November 1989

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submission deadline for the next issue:
      March 5, 1990
MESSAGE FROM THE CHAIR

Our Chapter can feel proud of the well-planned and highly informative Fall Program on "Music and Videos", which took place on November 3 at the Fullerton Marriott. Congratulations go to our program co-chairs Leslie Andersen and Joe Fuchs along with special thanks to speakers Henry DuBois (CSU Long Beach), Kathy Glennan (USC), Dan Dupill (LAFL), and Jane Magree (UCLA Film and TV Archive) for making the program a complete success.

Our hearts go out to our northern colleagues who have lived through the trauma of a terrible earthquake. When speaking recently by phone with Mimi Tashiro (Stanford University), on behalf of our Chapter I conveyed our deepest sympathy and our desire to be of whatever help we can. In the near future I will be working with Marion Taylor, Chair of the MLA Northern California Chapter, to put together a grant proposal to be submitted to the MLA Board of Directors regarding funds for our 1991 50th Anniversary celebration.

Please mark your calendars and plan to attend MLA's 59th annual meeting in Tucson, Arizona, February 21-24, 1990. It is preceded by a MOUG meeting, February 19-20. It may be several years before a national MLA meeting is held so close to California and in a warm climate, so let's take advantage of the opportunity!

May each of you have a special and happy holiday season and a wonderful new year ahead.

Danette Adamson
REPORT ON MUSIC AND VIDEO

The Music Library Association, Southern California Chapter’s Fall 1989 Program on "Music and Video: Problem or Passion?" was held on November 3 in the plush, newly-opened Marriott, next to the CSU Fullerton campus. The panel covered a broad range of subjects including acquisitions, collection development, public service, cataloging, copyright, equipment, formats, and maintenance.

Henry DuBois from CSU Long Beach suggested the Video Source Book (distributed by Gale and now in its 10th ed.), catalogs of the National Information Center for Educational Media, OCLC, and vendors’ lists as sources for titles issued of musical performances (operas, etc.), biographies, documentaries, and feature films that are musicals; Choice, Library Journal, Video Review, and ABC-Clio’s video rating guide as sources for reviews. His handouts of the names and addresses of video vendors and the contacts for identifying and locating videos shown on public television were helpful, and the verbal annotations he gave on the strength and specializations of each vendor were informative.

Leslie Andersen from CSU Fullerton told of her involvement in acquiring $57,000 from State Lottery Funds to build a core collection of VHS videocassettes in the library, covering all subject areas including music. The library used only $7,000 for equipment and had $50,000 left for videocassettes.

Dan Dupill from the Los Angeles Public Library said that since the library was the major regional resource center, it had been successful in obtaining grant money, sometimes in the amount of several hundred thousand dollars, to purchase performance videos. As public libraries generally don’t collect materials for posterity but to meet the public’s demands, he buys anything as long as there is an interest. However, he
suggested a few more sources for reviews, such as *Booklist*, *The Video Librarian*, *Opera Review*, and *Fanfare*—the latter two containing reviews of the best videos. He also recommended *Videolog*, a loose-leaf publication, updated weekly and organized by genre, for availability and price. He mentioned that the library still has a strong collection of 16mm films, which can serve a large audience and which can be spliced easily when broken.

The panelists and the audience engaged in a lengthy discussion of copyright issues. It seems that the copyright laws apply differently to academic libraries than to public libraries.

Kathy Glennan from USC shared her expertise on video cataloging. Chapter 7 of AACR2 rev. and Nancy Olson's *Cataloging of Audiovisual Materials* are her sources. In her presentation she covered all important points of cataloging, such as the chief source of information, main entry, physical description, notes, subject headings, and other tracings. Her handout of examples was very helpful.

Jane Magree from the UCLA Film and Television Archive, a major center for the preservation, study, and appreciation of film and television, spoke of the various types of records the Archive keeps and showed in her handout what each type looks like. The records, which are input into Orion and Melville, are accessible online. The collection contains mainly 1930's films, 1950's television programs, and restored films.

To conclude the program, Henry DuBois, wearing a different hat, talked about various video formats (VHS, Super VHS, 1/2 in, 3/4 in, etc.), recording standards (NTSC for North America and Japan, PAL for UK and Western Europe, SECAM for France and USSR, etc.), equipment, and maintenance. He suggested reading *Video Review* to keep abreast of current trends.

It was a very informative and well-organized program.

Gloria Rogers
San Diego State University
SYMPOSIUM: MUSIC LIBRARIANSHIP IN AMERICA
--October 5-7, 1989--

In my opinion, one of the most beautiful sights on earth is New England in autumn. This autumn was no exception, as I discovered last month when I attended the symposium "Music Librarianship in America" at Harvard University. As advertised, the symposium examined "the larger aspects of music librarianship, in part looking at the profession through the eyes of those in neighboring disciplines." But the larger purpose of this gathering was to celebrate the establishment at Harvard of the first endowed chair in music librarianship, the Richard F. French Librarianship. Professor French, a graduate of Harvard and now Director of Doctoral Studies at Juilliard, was on hand to receive the praise and accolades most definitely due him.

For some reason, I went to this symposium expecting it to be a rather intimate gathering of individuals and was very surprised and pleased to learn that there were in attendance over 250 music librarians, musicologists, theorists, composers, and performers from thirty U.S. states, Canada, and Europe.

The symposium began somewhat informally on Thursday evening (Oct. 5) with a rousing concert--"A Black Gospel Music Celebration" featuring Shirley Caesar, Larry Watson, and the Reverence Gospel Ensemble. This concert was followed rather more sedately by a reception at the Houghton Library, during which we were privileged to view an exhibition titled "First Impressions: Printing in Cambridge, 1639-1989." The formal sessions began Friday morning with warm welcomes from Yen-Tsai Feng, Librarian of Harvard College, Lewis Lockwood, Chairman of the Music Department, and Sidney Verba, Director of the Harvard University Library. Harold Samuel of Yale University rounded out this introductory session with the keynote address "Why Music Librarians?" Professor Samuel spoke on the growth of MLA in the U.S., the early and changing relationship between musicologists and music librarians, the importance of music librarians, the importance of collecting and archiving American
music, and ways in which music librarians and music faculty can help each other. Session I ("Music Librarians as Custodians of Cultural History") was chaired by Stephen Graubard of Brown University. Charles Hamm of Dartmouth ("Preserving the Heritage of the Past") stated that scholars and librarians must work together in order to preserve our musical heritage and must employ every available source of technology to assist in this process. Dena Epstein, retired from the University of Chicago ("Preserving Our Heritage for the Future"), suggested that today's research efforts into Medieval and Renaissance music may someday need to be applied to American music if steps are not taken now to preserve our musical heritage for future generations. James Coover of SUNY Buffalo ("Choosing What Not to Preserve") attempted to answer the question "What can I discard without guilt?" He advised that we may safely choose not to preserve that which is preserved elsewhere, but only after thorough research and checking has been done. To this end, Coover advised cooperation among libraries and librarians, including establishing cooperative sources of resource information.

Session II ("Music Librarians and Music Scholarship"), held Friday afternoon, was chaired by Christoph Wolff of Harvard. Speaking first, H. Colin Slim of U.C. Irvine ("Participating in the Musicological Discourse") described his involvement in the identification of a painting for Christie's auction house through the music depicted in it. He stressed the importance of interdisciplinary participation and cooperation between scholars and librarians. Leo Balk of Garland Publishing ("Influences on Music and Book Publishing") stated that music librarians are generally highly knowledgeable specialists in their field, perhaps more so than librarians in most other disciplines, and should not shy away from authorship. He also spoke on how librarians influence the publishing world as consumers, conservators, and scholars. Bruno Nettl of the University of Illinois ("The Ethnomusicology Challenge") posed two questions, "What can ethnomusicologists do for librarians?" and "What can librarians do for ethnomusicologists?" He encouraged the production of more reference works in this field.
and stressed the importance of intercultural relationships in music. James Pruett of the Library of Congress ("Scholar-Librarian? Librarian-Scholar?") spoke on music librarians as possessors of technical skills and a scholarly approach, and advised that we all should aspire to be scholarly music librarians. Friday closed with a reception and exhibition of "Music Manuscripts from the Houghton Library," followed by a sumptuous banquet, capped by remarks by Elliot Forbes. Many enjoyed a concert by the Boston Camerata after the banquet.

Saturday morning dawned crisp and bright and began with Session III ("Music Librarians and American Music") chaired by Oscar Handlin of Harvard. Don Krummel of the University of Illinois ("Immigrant Cultural Resources") told of the great influx of immigrants into the U.S. in the last two centuries, but said that few resources, especially in music, remain. Don Roberts of Northwestern ("Collecting Native American Music") described the four types of collectors of native American music, native Americans, non-native Americans, commercial collectors, and archives/libraries, and discussed ethical considerations in the ownership and dissemination of field recordings. Richard Crawford of the University of Michigan ("Tracking Vernacular Music") spoke on American vernacular and popular music and discussed some of the problems confronting music librarians and libraries in collecting these musics. Stephen Ledbetter, program annotator for the Boston Symphony Orchestra ("Furthering the Cause of American Music"), described some of his efforts to further the cause of music by American composers which is not often played but which is gaining in popularity, especially that of John Knowles Paine and George Chadwick.

Session IV ("Music Librarians and Performance"), chaired by Gunther Schuller, opened with Raphael Hillyer of Boston University ("The Performer's View"). Mr. Hillyer shared recollections of important libraries in his life and told an incredible story about his visit to the Moscow Conservatory. Hillyer visited the Conservatory with his family when he was nine years old and, as a remembrance of their visit, the head
of the Conservatory library, composer Ippolitov-Ivanov, gave Hillyer and his family four pages of the manuscript of Tchaikovsky's Manfred Symphony! Critic David Hamilton of the Manhattan School of Music ("The Critic's View") emphasized the importance of sound recordings as stimuli to creative and imaginative thinking, not as models for imitation. Finally, the redoubtable Milton Babbitt of Princeton ("The Composer's View") spoke on--well, it's a little hard to say exactly what Babbitt spoke on, but suffice to say that Babbitt also shared some recollections of important libraries in his life, especially the New York Public Library. The final session ("Coda") featured Susan Sommer of the New York Public Library ("Meeting the Challenge"), who emphasized and summarized some of the major issues raised during the symposium. Richard French ("Keeping the Faith") asked and attempted to answer for all participants the question "How will this conference relate to me, 9 to 5?" He stated that his hope for this symposium is that all who attended will be moved to ask more questions and find more answers in a new spirit of participation and cooperation. Finally, Michael Ochs, Richard F. French Librarian of Harvard University ("Respice, Adspice, Prospice"), reflected on the motto of his alma mater, Harvard University, as its words may relate to music librarianship: respice, looking in, adspice, looking out, and prospice, looking toward the future. The symposium ended formally with a reception and exhibition, "Musical Treasures from the Isham Memorial Library," and the dedication of the Isham stained glass window. A concert by organist Ewald Kooiman was offered Saturday evening.

Susan Sloan
University of Southern California
NEWSLETTER NEEDS YOUR INPUT

The MLASCC Newsletter needs your input to be a viable bridge of communication between music libraries and between music librarians. The newsletter is published three times a year in March, August, and October (or November). Please send me articles and news items that you think are of interest to the general membership, together with your name, title, and institution. Topics include music, music librarianship, unusual library activities and acquisitions, and special personal happenings. In order for me to get the newsletter ready in time, I would appreciate receiving your items one month before the scheduled publication dates. And I would like to reserve the right to edit all materials. Please send your articles and changes of address to Gloria Rogers, Editor, MLASCC Newsletter, San Diego State University Library, San Diego, CA 92182 (phone: 619-594-5826). Thanks.