



# MUSIC LIBRARY ASSOCIATION

southern california chapter  
newsletter

August 1984

Number 32

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## MLA SCC EXECUTIVE BOARD 1984/85

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The MLA SCC Newsletter is published in August, October, and March. The Newsletter is included with membership in MLA SCC.

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*Dues for the 1984-85 MLA SCC fiscal year (July 1984-June 1985) may be paid using the membership form enclosed with this newsletter. If you have questions concerning your membership status, please contact Joseph Fuchs, Brand Library, 1601 W. Mountain, Glendale, CA 91201.*

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**GUIDELINES FOR ARTICLE SUBMISSIONS:** Articles should be approximately 250-1,000 words in length, or 1-4 double-spaced, typewritten pages. Editor may edit submitted material. Include your name as you wish it to appear in print, your title and institution affiliation, if applicable. Articles are expected to emphasize topics in music and music librarianship. Submissions should be received one month prior to scheduled publication. Please address all articles, news items, and changes of address to Valencia Williams, Editor, MLA SCC Newsletter, Department of Music, CSU, Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840, (213)498-4786.

MESSAGE FROM THE CHAIRPERSON

August is an appropriate time to look over the past year's accomplishments and look forward to the projects of the coming year. Last year was a very successful one for the organization with two well attended meetings--at the Huntington Library and the American Film Institute--and a major membership drive.

Because of the energy and foresight of the membership, the chapter has several major projects slated for this year. The ad-hoc committee for the Union List of Performance Music for Large Ensembles chaired by Joan Anderson will conduct a feasibility study to determine the scope and value of this idea for Southern California music libraries. Anyone interested in this project is urged to contact Joan. The Newsletter will be expanding its scope to include articles on librarianship and musicology. We need your articles to make the Newsletter a vital and interesting publication.

Enclosed in this Newsletter is a questionnaire from the Library of Congress which was originally mailed with the Music Cataloging Bulletin. Because the Board of MLASCC felt that this was an important issue and should reach more than just music catalogers, it is included here. Despite the August 1 deadline, we urge you to complete it at your earliest convenience.

This spring our chapter will be hosting the Northern California Chapter for a joint meeting here in Southern California. Anyone interested in working on the Program Committee should notify me. Several program ideas have been suggested by the Board already. This should prove to be one of the most interesting areas where you can become actively involved in the chapter.

At our last meeting the membership voted to increase the dues to ten dollars for 1984-85. This is a very welcome move which will finally put the chapter on a secure financial base. Please renew your membership in the chapter today, and answer the enclosed questionnaire so that we may include you in the activities of the chapter.

Sincerely,

*Jerry McBride*

Jerry McBride  
Chairperson, MLA SCC



"Old Blue Eyes goes on record, or tape, in Performing Arts Archives"\*\*\*

The sounds of a young Frank Sinatra fill a back room of Doheny Memorial Library.

The clock is turned back to the Golden Age of Radio, when Sinatra sang on weekly broadcasts of *The Hit Parade*, *Songs by Sinatra* and *Frankly Speaking*.

A student worker attentively monitors a tape machine and jots down notes in a log. The student, David Vasquez, began cataloging and duplicating tapes of the Frank Sinatra Radio Tapes Collection last summer. The collection of Sinatra radio performances is a new acquisition of the library's Archives of Performing Arts.

The earliest tape in the 150-tape collection dates from 1935, when Sinatra made his first radio appearance on the *Major Bowes Amateur Show*. The tapes span the 1940s and early '50s, when Sinatra starred in several series of his own. And they dip into the late '50s and the 1960s, when he made guest appearances on other shows.

"Sinatra introduces the songs, tells anecdotes and performs in sketches, so you get a sense of his personality as well as his voice," Vasquez says. "At first, he isn't very outgoing, and that's reflected in his singing. But, as time goes on, he projects more and more."

Vasquez's observations are just the type to delight the donor, Herman Rush, who painstakingly collected the tapes.

"I gave the collection to USC because I wanted students of the future to be able to listen to the evolution of Sinatra's voice and personality and discover what he contributed to the popular music scene," Rush says.

Rush -- a confessed "collector at heart" -- has long admired Sinatra. His uncle, the late Emanuel Sacks, heaped launch Sinatra's career by signing him on at Columbia Records.

Rush is president of Columbia Pictures' Television Division and has, at times, produced television shows in which Sinatra appeared. "Our paths have crossed," he says. "We do know each other, but we're not close in any way. Sinatra does know about the collection, though."

Rush acquired the tapes from various archives, from radio engineers who had saved them, and from Sinatra admirers located through fan clubs. "The word gets out that you're collecting, and suddenly it becomes a small world," Rush says.

The collection includes tapes originally produced for broadcast over Armed Forces Radio, as well as copies that collectors have made of original tapes.

Although Rush also collects old Sinatra recordings, tapes of rehearsals, and other memorabilia, only tapes of performances that once were aired to the public have been given to USC. He wants the USC collection to be a kind of cultural document.

"The collection provides a history of the popular music of our culture," says Robert Knutson, head of the Archives of Performing Arts. "It's not only a study of the phenomenon of one person but of a period and its people."

◆ Alice McKay  
USC

\*\*(Reprinted from the TRANSCRIPT(3/24), March 12, 1984, p. 5)

SPECIAL COLLECTIONS, EXHIBITS, EVENTS, ETC. (continued)

"Women in Music Congress meets in Mexico City"

The Third International Congress on Women in Music convened at the Hotel El Presidente del Prado in Mexico City, March 22-25, 1984. Concerts and congress sessions were held in the Museo Nacional de Artes, the Palacio de Bellas Artes, the Sala Manuel M. Ponce, and other noted facilities in the city. More than 170 participants from five continents gathered to discuss, study and listen to the music of women composers and performers. The Congress was organized by Jeannie Pool (Los Angeles), Executive Director of the International Congress on Women in Music, and a ten member planning committee.

Highlights of the Congress meeting included a keynote address by Dr. Isabel Aretz de Ramón y Rivera, Director of the Instituto Interamericano de Etnomusicología y Folklore in Caracas, Venezuela; a panel session, "Women in Traditional Music", moderated by Gertrude Rivers Robinson (Loyola Marymount University, Los Angeles); the discussion, "Women in Music Education", presented by Professors Carolynn Lindeman (San Francisco State University) and Lucille Field Goodman (Brooklyn College). The panel, "Research Methodology on Women in Music, chaired by Stephen Fry (UCLA), included papers by Aaron Cohen (Johannesburg, South Africa), read by Beverly Simmons, Susan Finger (UCLA) and Cynthia Richardson (Western Washington University). Composers/performers Nancy Van de Vate, Joan Tower, Max Lifchitz and Mary Ann Hinely discussed "Getting Your Music Published, Performed and Recorded" at another informative session.

Throughout the meeting many fine musical groups and individual musicians presented outstanding performances of works by women composers. The works of several Mexican and Latin American women composers were featured.

Three MLA members participated in Congress events. Carolyn Rabson (Oberlin Conservatory Library) spoke from the floor about the development of special collection in her library that are devoted to women composers and musicians. Cynthia Richardson (Western Washington University) read her paper, "Research in Primary Sources: the Pleasure and Pitfalls of Breaking New Ground", and Stephen Fry (UCLA) spoke on "Approaches to the Research of Women in Music; during the "Research Methodology" session, moderated by Steve. Steve prepared a bibliography, "Selected Sources for the Study of Women in Music", for that same session. This bibliography is available free from the UCLA Music Library, Schoenberg Hall, University of California, Los Angeles, CA 90024. [Editor's Note: see MLA SCC NEWSLETTER, March 1984]. Steve also served as a member of the planning committee for the Congress.

Following the Congress, 44 participants trekked to Zacatecas, Mexico for a musical retreat at the monastery located there. Discussions, performances, and other events were interspersed with quiet reflection during the four day retreat.

◆ Stephen M. Fry  
UCLA

CALENDAR

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|-------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| October 1-3 | BASIC ARCHIVAL CONSERVATION. Huntington Library, San Marino, CA. For more information and application forms for these workshops, contact SAA headquarters, 600 S. Federal, Suite 504, Chicago, IL 60605.                                                                                                                                                                                                                                                                                         |
| October 4-7 | 27TH NATIONAL MEETING OF THE COLLEGE MUSIC SOCIETY. Nashville, TENN. The Tennessee Performing Arts Center will serve as the meeting and performance facilities. The Blair School of Music will serve as the host institution and the professional faculty ensembles of the school will perform works of CMS composers. Complete information is available from Robby D. Gunstream, Executive Director, The College Music Society, Regent Box 44, University of Colorado, Boulder, Colorado 80309. |

## "The Smetana Centennial"

The Smetana Centennial: An International Conference and Festival of Czechoslovak Music was held at San Diego State University, March 29 to April 8, 1984. The Conference and Festival were supported by grants from the National Endowment for the Humanities, the L.J. Skaggs and Mary C. Skaggs Foundation, the Paul C. Stauffer Memorial Fund, Morley H. Golden Opera Fund, the British Council, various institutions and the Friends of Czechoslovak Music.

The International Conference portion of the event convened from March 29 to 31. Twenty scholars presented papers: four from Czechoslovakia, two from England, one from Canada and thirteen from the United States. The scholars were Michael Beckerman, St. Louis, Missouri; Charles E. Brewer, Princeton, New Jersey; Jarmil Burghauer, Prague, Czechoslovakia; John Clapham, Bristol, England; Kenneth DeLong, Calgary, Canada; Zdenka E. Fischmann, Corona, California; Jarmila Gabrielová, Prague, Czechoslovakia; Edith Vogl Garrett, Brookline, Massachusetts; Adela Gebr, Tarzana, California; Mark Germer, New York, New York; Roger Hickman, Honolulu, Hawaii; H. Alan Houtchens, Santa Barbara, California; Karel Husa, Ithaca, New York; Jaroslav Jiranek, Prague, Czechoslovakia; Nors S. Josephson, Fullerton, California; Jaroslav Mráček, San Diego, California; Zdenka Pilková, Prague, Czechoslovakia; John Tyrrell, Nottingham, England; John H. Yoell, Los Angeles, California; and Joseph F. Záček, Albany, New York.

The Conference was planned around six sessions -- *Smetana: His Predecessors, Music and Influences*; *The National Revival and Smetana: Artistic, Social and Musical Issues*; *Sources, Editions and Specific Stylistic Problems*; *Smetana and His Contemporaries: Protagonists and Antagonists*; *A Twentieth-Century Perspective of Smetana: Views by Composers, Critics and Historians*. In each session, time was allowed for discussion. The last session, *A Round Table: Problems and Solutions in Smetana Research*, permitted the participants from the preceding sessions to make concluding remarks. The Conference was attended on Saturday by the Pacific Southwest Chapter of the American Musicological Society. There was an AMS and a Plenary Session.

The International Conference was opened by the president of San Diego State University, Thomas B. Day. During the first session, a telegram of congratulations was received from President Ronald Reagan. The mayor of San Diego, Roger Hedgecock, issued a Proclamation for the Smetana Centennial.

At the end of each day, concerts were presented: the Sandiego Symphony Orchestra, under Paavo Berglund, performed the cycle *Má Vlast* by Smetana; Pavel Prantle and Martina Maixnerová of Singapore gave a violin/piano recital of music by Czech composers; and the Sequoia String Quartet played music by Smetana and Dvořák. On Saturday there was a festive banquet for the participants and guests.

The Festival continued from April 1 to 8. Each evening there were concerts of Czech music: The San Diego Chamber Players; faculty and students of the Department of Music; a piano recital by Linda DiGiustino Gamble; the San Diego Symphony, conducted by Karel Husa, performing in his *Three Sonnets From Michelangelo*; a cello recital by František Smetana; and a production of Smetana's *Bartered Bride* by the SDSU Opera Theatre Workshop. Two special events took place during the Festival: Karel Husa gave a composers' workshop and Ian Campbell, General Director of the San Diego Opera, lectured on opera production; and a Czechoslovak Ethnic Day held in the Music Plaza on the final Saturday afternoon, featuring three dance companies in national costume. The companies were from San Diego and Los Angeles. There was also a special exhibit of books, arts and crafts in the Malcolm A. Love Library.

As made evident by the papers and discussions during the conference and by the variety and excellence of the musical concerts, the Smetana Centennial celebration in San Diego was the first and perhaps the most elaborate commemoration of the death of one of the greatest Czech composers. Both the International Conference and Festival received world-wide coverage in newspapers, magazines, Voice of America radio broadcasts, and television coverage on West German Television (ZDF). It must be agreed that the Smetana Centennial was a resounding success.

♦ Jaroslav Mráček  
Director, Smetana Centennial  
SDSU

NEWS

"Conservation Corner: Sound Recordings"\*\*\*

In this first installment of Conservation Corner, we cover information sources on the care and preservation of sound recordings (cylinders, discs, magnetic tape). Succeeding issues will treat other formats and topics including books and manuscripts, photographs, textiles, and collection security. Our objectives are both to share this information with SCA members and to elicit further contributions in order to compile a comprehensive SCA Conservation Resources Directory. Chase Weaver (2198 Irving, Monterey, CA 93940) is coordinating this project. Anyone having additional information on topics covered in the coming year is urged to send it directly to him. Of particular interest are local resource people and services SCA members have worked with and can recommend.

Few good comprehensive printed resources on the care and preservation of sound recordings are available. The two current standards are Jerry McWilliams's The Preservation and Restoration of Sound Recordings (American Association for State and Local History, 1979) and the pioneering Pickett and Lemcoe's Preservation and Storage of Sound Recordings (Library of Congress, 1959). The latter is obviously dated in many respects, but its basic recommendations and advice still apply. The McWilliams book contains a good annotated bibliography.

Two organizations dedicated specifically to sound archives are the Association for Recorded Sound Collections (ARSC), which publishes a journal three times a year, and the International Association of Sound Archives (IASA), which also publishes its Phonographic Bulletin three times a year. Oral historians should find IASA of particular interest, and the Phonographic Bulletin features more conservation-oriented articles than does the ARSC publication.

Association for Recorded Sound Collections  
P.O. Box 3054  
Linden, New Jersey 07036

International Association of Sound Archives  
Membership Secretary: Poul von Linstow  
Danmarks Radio, Radioarkivet  
Islands Brygge 81, DK-2300 Copenhagen S.  
Denmark

Finally, for direct consultation on sound recording conservation problems, members may contact:

The Stanford Archive of Recorded Sound  
Braun Music Center  
Stanford, CA 94305  
(415)497-9312

Lane Audio and Records  
P.O. Box 29171  
Los Angeles, CA 90029  
(213)469-8007

Institutional and general sound recording conservation inquiries are best directed to the Stanford Archive while Lane Audio specializes in sound restoration, transfers, and record repair. If there are other SCA members experienced in sound recording conservation or additional private sound consultants or services you know of, please let me hear from you.

◆ Barbara Sawka  
Society of California Archivists

\*\*[Reprinted from THE SCA NEWSLETTER]



MLA SCC Executive Board Meeting. July 10, 1984. UCLA.

The meeting was convened at 10:25 AM. Present were McBride, Williams, Barnhart, Burdick, Brown, Silver, Fry, Anderson, Fuchs.

Minutes of the March 2, 1984 Board meeting were approved as submitted.

Treasurer's Report

Don Brown reported a balance of \$32.04 as of July 10. Cost of the Spring newsletter seriously depleted our funds. Increase of annual dues to \$10.00 should relieve our financial problem.

President's Report

Appreciation and thanks were extended to the 1983/84 Executive Board. The President requested that budget projections of 1984/85 be presented by the chair of each committee at the Fall meeting.

The 1984/85 meeting and mail schedule was discussed and tentatively approved as follows:

September 13	Board Meeting--Brand
October 12	Mail Newsletter
November 9	General Membership Meeting
January 10	Board Meeting--USC
March 3-9	MLA National Meeting--Louisville
March 14	Board Meeting--Long Beach or Fullerton
April 19	Board Meeting
April 26	Mail Newsletter
May 17-18	North/South MLA Meeting

For the North/South Meeting, we will send copies of the agenda and registration forms to the Northern Chapter for them to distribute to their members.

Program Committee

A new chair is needed. Please submit any suggestions for chair or programs for 1984/85 to the Executive Board. Possible programs discussed included the Harry Partch collection or another San Diego program; a recording studio; a record company; a non-Western music collection; CalArts.

Ad Hoc Committee on Union List of Orchestral Parts and Multiple Choral Scores

Joan Anderson, chair, reminded the Board that the Committee has proposed to include multiple copies of choral scores, piano-vocal scores of operas, etc. in this union list, in addition to orchestral parts. A draft of the questionnaire to be mailed to performing groups and public and university and college libraries was read to the Board. About 175 questionnaires will be mailed. Board members agreed to divide the cost and labor of mailing the questionnaire. MLA-SCC should begin looking into funding for the union list, perhaps a California Arts Council grant.

Membership Committee

To solicit new members, 375 copies of the Spring 1984 Newsletter were mailed to MLA members not members of the Chapter, lapsed Chapter members, local chapter members of the American Musicological Society and to personal contacts. We secured about 20 new members. Chapter activities depend on a core of between 40 and 50 members who renew and participate year after year. A current member is defined as someone who has paid dues in the current year or the immediately preceding year. Some suggestions for increasing membership included a telephone campaign to personal contacts, aggressive recruiting at meetings, more interesting/diversified meetings, requiring membership for admission to meetings. Need for a third member of this Committee was raised; Martin Silver volunteered to fill this position.

Publication Committee

Annual report of the Committee was distributed to Board members. Proposed publications are three newsletters, in August, October and March. The August newsletter will be a short one, to include a dues drive, a membership list and brief announcements of membership meetings. The approximate cost of our regular fall and spring newsletters is one dollar. The Committee requested suggestions for a third member.

The meeting was adjourned at 12:30 PM.

Respectfully submitted,

*Joseph Fuchs*

Joseph Fuchs  
Secretary/Treasurer