter of fact. At that time there was no library building as such. The library collection was scattered various places on campus wherever there was room to tuck a few books or anything that looked like a related group of books. And the music collection was indeed in the music building in a couple of rooms that had been meant for classrooms. There was nothing about the structure at all that lent itself to housing a library collection but at that time the collection was very small and it would indeed fit into the space that was allotted it. There was no room for casual reading as such. There was a place you could sit down to use the card catalog, but if you wanted to browse or sit or do homework

there wasn't any place to do it. So it was a peculiar arrangement although very convenient to the music faculty and students. They didn't have to go across campus to find the material. They liked that part.

M: Was the Quodlibet your idea? I'm talking about your newsletter--I'm sure all our readers know what it is.

R: Newsletters of course were not my idea. But I did--when was it?--I guess it was the fall of 1971. I came in 1968. When we moved into the permanent building, which was some distance from the music building, I sensed immediately that we had lost a connection with our principal users. And I felt that we needed some kind of way to remind the music faculty that we still existed and there was a collection there that was growing and some of the interesting additions to the collection they should know about and this kind of thing. So that was why the idea of starting the newsletter came about. It was primarily to alert the music faculty.

M: Are you a native Californian?

R: No. I was born and reared in New Mexico. I didn't come to California until 1964. Well, that isn't entirely true, the first time I came to California was courtesy of the United States Army. So I don't count that as having actually lived here; I simply did time here at San Luis Obispo. And then I came back with a job transfer in 1964 and I was with that until I quit and went to library school.

M: So what inspired you to enter the field of music librarianship?

R: It was something that I had been wanting to do for a long time. Even when I was in graduate school working on my masters in music an instructor pointed this out to me, that such a profession did exist. I had never witnessed any such thing. I had never known a music librarian because I had never attended an institution that was large enough to have something of the sort. But I learned about it there and my curiosity was piqued and I thought: I think sometime I would like to try that. And it was sitting in the back of my mind for a very long time before I actually had the opportunity to do anything about it.

M: So you wound up attending library school at the University of California at Berkeley?

R: Right. The years went by and I was here in California and there was a library school at Berkeley and I thought: good gracious, this is my opportunity; why don't I give it a try and see what I think about it? So I cut all ties and went to library school assuming that I would have to do some kind of apprenticeship in ordinary library work or maybe in a junior college somewhere for several years until I gained enough experience to be able to sell myself to an institution that thought it wanted a music librarian. By a very remarkable stretch of luck I was able to get a music job first thing. I was interviewed for some other

library positions not music related at other libraries here in the area and one day at class in library school someone said: You know what? I heard that the campus down at Hayward is looking for a librarian who is a music specialist. So I called and found out, yes, indeed, made an appointment, came down and the library director hired me on the spot.

M: And the rest, as they say --

R: --is history.

M: You've been fairly active in the Northern California chapter of the Music Library Association and on the national level, too, I assume.

R: Not as active as I should have been. I always seemed to have enough work to do in my own shop that I didn't need to go out looking for other jobs to do. So I cannot truthfully say I gave my best either to the chapter and certainly not to the national organization. I did serve on committees and took a turn as president, or chairman rather, of the local chapter. I worked on, I think, two or three constitutional committees, either creating or revising, and for the national chapter I served on a couple of committees at various times and I took part on a panel once, but I did not distinguish myself as a member of either organization, I'm sorry to say.

M: Well, I don't know if I'd say that. I recall the first time I met you, you were hosting a meeting at Cal State Hayward. I think hosting a meeting is something to be rewarded and recognized.

R: Well, thank you. I'm glad you were there.

M: Do you have any advice for people who still find themselves in the field of music librarianship or may just be coming into it at this point?

R: It's difficult to give advice to anyone in the state that libraries are in now, in so many ways. Not just economically, but the fact that there is this mad rush to convert everything to some kind of computerized system. While these systems have remarkable advantages and can do marvelous things, there are lots of things that they can't do. As these systems replace actual people, because the money to support the systems has to come from somewhere, I think there's a great deal being lost to the library user when it comes to finding material that is not locatable though a computerized source. Also, the computerized source is no better than whatever cataloging or other information that has been put into it. So there is indeed a very definite need for conscientious librarians who are willing to go the extra mile and do what the computer cannot do. That's not really advice but a comment. In terms of advice I would say the same thing I would have said anywhere along the line. Learn as much as you can about the different kinds of music. Learn as many European languages as you can--at least enough to become sufficiently familiar that you can recognize terms that appear on printed scores or glean information from a foreign

language source. You don't necessarily have to be able to read fluently to glean some very vital information. Even using a bibliography in a foreign language or a journal citation--this is very important and is one of my weaknesses, that I simply was not good enough in doing those things. So it is certainly a tremendous benefit for academic music librarianship.

M: You mentioned the importance of human resources, versus or in tandem with computer resources. And I think of what the human resources are like in the music library at Hayward now: I believe Denise [Kissack] retired a few years ago.

R: That's true.

M: And now you've left. Who's minding the store?

R: [Laughter.] It's a difficult operation. If you walk into the area, most likely you'll only see the student assistant who's on duty. There are two reference librarians at the campus who are musically informed and astute and they are both in the general reference section. So reference questions are fielded to them. My cataloging responsibilities were taken over by one of the general catalogers. So, while the position no longer exists --it was simply eliminated and will not be replaced at any time--the duties were simply redistributed to other people. Then there's also a clerical person who already has two other jobs who has now assumed the third responsibility of supervising the students who work in the music library, tending to their time cards

and their schedule mostly. So actually the job went about three different ways.

M: So what do you find yourself spending your time with these days, that you care to share with us?

R: Well. [Laughter.] It's such a blissful feeling to be able to turn off the alarm clock.

M: Don't rub it in.

[Laughter.]

R: That's one thing. But that's not filling time, that's avoiding time. It took a while to get accustomed to the idea that I no longer had to regulate my day to accommodate anyone else, that I could set my own schedules on things. The month of January went by rather quickly, I found myself trying to help a person who was . . . in need, I guess you would say, a friend whose husband was having heart surgery and was hospitalized for several weeks. She is blind and therefore does not do a great deal of driving. She needed help in going to see her husband who was first off in Daly City and then later in San Jose for treatment. It made it a rather difficult commute. And I and one or two other people were dividing this responsibility. And that seemed to have taken up most of the month of January as I recall. Then the first week in February was the national meeting of the Music Library Association, very conveniently held in San Francisco. So that took care of the first week of February. The middle of February the Sonneck Society was having its annual meeting, very conveniently

this year it was down at Asilomar. I was also asked to be a moderator for one of the sessions, the session on San Francisco music from the 1850s to about the 1940s. John Emerson, one of our former chapter members, was one of the panelists on the group. So the Sonneck Society took up a big chunk of February. And then a family emergency immediately followed that that took care of the rest of February. So here it is March is half gone and I'm still trying to get around to being retired. So in between times I have been able to work in reading books that I wanted to read and didn't have to account to anybody for my taste. I'm trying to do some practicing.

M: Practicing on what?

R: Well, I'm a very poor keyboard performer, but I do want to try to regain some of the lost abilities that have gone from years and years of not having access to a keyboard. And I want to try to develop enough organ skills that I could be a sort of desperate substitute for somebody's church service sometime. I know that I'm not good enough to take it on as a regular part-time job, but I would like to be able to be a passable substitute. And then several years ago a woman from the Library of Congress who works at the blind services division asked me if I wouldn't be interested in learning braille music transcription. I told her she was out of her mind, that that was far too difficult, and I had no time to do that kind of thing anyway. She said, well

think about it when you retire. Well, suddenly here I was retired sooner than I expected, so I thought about it. I had a long--two very long discussions with her about it at the MLA meeting in February. And it is indeed a very long and difficult procedure to learn braille music transcription. But I said I would give it a try. All I could do was make a stab and if I see that I can't handle it, well then I can say that I'm sorry and quit. I have received the first information about it and I submitted my application to start learning braille. One has to be able to handle braille text before they will permit you to branch out into the more complicated music operation of braille. So I suppose, possibly by the end of this month, maybe, I will be receiving instruction in braille. In the meantime, this person who railroaded me into this has been in contact with a blind musician in Oakland who is considered to be the foremost expert in braille music in the country today. He is currently completing a braille edition of the Grout history, the basic college textbook. His sighted assistant is going to leave him, and can no longer work with him and he is going to need a new person to help him in future projects. The blind division is hoping for a monetary grant to underwrite a braille edition of the *New Harvard Dictionary of Music* and if that funding does materialize it is very likely that this gentleman in Oakland will be assigned to work on

the project and, if so, if he needs additional help it may even be that I might get to be in some small way a portion of the project also. This is all yet to be decided. This has not been confirmed. If I do indeed succeed with the braille text and I'm able to lay on into the music--this is a project that takes years. I may be too old already to see it through--I may not live long enough to reach the state of actually being able to transcribe music into braille. Either that or by that time the experiments in computerization of braille music perhaps will have achieved enough proficiency that manual transcription will no longer be necessary. We'll just wait and see what happens.

M: That sounds wonderful--and a very worthwhile project to be involved with.

R: Well, I hope so. I know two or three blind musicians and I know that they have difficulty obtaining material they want in braille versions. And the woman from the Library of Congress told me that they have difficulty recruiting people who can, or will, learn braille music and those who volunteer eagerly and get up to the point that they can actually do transcription decide they only want to do kiddy piano pieces and they need people who can do more complicated music than that. So I hope that I will be able to make some kind of intelligent contribution.

M: And maybe you'll be able to lead a session on it for a chapter meeting at some point in the future.

R: O.K., it'll have to be a very long way in the future. Don't book it yet.

[Laughter.]

M: I hope you'll be able to join those members of chapter who make the sojourn up to Humboldt for the chapter meeting.

R: I hope so. I think that would be not only a pleasant trip, but I enjoy the chapter meetings and, even though I'm no longer directly associated, the interest remains and I hope that I will be able to go up there.

M: Well, is there anything that you'd like to share with us while we have a captive audience here?

R: Oh, goodness. In what way? Let's see, I did see a profound statement the other day in, I guess it was in a supermarket and it struck me as a, well, one of those things that go right to the core of our society and something that perhaps we don't realize until it's called to our attention and it said: Remember--a bag of potatoes counts as only one item in the express lane.

NEWS OF MEMBERS

Robert Harlan has retired after 36 years at California State University, Fresno, 30 of them as head of the Music Library.

Janet Bochin is now the head of the CSUF Music Library.

Richard Ross has retired from the San Francisco State University Library.

Jeff Earnest is leaving his position as head of technical services at the Stanford Music Library to take a position with Professional Media Services in Gardena.

REPORTS FROM OTHER MEETINGS

DOCUMENTING THE INDESCRIBABLE: INTERDISCIPLINARY ARTS AND THE LIBRARY

Marion Taylor

This was the title of a joint meeting of the Southern California Chapters of MLA and ARLIS (Art Librarians), held in San

Diego, November 13 and 14, 1992. Since I had travelled to San Diego for a meeting of the University of California/Stanford Music Librarians, I decided to stay over for this meeting. A major motive was the opportunity to hear director Peter Sellars speak at the Saturday afternoon session.



Darlene Tong, Art Librarian at San Francisco State University, gave the opening talk, asking what is art?, what is documentation?, and is it necessary to distinguish between them? She gave examples of global interactive electronic art, examples of works which cannot be preserved, only documented. For musicians perhaps the most interesting presentation was from composer David Ward-Steinman who showed

varied attempts at "Notating the Unnotatable". He mentioned that it used to be that sound recordings could not be copyrighted, thus no dates appeared on them. Now composers notate electronic music in order to copyright it.

We heard presentations from Steven Durland, editor of *High Performance Magazine*, Michael Gosney, editor/publisher of *Verbum, Journal of Digital Art*, from artist Harold Cohen, and from The Electronic Violin Project of the UC San Diego Center for Research in Computing and the Arts.

On Saturday morning there was a fascinating description of how the Long Beach Museum of Art facilitates the creation of video art and a wonderful performance of an interdisciplinary stage art work of Theresa Chavez from Cal Arts. Because my plane left mid-afternoon and because the final two speakers on the program were reversed, I heard more than I wanted to know about the National Moving Image Database at the American Film Institute and completely missed hearing Peter Sellars.

These brief notes scarcely do justice to a well-organized, informative and entertaining program which gave participants a real appreciation of the value and difficulty of documenting the arts.

SONNECK SOCIETY MEETING AT ASILOMAR

Joan O'Connor

The Sonneck Society met February 12-16, 1993 at Asilomar, near Monterey, California. Asilomar, now 80 years old, began as a summer conference center for the YWCA. Julia Morgan designed the first permanent structure, the Phoebe A. Hearst Social Hall, as well as the grounds and other early buildings. The facility can easily handle several groups concurrently. We met at two locations, Merrill and Heather Halls. Unlike MLA, the Sonneck Society schedules only two meetings running in synch with each other, so one can attend more of what is offered. We had a choice of luxurious or historic rooms, some of which had 12-foot ceilings, fireplaces, small balconies, and great views. The grounds have boardwalks to protect the delicate sand dunes. Several tame deer wandered around the grounds getting their pictures taken. Meals, included with the rooms, were taken at the dining hall. We were seated at tables seating ten. The lazy Susan center provided soup, coffee, rolls, salad, with main courses obtained from the back. Service was very quick.. Food, for the most part, was delicious and too much for conferees who sat more than worked up appetites!

Our opening plenary session featured Lou Harrison speaking on "Where's East, Where's West?" Topics at the sessions included new music in the West, film music, Hispanic

traditions, 19th-century popular musical theater, mission music in the West, opera in the East, sound archives in the West, writing about music, folk music, nationalism, Pacific Northwest, music and politics, San Francisco: 1850s to 1930s, jazz, popular music in Los Angeles, feminist topics, dance, and jazz goes East and West out of Texas. Local speakers included Charles Shere on "Archetypes of West Coast 'Experimentalism': Cage, Erickson, Harrison;" Richard Koprowski on "Preserving our Recorded Legacy: Crooks, Lies, and Phonotapes;" and John Emerson on "Madame Inez Fabbri, Prima Donna Assoluta: The San Francisco Years." Ray Reeder (California State University, Hayward) and Dr. William George (San Jose State) were two local chairs. Several papers were not read due to illness. Afternoon sessions were broken up with a choice of two performances, coffee and hot cider. The location and weather were beautiful, and interesting short jaunts could easily be made.

Performances I attended: William Albright's *Sphaera* for piano and computer-generated tape (Brian Marks, piano, Baylor University); songs of Libby Larsen (Judith Cline, soprano, Martinsville, Va.; Michael Sitton, piano, Hollins College); piano works of four living African-American women composers in California (Helen Walker-Hill, Laramie, Wy.; Theresa Bogard, University of Wyoming); Harry T. Burleigh and the American Art Song

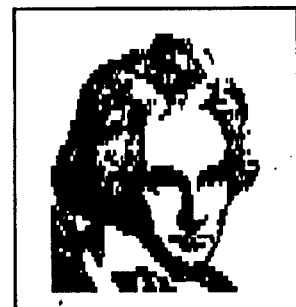
(Oral Moses, bass; Ann Sears, piano; Jean E. Snyder, commentary, Wheaton College). Saturday night featured American choral music at the Basilica of the Carmel Mission sung by the Chamber Chorale, California State University, Fresno, with Gary Unruh directing. Sunday night's banquet was serenaded by El Mariachi Mixtlan de la Bahia de Monterey, which included several female instrumentalists. Every year members bring their donations for the Silent Auction where bids are raised on pieces of paper placed in each item. Frenzied bidding takes place as the deadline approaches. Many interesting and unusual items can be found here. A good time was had by all. Try to attend the meeting next year in Massachusetts some time in April.

OTHER NEWS

BEETHOVEN BIBLIOGRAPHY PROJECT UPDATE

The Beethoven Center is pleased to announce that Dr. Robert Portillo has been hired as Research Assistant for the Beethoven Bibliography Project. Dr. Portillo is working full-time as principal subject indexer for the next two-year phase of the project.

Dr. Portillo was educated in



California and Mexico. He received a B.A., *magna cum laude*, in music composition and theory from the University of California at Los Angeles. He was awarded a Ph.D., *magna cum laude*, in musicology from the University of Heidelberg, Germany, in May 1991 with a dissertation on the music of Johannes Brahms. Dr. Portillo has participated in musicological seminars and conducting courses in Germany, Austria, France, and Italy. Dr. Portillo is fluent in both German and Spanish and reads French and Italian as well. His library experience includes work in the music libraries at Cal State Los Angeles and UCLA and cataloging and indexing at System Development Corporation in Santa Monica.

Funding for the next two-year phase of the Beethoven Bibliography Project was received from a matching grant from the National Endowment for the Humanities, and contributions from the Eva B. Buck Trust, Ira F. Brilliant, and members of the American Beethoven Society.

LOU HARRISON POEMS CO-
PUBLISHED BY UCSC LIBRARY

The University Library, University of California, Santa Cruz, is pleased to be a co-publisher of *Joys & Perplexities: Selected Poems of Lou Harrison*, along with the Cabrillo Music Festival and the Jargon Society. The noted composer has written poems all his life; when asked for ideas for a celebration of his 75th birthday, in 1992, he suggested a publication of his poems. The publication project was successfully achieved under the leadership of Bob Hughes, Bay Area composer and bassoonist, and Rita Bottoms, Head of Special Collections at UCSC. The collaborators in the publication are the Cabrillo Music Festival, of which Lou Harrison and Bob Hughes were founders, the University Library where the Lou Harrison archive will reside, and the Jargon Society, noted for its commitment to literature and the arts. The text is set in Pluma, a typeface based on Lou Harrison's handwriting, and computer-engraved.

Libraries and individuals may order from Dan Dickmeyer, University Library, University of California, Santa Cruz, CA, 95064. Orders must be prepaid by check to the Cabrillo Music Festival. Cost is \$24.15, including tax, shipping, and handling. It is distributed by Small Press Distributors.

SAN FRANCISCO CONSERVATORY CELEBRATES 75TH ANNIVERSARY

Among events in celebration of the San Francisco Conservatory of Music's 75th anniversary is a concert featuring former student Isaac Stern. Stern will be performing on April 29 at Davies Symphony Hall with the Conservatory Orchestra conducted by Denis de Coteau, and student and faculty chamber artists. The program will include Brahms's Sextet, Mozart's Sinfonia Concertante and a work by Gordon Getty.

The San Francisco Symphony will also be saluting the Conservatory on its May 6-8 concerts. The program book will feature profiles on faculty members Glenn Fischthal (Principal Trumpet) and Geraldine Walther (Principal Viola).

REPORT FROM THE SCHOOL OF LIBRARY AND INFORMATION STUDIES FACULTY AT UC BERKELEY

[Rumors and reports on the possible closure of the School of Library and Information Studies at UC Berkeley have been rampant in recent weeks. Many of us expressed our concern through letters, phone calls and faxes. This report appeared over the Internet on AUTOCAT: Library Cataloging and Authorities Discussion Group, on March 9, 1993--Ed.]

From the Faculty of the School of Library and Information Studies, UC Berkeley: Thanks to supporters and information on what is happening.

The outcome of the campus' review of the SLIS was the appointment of a Planning Group to develop an administrative and programmatic structure for Information Studies and a temporary suspension of admissions. The faculty are pledged to work with the Planning Group to develop a strong and creative program in Information Studies, but are appealing the suspension of admissions.

The Academic Planning Board said that Information Studies is "vital for the campus' mission" but that the current program needs to be redirected and reorganized. The Planning Group is therefore charged with "developing a viable definition of the field and an administrative and programmatic structure" suitable for Berkeley. The Planning Group will be chaired by C. Judson King, the Provost of Professional Schools and Colleges, and will include representatives from the School's faculty; Jack McCredie, the Vice Provost for Information Systems and Technology; Dorothy Gregor, the University Librarian; faculty from related campus units; and librarians and information professionals from outside the campus. It is charged with consulting widely on and off campus.

The suspension of admissions is a blow and the faculty of the School are trying to work out a compromise with the Chancellor with the help of the faculty senate.

The School has avoided closure. The issue now is not whether Information Studies will remain on the campus, but rather in what form. The campus has made a public commitment to this field. We do not see this as a disguised closure, but as a genuine attempt to design a significantly different program that will maintain Berkeley's leadership in a challenging and changing field.

The public outcry was critical in saving Information Studies at Berkeley. We sincerely thank all our supporters. And we encourage you to help us to work with the Planning Group to educate them about the needs and opportunities in this area and to creatively address the programmatic and structural issues.

If the suspension of admissions remains, students who applied for Fall, 1993, will have their application fees refunded. Best estimates are that the redesigned program will admit students for Fall of 1995.

For further information:
internet:
SLIS@info.berkeley.edu
(preferred method of contact);
phone: 510-642-1464

CORRECTIONS

The following corrections should be made to the tribute to Serena de Bellis, which appeared in the previous issue of the newsletter.

The exhibition "Papal Patronage of the Arts in Italy" in 1983 at the de Bellis Collection was of the Collection's own materials, and not done with the collaboration of the Vatican Museum. It complimented a showing at the same time of paintings from the Vatican at the de Young Museum.

Also, while some of the materials (reproduced photographs and documents) for the Vivaldi exhibition at the Collection in 1981 originated at the Cini Foundation in Venice, they came to the Collection courtesy of the Dallas Opera and the Italian Cultural Institute in San Francisco.

EDITORIAL/OPINION
Michael Colby

As editor of this newsletter, I have learned some lessons on the value of participation. Obviously, I don't put this thing together all by myself; without the contributions of various people there would be very little content, and without the efforts of the secretary/treasurer (currently Joan O'Connor) it wouldn't get duplicated and mailed.

Our MLA chapter works in the same way: without participation very little would get accomplished, least of all a monumental task such as hosting a national meeting. But hosting a national meeting isn't all that a chapter is about.

We put on two local meetings each year. As I attend those meetings and look over the list of chapter members, I am struck by names of members I see who rarely attend. And I wonder why. Perhaps some people have trouble getting away from the shop for a day. In these times of shrinking staffs that is certainly understandable. But I wonder if there may be other reasons.

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. Please send submissions to:

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Once I heard a member comment that he didn't often attend meetings because the programs aren't always of interest. If you feel this way, I encourage you to let one of the officers know what kind of programs you would find interesting. Believe me, coming up with a program isn't an easy task and suggestions are always welcome.

Finding a site for our meetings can be a struggle at times as well. If you've got a space, consider hosting a chapter meeting at your library.

If you're interested in getting more involved with the organization, I would urge to let someone on the nominating committee know that you would consider running for office. They are always looking for new blood and--remember this--it isn't a lifetime commitment.

Our membership is the strength of the chapter. As difficult economic times take their toll on our libraries and on our ranks, the contributions of individual members are more critical than ever.