MLASCC EXECUTIVE BOARD

Chair: Victor Cardell (UCLA)
Vice-Chair: Gordon Theil (UCLA)
Secretary-Treasurer: John Thornbury (CSULA)
Members-At-Large: John Thornbury (CSULA)
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submission deadline for the next issue:
August 9, 1991
MESSAGE FROM THE CHAIR

The sixtieth annual MLA conference, which was attended this year by almost 500 members, was truly a memorable occasion, as you will read in the conference report in this issue. New officers were elected after an extremely close vote, so close that I want to emphasize how important it is for each and every member to vote annually for our representatives on the national MLA board.

Now it is election time for our chapter. I encourage chapter members to complete and submit their ballots, enclosed with this issue. It is especially important to choose strong candidates for the board as we approach the final months of preparation for our 50th anniversary program in October. Please vote.

Gloria Rogers’ term as editor of the newsletter ends with this issue. It’s been a pleasure to work with Gloria, and I wish to extend to her my gratitude for her exemplary efforts in preparing and distributing the newsletter without fail! Thank you and congratulations, Gloria!

I hope to see all of our chapter members at our spring meeting, which is being held on Tuesday, April 16 at the Gene Autrey Western Heritage Museum in conjunction with the local Art Libraries Society of North America.

Victor Cardell
UCLA
NEWSLETTER EDITOR NEEDED

The MLASCC Board is starting its search for a new editor for the MLASCC Newsletter, as Gloria Rogers' term as editor ends with the current issue. The editor will have a two-year appointment from April 1991 to March 1993 and is responsible for three issues per year (August, March, and November). Duties will begin with the preparation of the August 1991 issue (no. 53).

Any MLASCC members who are interested in the position should contact the current chapter chairperson, Victor Cardell, as soon as possible, but no later than April 12, 1991.

Victor Cardell
UCLA Archive of Popular American Music
1102 Schoenberg Hall
405 Hilgard Ave.
Los Angeles, CA 90024-1490

Phone: (213) 206-8895
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ANNUAL ELECTION

MLASCC members in good standing will have found with their newsletter a ballot for this year's election of chapter officers. There are three positions on the ballot: vice-chair/chair-elect and two members-at-large. If you have not received a ballot, it is likely that you are not current with your dues.

I urge all members who have received ballots to consider carefully the candidates for this year's election and to vote. Please remember to write your name on the outside of your mailing envelope in order for your ballot to be valid.

Gordon Theil
Nominating Committee
SADDLE UP FOR APRIL 16TH!

Our Spring 1991 MLASCC program will be held on Tuesday (yes, Tuesday), April 16th at the Gene Autry Western Heritage Museum in Los Angeles. This is our long-awaited joint meeting with ARLIS/SC. The Autry Museum is very excited to have us visit them and is graciously waiving their normal use fee. In addition, the MLASCC Board decided to kick in for muffins, etc., so we are pleased to say that there will be no fee for this meeting. (So, no excuses; everybody show up!)

Following our successful Fall program on networking, it seems only natural to have a joint meeting with a sister organization to get to know each other and to explore like projects and concerns. Please think ahead of time of some ideas for future gatherings as we will have a discussion on this topic at the meeting. For those of you who have not had a chance to visit the museum yet, there will be lots of western music, art, and fun to explore. Hope to see you all "down at the ranch" on the 16th!!

Leslie Andersen
Joe Fuchs
Program Co-Chairs

MEMBERSHIP RENEWALS

Soon it will be membership renewal time again. In the past there seems to have been some confusion as to the amount of time covered by the membership dues. According to the MLASCC’s Constitution and By-Laws (2nd revision, October 1988), the membership year shall be from July 1 to June 30. Thus, those renewing next time would be renewing for the 1991/92 fiscal year. We often have inquiries from members who cannot remember if they have renewed. Often, through oversight, they have not—-in spite of the best of intentions. But the road to "you know where" is paved with good intentions. A membership renewal form will be sent to you in the near future. Don’t forget to renew!

John Thornbury
CSU Los Angeles
MLA 1991 ANNUAL CONFERENCE
--report on Indianapolis--

In contrast to the freezing weather outside, our Indianapolis hosts rolled out their warmest carpet for the recent MLA 60th anniversary meeting. The 500 attendees were given a generous dose of Hoosier hospitality. Especially appreciated was their provision for varied live music sprinkled throughout the conference program.

A jampacked schedule included five plenary sessions plus numerous simultaneous roundtables and committee meetings. Only two plenary sessions will be offered next year to avoid such conflict with other scheduled meetings.

Very informative was the opening plenary session, "Music Printing: Past, Present and Future." Printer Maxey Mayo gave an excellent overview of 19th century American letterpress music printing, using slides to illustrate the methods used. Cynthia Horton of AR Editions ably chronicled the development of their music printing capabilities. Our own Garrett Bowles skillfully evaluated PC based score programs and recommended FINALE for MAC users (also available for IBM) and SCORE for IBM. Contemplating the future, Mary Kay Duggan envisioned multi-media publishing--perhaps a combination of music printing with sound.

Of particular interest to me was the "Women and Music Roundtable" with two guest speakers. James Briscoe, author of Historical Anthology of Music by Women (1987), pleaded with us to encourage our faculty to integrate information on women composers into general history courses. Of value was his suggestion to compare the music of contemporary females with their male counterparts; e.g., Clara with Robert Schumann, Barbara Strozzi with Claudio Monteverdi, Maria Szymanowska with Chopin, who followed her a generation later. Dr. Briscoe recommended K. Marie Stolba's The Development of Western Music.
A History (Dubuque: Brown, 1989) as a more balanced text. Nancy Reich, author of the important 1985 Clara Schumann biography, spoke informally on her research and announced that she has various works in progress including a thematic catalog and discography of Schumann’s music.

Most enjoyable was the Friday plenary session "On Commissioning/Meet the Composer." With Susan ("Sukie") Sommer moderating, informality reigned among the panel members: Geraldine Ostrove (Chair of the Ad Hoc Committee on MLA’s Anniversary Commission), Eero Richmond (American Music Center), Bruce Adolphe (composer of the commissioned work), and Raymond Mase (American Brass Quintet). Ground rules for the work, budget requirements, and the relationship between the composer and performer were discussed. New appreciation emerged for the task of bringing a new musical piece to life. With the composer describing a triskelion as "a three curved-branch design united at the hub," the audience eagerly anticipated the presentation of his "Triskelion" to be given that evening.

True to our expectations the premiered "Triskelion," performed by the American Brass Quintet as part of their outstanding concert at the Indianapolis Museum of Art, was superb. The piece delighted the audience, which brought both composer and performers back on stage many times. Already scheduled by the quintet for a number of future concerts, it will be published by MMB Press in St. Louis. Following the concert we were treated to an elegant reception at the beautifully restored Indianapolis Central Library.

Featured at the closing banquet Saturday night were the "All Birds Look Like Chickens to Me" singers. Included was a canon, "Sumer is icumen in" with the text changed to "Sommer is a goin'out," sung by the entire audience as a surprise tribute to the popular outgoing president.

Elizabeth Roleder
The Claremont Colleges
PROGRESS REPORT ON THE 50TH

As the MLA SCC/NCC 50th Anniversary Program Chair, I am taking this opportunity to inform all of you of the status of activities, trials, and undertakings relating to our upcoming extravaganza on October 19-20, 1991 to be held at the Pasadena Public Library. A number of SCC and NCC members (named herein, and others not officially serving on any standing committees) are actively involved in the activities listed below.

Anniversary Committee (SCC: Steve Fry, Jeannie Pool, Co-Chairs; Leslie Andersen; Cynthia Porter; Martin Silver)

Activity here has been fast and furious. An "Initial Ideas for the Meeting" list was prepared by Steve and Jeannie, and a lengthy list of program possibilities continued to be refined. Vic Cardell, MLASCC Chair, offered comments on the list, and additional ideas were provided by Kevin Freeman, Marion Taylor, and Ann Basart. On February 27 Steve informed me of the nearly finalized list of program sessions. Included are:

1. Future of the Music Library (including computer-assisted instruction)
2. Duo Piano Teams in California
3. Business of Music in California (focusing on 2 parts: the recording industry and the great impresarios of California music)
4. Meet the Composer (a panel comprised of those who contributed pieces to the musical Festschrift)
5. California Music Librarians Who Made a Difference

Regarding performing groups for the musical Festschrift, it now appears that Ecosphere (duo piano with tenor), the North Wind Quintet, and a string quartet are distinct possibilities. The musical Festschrift will be featured as the concert for Friday or Saturday evening and another concert will be performed the alternate evening. A pré-meeting Thursday evening concert is a possibility. Tours are also being looked into.

A Friday morning breakfast meeting at MLA National was called by Steve, Marion Taylor, Jeannie Pool, Mimi Tashiro, Leslie Andersen, Betty Roleder, and Steve Fry met to discuss northern
California people who might be contacted to contribute papers and participate in the 50th event.

Local Arrangements Committee (SCC: Joe Fuchs, Chair)

The elegantly restored facilities of the Pasadena Public Library will be the site of the meeting and evening concerts. Off-site activities and tours are being investigated.

Commission of Musical Works Committee (NCC: Kevin Freeman, Chair)

Regarding the musical Festschrift and the commissioning of musical works, Kevin provided me with a list of potential composers. Steve and Jeannie will soon be sending Kevin the names and bios of the individual players so Kevin can provide this information to the composers.

Collections Directory Committee (SCC: Kathy Glennan; NCC: Jeff Ernest)

Jeff informed me that many questionnaires were returned, but a number of key libraries had not yet responded and would require telephone follow-up. Kathy is overseeing the SCC portion of the questionnaire. Once the responses are in, she will divide up the mailing list among "willing" volunteers to make follow-up calls. The SCC mailing list includes all public, two-year college, college, and university libraries, most historical societies that have archival/library materials, and selected collections, including private collections listed in RAM.

Chapter History (SCC: Danette Adamson, Chair; Betty Roleder. NCC: Mimi Tashiro)

All appears to be moving along well with the chapter history project.

Finances (SCC: Jack Kranz, Chair; Jeannie Pool; Marsha Berman)

Gordon Theil will talk with Suki Sommer regarding additional MLA National funding for publishing the directory. Steve and Jeannie are preparing a proposed program budget. Jeannie and
Marsha are determining potential funding sources.

I profusely thank each and every one of the people listed above for their efforts to date. They and others will continue to work in the months ahead to bring our well-laid plans to fruition. I will continue in my role as coordinator, reporter, and big nudge. All persons listed herein receive a copy of my "for all to read" memos on progress to date. They will gladly share these memos with you. Please contact me at CSUN (818-885-2265) with your ideas and perspectives. Our cooperative efforts, I am sure, will be worthwhile and evident in the quality and pleasure of our upcoming 50th Anniversary celebration.

Jack Kranz

NOMINATIONS FOR WALTER GEROboth AWARD

The Music Library Association is soliciting applications for the seventh annual Walter Gerboth Award, established in memory of the esteemed member of the Association, professor of music at Brooklyn College, and former head of the music library there.

The award is given to a member of the Music Library Association who is in the first five years of his or her library career, and who is seeking assistance for a research project in progress in music librarianship or music bibliography. It is desirable that the research lead to publication.

An application should be accompanied by two letters of support, one for the person and one for the project, and should include a vita as well as names of further references. It should describe the project and its significance and show the total budget, specifying the amount requested from the Association (up to $1000), sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases.

Applications should be submitted by October 31, 1991, to John Shepard, Music Division, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023.
NOMINATIONS FOR 1990 PUBLICATIONS AWARDS

The Music Library Association is now inviting nominations for awards for 1990 publications in the fields of music and music bibliography. One prize will be awarded in each of three categories:

The **Vincent H. Duckles Award** for the best book-length bibliography or other research tool in music published in 1990.

The **Richard S. Hill Award** for the best article-length bibliography or article on music librarianship appearing in 1990.

The **Eva Judd O’Meara Award** for the best review of a book or music score appearing in the 1990 issues of Notes.

Nominations should be sent by October 31, 1991 to:

John B. Howard  
Chair, MLA Publications Awards Committee  
Eda Kuhn Loeb Music Library  
Music Building  
Harvard University  
Cambridge, MA 02138

**California's Musical Wealth**  
--a review--

The following review of *California's Musical Wealth*, a publication of MLASCG in 1988, is reprinted here in full by permission from Charles Lindahl and the *Sonneck Society Bulletin*. The review appeared in the Summer 1990 issue of the *Bulletin*.

It is an infrequent occurrence for some of our larger organizations to plan and execute a conference entirely given over to local musical history, but certainly even more rare and enterprising for our branches to succeed in doing so and, moreover, to seize the opportunity to publish the proceedings.
The present publication, *Papers Presented at the Joint Conference of the Northern and Southern California Chapters of the Music Library Association*, is one such publication. During a weekend of meetings in Glendale (May 1985), about a dozen papers—all appearing in this volume—were given. (Not published was the summary session, where attention was drawn to other subjects suitable for future research and documentation, e.g., film music, mission music, or the history of California's recording companies.) The contributions have been carefully and uniformly edited, although the utilitarian binding is too fragile to last. Institutions will want to rebind the volume between more durable covers.

For the most part, the papers share a common focus: the identification of those primary and secondary resources which document a broad spectrum of California's musical past—manuscript and published materials, correspondence and personal papers, concert programs, newspapers, recorded sound in all formats, and oral histories. And answering a central need, bibliographies—many annotated—of notable resources and archives are provided.

One series of papers describes extant resources of the Federal Music Project of the Works Progress Administration in Los Angeles, San Francisco, and San Diego; another outlines documentation—some of it now scant—pertaining to musical émigrés who flocked to this country from Europe in the 1930s and resided, if only temporarily, in California. Research materials concerning the music of some non-European communities in California (Mexican-American, Indian, and Chinese) form the basis of three other presentations. Articles on the history of recorded art music in Los Angeles, periodicals published in Los Angeles County (1900-1985), research addressing women in music in California, and an article on the documentation of California composers conclude the volume.

In his introductory article to these proceedings, the editor, Stephen Fry, observes that these papers were only the beginning of an effort to uncover and draw attention to other resources pertinent to the rich musical heritage of California. In fact, two such events subsequently have taken place. Similar meetings ("Los Angeles' Musical Heritage") were held in Pasadena and Los Angeles in 1987. (No conference report has yet appeared.) And shortly after the first conference a journal (*Hazard's Pavilion*, a publication of the Society for the Preservation of Southern California Musical Heritage) was launched. As Fry also writes, "shouldn't every major musical area have such an organization and journal?"

Charles Lindahl
Sibley Music Library
Eastman School of Music