Greetings!

For those of you who couldn't attend the Fall meeting, you missed something spectacular! Our thanks go to Linda Barnhart (MLA/SCC) and Claire Eike (ARLIS/SC), who co-chaired the Program Committee. They did a wonderful job in preparing a balanced, thoughtful and stimulating program. Thanks also go to Gloria Rogers who served as treasurer for this joint meeting. Please read the reports from the meeting inside this newsletter.

In the area of changing responsibilities: Darwin Scott is our new newsletter co-editor; Louise Spear has graciously agreed to serve as our Program Chair for the Spring 1993 meeting; and, with Jill Cogen's resignation from the board due to new job responsibilities, I have named Leslie Andersen to fill the unexpired term as Member-at-Large for Membership (through June 1993). I am grateful to all of these individuals for their willingness to serve the Chapter.

For those of you interested in long-range planning, the next joint meeting of MLA/SCC and MLA/NCC is scheduled for Fall 1993, up north. And, there's the possibility of our Chapter hosting a national MLA meeting--Pasadena in 1999? Even though that's six years away, I'm looking for volunteers to start the planning process; please let me know if you're interested!

Speaking of the national meeting, the Northern Chapter is seeking volunteers to assist with staffing the Registration Desk in San Francisco. I hope you'll consider helping out, especially since we may want a reciprocal agreement in 1999! See the separate announcement inside for details.

Finally my thanks go to all who contributed to this newsletter. It wouldn't exist without you!

Hope to see you all at the Spring Meeting!--Kathy Glennan

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MLA/SCC Executive Board

Chair: Kathy Glennan (USC)
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The MLA/SCC Newsletter is published three times a year. Please send articles, reviews, or membership news to the newsletter co-editors: Lorelei Tanji, P.O. Box 19557, Irvine, CA 92713, 714/856-5216, ltanji@uci.edu or Darwin Scott, UCLA Music Library, 405 Hilgard Ave., Los Angeles, CA 90024-1490, 310/825-2317, ecz5dfs@mvs.oac.ucla.edu.

NEWS ABOUT MLA/SCC MEMBERS

Louise Spear, UCLA Ethnomusicology Archive, has been reelected to a second term as treasurer of the Society for Ethnomusicology. At the Society's annual meeting in October, she discussed "The Archive's Viewpoint" on an Ethics Committee panel titled, "Who Owns Music?"


Don Brown was recently appointed Music Librarian at El Camino College in Torrance.

Darwin Scott (UCLA) is a member of a recently formed committee of the Society for Seventeenth-Century Music to examine the possibilities for a 17th-century music journal.

Jill Cogen is now working as a Reference Librarian at the Huntington Library.

Irene Alm's 1051-page catalog of the Venetian Libretto Collection housed in the Music Library at UCLA has just been published by the University of California Press under the title Catalog of Venetian Librettos at the University of California, Los Angeles (ISBN 0-520-09762-9). It forms vol. 9 of the University of California Publications, Catalogs and Bibliographies Series. John Tanno (UCR) is one of the members of the editorial board.
The first day of the conference was held at the Center for Research in Computing and the Arts (CRCA) at the University of California, San Diego, where we were greeted with morning coffee and a variety of sweets.

We were warmly welcomed to the conference and CRCA by Judith Hershman (chair of ARLIS/SC), Kathy Glennan (chair of MLA/SCC), George Soete (Associate University Librarian, UCSD), and Carol Hobson (CRCA).

The morning session was titled "Describing the Indescribable" and moderated by Darlene Tong (Art Librarian, San Francisco State University). Ms. Tong introduced the session by commenting on the pluralistic aspects and cross-fertilization of multimedia arts. Boundaries of description have been continually pushed back. Many activities have been generated outdoors rather than in mainstream museums, and thus we find coverage in newspapers and on television rather than in traditional library sources. New formats, such as interactive video, have been introduced. We are often faced with an unclear line between what is primary artwork and what is documentation.

Darlene Tong also presented the morning session's first paper, "New Art Technologies: Tools for a Global Culture." She talked about scenarios of artists networking--such as artists in four different countries collaborating on a work faxed from artist to artist. New art technologies have allowed artists to participate in cross-cultural exchanges. Darlene described several international networking projects in the arts and provided a handout with addresses and numbers.

This new art is characterized by an interactive, open-ended, informal nature in which individuals are not viewers but participants. The art is international, and the technology is integral. There are concerns related to elitism (artists associated with universities have easier access to the necessary hardware), cultural imperialism, and cultural homogeneity.

The new art challenges librarians who need to figure out how to catalog and how to preserve art in which the form, content, and authorship is fluid. With our current databases, networks, and information, we should be able to find the way.

David Ward-Steinman (Professor of Music and Composer-in-Residence, San Diego State University) gave the morning session's second paper, "Notating the Unnotatable." Prof. Ward-Steinman reviewed the history of multimedia concerts, which began in the late 1960s and continue today. He stressed that the processes of chance apply to the composition, performance, and recording, and thus a single recording represents only one performance. A library should collect multiple versions of a composition.

In the early years, notation could be copyrighted, but not the recording. Thus a number of composers tried to invent notation for electronic music so that they could copyright their work. We were treated to several intriguing and amusing examples of notation shown on overhead transparencies and slides. For example, the music for George Crumb's Makrokosmos I (1972) is written in the shape of a cross. The music for Allan Bryant's Pitch Out is represented by different colors, dots, lines, and splodges. Dr. Ward-Steinman also played recordings of some of the compositions. He brought actual scores which illustrate curatorial and binding challenges for the library--such as a ten-foot long score and a score made with fur.

Steven Durland (editor of High Performance magazine) gave the morning session's final presentation, "Performance Art and the Alternative Arts Press." He first talked about the history of the magazine, which grew out of the energy of students in performance art at UC Irvine. The magazine originally documented artwork, but it
now contains critical reviews, profiles, interviews, and feature articles.

Mr. Durland then discussed the meaning of performance art. Librarians have described it as beginning in the 1950s, an evolving free form that may be accompanied by dance and video. Mr. Durland added that it is an environment of total artistic freedom, a state of mind. He pointed out the high demand for books and articles about performance art, and the role libraries can play in trying to anticipate the research interests in new areas of performance.

After lunch on campus and short business meetings, we reconvened at CRCA for an afternoon session on "New Technology in the Arts," moderated by Susan Jurist, Visual Arts Librarian (UC San Diego).

Harold Cohen (Professor of Visual Arts and Director of CRCA) gave the afternoon's first presentation, "The Dynamics of Description: Aaron as Meta-Art." Aaron is a computer program written by Dr. Cohen, which uses artificial intelligence to produce art. As Dr. Cohen explained, computers allow us to develop new descriptive modes given a purpose, a body of knowledge, and a representational technology. We were treated to a fascinating series of slides, which showed the development of Aaron's art. The first line drawings were made at the end of 1968. Like children, the computer started with scribbling and developed to enclosing forms. By 1985, Aaron was drawing rocks, people, trees, and circus figures. In 1988, there were three-dimensional figures, and in 1991 there were faces. Now Aaron can do its own coloring, and its creative capabilities are still expanding.

Robert Willey (Staff Research Associate, CRCA) gave the afternoon's second presentation, "The Electronic Violin Project: Sound and Image." Dr. Willey has been working on an electronic violin performance system for about ten years. As it gets more expensive to make violins out of wood, it gets less expensive to make violins out of electronic circuits. In the early 1980s, you could make computer music only on expensive university computers. Now, you can use a MacIntosh and synthesizer in your home. We saw and heard violins that looked like cheese cutters and space-age instruments. Often the visual and audio components were separate—with a gesture making a sound that happened minutes later. We also saw a 1992 video of a "violin" performance.

Michael Gosney (Editor and publisher of Verbum: Journal of Digital Art) gave the afternoon's final paper, "Multimedia: A New Design Paradigm." All creative fields, Mr. Gosney said, are going digital—including graphic design, video production, and music. In illustration, he showed us a video titled Theology, which was created by computer. When Verbum started in 1986, it was a literary art journal. Now it is a chronicle of new art forms. Although there are still several different standards, CD publishing is making a tremendous impact today.

Archiving today's performance art is not easy. The CD hardware we have today will be obsolete in a few years. But digital data does not deteriorate, and it can be copied onto the next technological medium.

Mr. Gosney ended with a description of Verbum Interactive, a CD-ROM interactive magazine with text, video, animation, music, and sounds. It takes five hours to click through and thirty hours to experience everything.

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**JOINT MEETING EVENING CONCERT**

*by Russell Wong*

(Burbank Public Library)

It all started with a friendly game of golf in the mountains and desert on television....

[THE], the UCSD-based trumpet and vocal duo of Edwin Harkins and Philip Larson, performed, demonstrated, and explained, to the delight and bewilderment of the audience Friday
night at the Center for Research in Computing and the Arts (CRCA), UCSD.

This presentation of performance art for the '90s included the latest technology: a VCR, two TV monitors, an overhead projector, and two hand-held Japanese fans. With various musical juxtapositions, whether rotary hand movements of instrument playing, a trumpet with various mutes producing the exact sound, or choreographed body movements, [THE] defied, challenged, and satirized our traditional musical concepts, conventions, and expectations of 20th-century performance practice and concert etiquette.

One highlight of the performance was the exercise of lifting trumpet mouthpieces with one's lips. Originally, the exercises were to be shown on video, but due to technical difficulties with the VCR, they were demonstrated live. We, the audience, were asking ourselves, "Was this event intentional or was it a performance mishap?" As Harkins explained, "Nothing is by accident." It's amazing how our performance expectations can be teased when we look beyond the obvious to what seem to be the composer's intentions.

The concert ended with a short video of [THE]'s past performances and people's comments. [THE] managed to perform with musical balance and accessibility without too much alienation of the audience.

the museum is trying to make its collection more accessible to the public.

The museum is producing videotape "exhibition catalogs" in addition to their regular printed catalogs. These videos allow the public to experience the exhibit in a way that cannot be transmitted through mere book-form, and the videos become a type of artwork in themselves.

The museum offers a grant program called Vid Kid Co. This program for local school children teaches them how to use video equipment and how to produce their own artwork. Some of the clips from these videos deal with the culture clashes that exist in Long Beach's diverse populations. Several of the tapes have won awards, and some of the kids have continued to create video art and involve themselves with the museum. The museum also sponsors grants for art-projects-in-progress. These provide access to high-quality broadcast equipment and tend to fund projects that deal in experimental art and/or provide alternative media programs.

The museum is investigating ways to collaborate with libraries to promote access of video art. One idea in development is the concept of a "videomobile" like a "bookmobile." By equipping a van with portable viewing stations, the videomobile can go to neighborhoods and make more accessible to the community the rich media resources in the museum's archive.

The next event was a performance by Rose Porillo (actor, director, and artist) of a piece called, "L.A. Real" by Theresa Chavez (interdisciplinary artist; faculty at California Inst. of the Arts). The one-person performance--which incorporated theater, dance, props, and monologues--dealt with the issues of defining oneself (Latina, Mestiza, Chicana, Mexicana, Hispanic, Californian, etc.) and cultural appropriation in California. A lively question-and-answer period between

**DAY 2: JOINT MEETING**

*by Lorelei Tanji (UCI)*

The venue of the second day of the joint meeting was the Museum of Contemporary Art in La Jolla, with its spectacular ocean-view site. Moderator, Charlotte Crockett from USC, introduced the session on "Doing It." Carole Ann Klonarides (Media Arts Curator, Long Beach Museum of Art) described the extensive video art collection at the museum, and illustrated with clips from various videos the ways...
the audience and Ms. Chavez and Ms. Portillo followed. The morning session ended, and for lunch, people dispersed to sample the gastronomic delights in La Jolla.

The afternoon session, "The Challenge to Libraries," was moderated by Judith Herschman (UCLA Fowler Museum of Cultural History). The first featured speaker was Margaret Byrne (Director, National Moving Image Database at the American Film Institute). She gave a powerful and moving speech about the need to preserve and document film and video before they disintegrate and are lost. NAMID has three mandates: 1) to serve as a tool for preservation; 2) to facilitate shared cataloging; and 3) to encourage scholarly access.

Peter Sellars (theater/opera producer and director; Artistic Director, L.A. Festival) described the impact libraries have had upon him and stressed the importance of the library as a social center and public space for the exchange of ideas. He likened libraries to repositories of democracy for facilitating access to information at all levels of society. He cautioned libraries and communities to think carefully about what materials they should try to save, since it will be impossible to preserve everything in our culture. Who should make the decisions on what items to preserve? How do you place a value on certain things? These points were immediately taken up for discussion by panel respondents: Garrett Bowles (UCSD), Charlotte Crockett (USC), Susan Jurist (UCSD), and Darlene Tong (CSUSF). The panel also addressed many of the other issues raised during this two-day joint meeting: the role of the library, overlapping definitions of art, new technologies, and documenting the indescribable.

The meeting ended with a wonderful reception at the Athenaeum Music and Arts Library. Everyone agreed that program co-chairs, Linda Barnhart (UCSD) and Claire Eike (San Diego Museum of Art), deserved the highest accolades for organizing such a superlative program!

The Society for Ethnomusicology held its 37th Annual Meeting at the Hyatt Regency Bellevue in Bellevue, Washington, October 22-25, 1992. A Pre-Conference Symposium on "Musical Repercussions of 1492" was held at the University of Washington in Seattle on October 21.

The Pre-Conference was organized by Carol Robertson from the University of Maryland, College Park, and included dialogues by Native Americans and ethnomusicologists on "Ethnomusicological Introspection" and "The Continuing Encounter of Cultures."


Demonstrations of multi-media applications for ethnomusicology were given by Daniel Neuman on "World Music Navigator" and by Jon Kertzer on "Microsoft Multi-Media Eyewitness: Musical Instruments" and "Encarta: A Multi-Media Encyclopedia." There were special sessions for the presentation and discussion of field videos. The Charles Seeger Lecturer was James Clifford from the UC Santa Cruz, who spoke on "Sites of Crossing: Borders and Diasporas in Expressive Culture."

In addition to academic papers and discussions, conference attendees enjoyed a reception in the hotel's Winter Garden, a nighttime boat cruise on Lakes Union and Washington, and performances by local music groups.
SOUTHERN CALIFORNIANS AT 1992 AMS ANNUAL MEETING
by Darwin Scott (UCLA)

The 58th Annual Meeting of the American Musicological society was held November 4-8 in Pittsburgh, PA, at the Pittsburgh Hilton and Towers. There were many Southern Californians in attendance, several of whom were key participants in the conference.


Garrett Bowles (UCSD) was one of the panelists for the AMS Committee on Technology study session: "Issues in Computing and Musicology." Samuel Gilmore (UCI) and Julia Moore (UCSB) were panelists for the special session "Musicology and Sociology in Dialogue." Gilmore discussed the social shaping of programming practices in contemporary metropolitan music centers, while Moore examined the construction of a feminine aesthetic as evinced in the music of Clara Schumann. Although listed on the program for this session, Jann Pasler (USCD) was unable to attend the convention. Frank D'Accone (UCLA) presented a moving tribute to the late Armen Carapetyan during the AMS Business Meeting. Also at this meeting, Dexter Edge (USC), one of five doctoral candidates in musicology selected for the 1992-93 AMS 50 Fellowship Award, was formally presented with his award for a dissertation to be titled "The Concerto in Vienna 1740-1791: Aspects of Genre, Form, Performance, and Repertoire." Christine Clark of Theodore Front Musical Literature (Van Nuys) was a familiar face among the many vendors and publishers. Margaret Murata (UCI) was one of the members of the program committee. Other news: Giulio Ongaro (USC) received a NEH Summer Stipend in 1992 for his work "Late Renaissance Instrumental Music and Its Performers at St. Mark's, Venice."

The 1993 Annual Meeting of the AMS will take place on November 4-7 in Montreal at the Queen Elizabeth Hotel. It will be a joint convention with the Society for Music Theory.

MLA/SCC Publications
Available for Purchase

Two essential reference tools for any music library are available for acquisition. The Directory of Music Collections in California, published in celebration of the 50th Anniversary of the California chapters of MLA, contains entries for over 120 music collections in California. This directory is available for $10.00 to individuals and $15.00 to institutions.

California's Musical Wealth, a collection of papers presented at the 1985 joint California chapters meeting, is available for $25.00. The papers describe primary and secondary resources and archives, which document California's musical past.

Make checks out to MLA/SCC and send orders for both publications to: Martin Silver, 5717 Encina Rd., #103, Goleta, CA 93117.
AMS PACIFIC SOUTHWEST CHAPTER MEETING
by Darwin Scott (UCLA)

On Saturday, November 21, some 30 members of the local chapter of the American Musicological Society gathered for a day-long conclave at California State University, Los Angeles. Kudos to CSULA hosts Olga Termini and Ellen Kravitz for organizing a faultless meeting complete with delicious early morning sweetrolls and coffee and a wine and cheese reception at the conclusion of the afternoon session. The meeting centered around six excellent papers on remarkably diverse topics, with recent and soon-to-be Ph.D.'s from UCLA dominating the agenda with four presentations. Mark Doerner (Ph.D., UCLA) opened the morning session with a paper entitled "Meaning and Motif: The Semantic Structure of E.T.A. Hoffman's Undine (1814)," which re-examined this largely neglected composer's novel use of motives to enhance the dramatic mood in this remarkable opera. In her paper entitled, "Italian Opera at Carl Theodor's Mannheim," Nicole Baker (Can. Phil., UCLA) enlightened her audience with an entertaining overview of opera seria and its use as a diplomatic tool under Mannheim's profligate Carl Theodor during the third quarter of the 18th century. In his stunning presentation "New Jewels in Old Boxes: Retrieving the Lost Musical Heritage of Colonial Mexico," Prof. Craig H. Russell (Cal Poly, San Luis Obispo) discussed the contents of several recently discovered sources of enormous importance: two codices from the Saldivar Archive in Mexico City, which transmit some of the earliest notated Native American and African secular music and a variety of dance styles current in baroque Mexico; and the Eleanor Hague Manuscript at the Southwest Museum's Braun Research Library in L.A., which includes an international repertory of dances popular in 18th-century Mexico and a collection of unique studies for violin and continuo in all 24 keys by Joseph de Herrando. Russell dramatically underscored just how much research remains to document fully the flood of music that poured into colonial Mexico and California from Europe and Africa, emphasizing the undiscovered treasures that surely await diligent scholars in such repositories as the Bancroft Library and the Mission San Fernando. In one of the shortest-titled papers on record, "Why Re-bar?", Mary Evans Johnson of Del Mar opened the afternoon paper session by examining the tyranny of the barline from a different vantage point—namely, a large number of rhythmically ambiguous passages in works from Bach to Bartók that well-intentioned music theorists and musicologists rebarred in order to regularize their metrical incongruities. While such graphic recastings do clarify the rhythmic structures, Johnson showed that they summarily deflate the deliberate tension of accent and measure sought by the composers. Coinciding with the centenary of the death of Walt Whitman, Brooks Toliver (Can. Phil., UCLA) explored the American influence on the literary milieu of late 19th- and early 20th-century Paris in a paper entitled "Claude Debussy and Feuilles d'herbe: Traces of Walt Whitman's Poetry in Debussy's Prose." Toliver provided convincing evidence that phrases and ideas from French translations of the Leaves of Grass resonate in several passages from Debussy's literary works. The session closed with a fascinating investigation of the wrongly maligned relationship between Isaac Albéniz and his English mycenaeans and librettist Francis Burdett Money-Coutts in a paper entitled, "Isaac Albéniz's Faustian Pact: A Study in Patronage." Clark authoritatively dispelled as myth the notion that Albéniz was little more than an indentured servant to his patron, and instead revealed a productive and supportive relationship that produced the exceptional opera Pepeita Jiménez and the financial security to complete the Suite Iberia during Albéniz's final illness-racked years.

A short business meeting preceded the afternoon paper session. President Martha Clinkscale reported that the PSC-AMS is one of the most active chapters of the AMS and that the chapter will soon begin printing the abstracts of papers as a record of the chapter's activity. Last year's
VOLUNTEERS NEEDED FOR MLA CONFERENCE IN S.F.

Want to meet everyone at MLA? Want to know the answers? Want to tell people where to go? Here's your chance: volunteers are still needed to help staff the Registration Desk during the National MLA meeting in San Francisco. The Northern California Chapter is willing to share this responsibility with us, so if you're interested, contact either:

Phil Schreur, Music Cataloger, UC Berkeley
phone: 510/643-5556
e-mail: pschreur@library.berkeley.edu

Kevin Freeman, Music Cataloger, Stanford University
phone: 415/725-8819
e-mail: cn.kaf@forsythe.bitnet
cn.kaf@stanford.forsythe.edu (Internet)

The desk will be open: Tues. 2/2, 7-9pm; Wed. 2/3, 7:30am-10pm; Thu. 2/4, 8am-5pm; Fri. 2/5, 8am-4pm; and Sat. 2/6, 8am-10am. Sign-ups are on a first-come, first-served basis, so make your

MLA/SCC & LAPNET PROGRAM

Music librarians and preservation specialists have much to learn from each other. Do you have some expertise you would like to share? Do you have some issues you would like to learn about? Send your ideas and suggestions to Louise Spear, MLA-SCC/LAPNET Program Committee, UCLA Ethnomusicology Archive, 1630 Schoenberg Hall, 405 Hilgard Ave., Los Angeles, CA 90024-1695. Call 310/825-1695; e-mail ECZ5LOU@MVS.OAC.UCLA.EDU
Treasurer's Report on Joint MLA/SCC & ARLIS/SC Meeting
by Gloria Rogers (CSUSD)

Expenditures for the joint MLA/SCC and ARLIS/SC meeting came to a total of $1,958.74.

Income accrued from grants and registration fees came to a total of $1,863.04.

SYMPOSIUM ON THE SPECTACLE

Sponsored by the Program in Music at the Claremont Graduate School and the Department of Music, Pomona College, the symposium Baroque Spectacles: Connections Between Music, Dance, and Theater will convene on February 12-13, 1993, at the Rembrandt Lecture Hall, Pomona College. Three paper sessions will center around the topics "Spectacles and Visibility," "Aspects of Baroque Opera," and "Dance and Instruments." Nearly all of the moderators and presenters hail from Southern California universities and colleges, including Irene Alm (CSUF), Graydon Beeks (Pomona College), Martha Novak Clinkscale and Linda J. Tomko (UCR), Nancy van Deusen, M.A. Greenstein, and Frank Traficante (Claremont Graduate School), William C. Holmes and Margaret Murata (UCI), Giulio M. Ongaro (USC), Harris Saunders and Emma Lewis Thomas (UCLA), and Olga Termini (CSULA). In addition, George J. Buelow (Indiana University) will provide the opening keynote lecture "Retrospective Observations: The Musical Baroque in the Eighteenth Century and Its Twentieth-Century Legacy." There will also be concerts and demonstrations by the Concerto Amabile and the Claremont Early Music Ensemble. For further information call (909) 621-8081.
A Tribute to Martin Silver  
by Susan Bower (UCSB)

Martin Silver, Music Librarian at UCSB, retired as of November 1, 1992. Martin’s tenure at UCSB was preceded by study as a flutist at the Staatliche Hochschule fuer Musik in Stuttgart and as a student of Jean-Pierre Rampal in 1960 and 1961. He then returned to his home town, where he earned his MLS at Columbia University and worked in various branches of the New York Public Library, including the Lincoln Center Music Research Division as a Music Reference Librarian.

In 1967, Martin became UCSB’s first Music Librarian. A core collection of books and scores existed at that time, selected by various music faculty members; and a worn basic recordings collection which desperately needed replacing. Relatively good budgetary times allowed Martin to use his knowledge to build a meaningful music research collection. He supervised the move of the collection into the then new Arts Library facility and was responsible for the selection of quality listening facilities which were the envy of many institutions for years thereafter.

Martin acquired the Boucher Collections of vocal 78 rpm recordings and developed it by acquiring gift collections. It has become the UCSB Archive of Recorded Vocal Music, a collection of about 27,000 vocal 78 rpm recordings which span the history of the recording industry from the late 1890s through the 1950s. He also founded the Bernard Herrmann Archive of music manuscripts, letters, documents, and noncommercial recordings. He initiated a series of oral history interviews with world famous musicologist and UCSB faculty member, Dr. Karl Geiringer; and produced a selective bibliography of Dr. Geiringer’s works which appeared in Robbins Landon’s Studies in Eighteenth Century Music: a Tribute to Karl Geiringer on his 70th Birthday.

What will be missed most as a result of Martin’s retirement from UCSB is his phenomenal music reference ability, his enthusiasm for good live music performances, and his sincere interest in the work of the music students and faculty. Personally, I will miss not only his professional expertise, but the support he gave me for the past 24 years, and a perspective that may have differed from mine, but was always valuable. We made a well-balanced team and I feel a bit lop-sided now.

As for future plans, Martin will not be idle. One of his main goals is to complete work on his Greenwood Press contribution: Bernard Herrmann, A Bio-bibliography. He also plans to become more active as the proprietor of Martin A. Silver, Musical Literature, a mail-order antiquarian book and music dealership (I will be looking for a exhibit table at the MLA meeting in San Francisco); and, he is President of the Association for Recorded Sound Collections. Martin doesn’t sound retired to me! For those of you who would like to keep in touch, his address is: 5717 Encina Road, #103, Goleta, CA 93117.

Don Hixon Retires After 25 Years at UCI

Don Hixon took advantage of a University of California early retirement incentive program by retiring from the UCI Library on November 1, 1992. Don’s first six years at UCI were spent in the Reference Department, while from 1974 on he served in the Collection Development and Cataloging Departments.

Don’s involvement with MLA/SCC began in 1971, when he was for two years UCI’s representative to the Unique Music Materials Survey Project Committee. From 1976-77, he served as Vice-Chair of MLA/SCC and from 1977-78, was Chair of the Chapter. He has also been active in the national MLA, beginning in 1975-77, when
Internships in the Archive of Folk Culture

The Archive of Folk Culture in the Library of Congress has available at all times of the year a limited number of volunteer internships through which individuals may work in this important collection and institution. Although these internships carry no stipend, many persons have found them useful in planning a career, or in obtaining the experience necessary to enter an academic, or other, profession. Interns who are students have often arranged with their institutions to obtain scholastic credit; some have earned as much as 16 credit hours for their work in the Archive.

Interns are trained in the day-to-day activities of the Archive: bibliographic and reference work, reader service, cataloging, etc. Remaining time is often spent on a specific bibliographic or discographic project of special interest to the intern that will benefit the Archive. All the above tasks are in the subject areas of folksong, folklore, folklife, and ethnomusicology.

The period of internships may range from just over a month to more than a year (minimum: 200 hours). Part-time arrangements are possible, although a commitment of at least 2 days per week is preferred. The requirements are minimal—an interest in the subject and a willingness to work in a library/archive situation. Some prior experience with folk music or folklife materials also helps.

Persons interested in this program should telephone Joseph C. Hickerson, Head of the Archive of Folk Culture, at 202/707-5510 or write him at American Folklife Center, Archive of Folk Culture, Library of Congress, Washington, DC 20540. If you write, please include in your letter a phone number where you can be reached, a resume or list of interests and experience, a time when you can be interviewed, and an indication when you would like to schedule your internship.
ATTENTION MEMBERS OF MLA CHAPTERS!

If you are a member of your regional chapter, but do not belong to the national Music Library Association, consider the benefits of national membership:

*Personal subscription to NOTES, the quarterly journal of the MLA
*Subscription to the MLA Newsletter
*Advance information on the annual convention
*20% discount on MLA publications from the Index Series and Technical Reports
*A copy of the MLA Membership Directory
*And the knowledge that you support a fine professional association, working to increase the visibility of music librarianship.

Membership in the Music Library Association is $50.00 annually, $25.00 for retired and student members. Use the form below to join, and do it today!

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MUSIC LIBRARY ASSOCIATION--MEMBERSHIP APPLICATION

Category: _Sustaining ($100) ___Individual ($50) ___Student ($25) ___Retired ($25)

Name: ____________________________________________________________

Mailing address: __________________________________________________

Electronic mail (System, address): __________________________________

Telephone (work): ___________________ Telephone (home): _________________

Institutional affiliation: ___________________ Chapter membership(s): _______

Please make checks payable to Music Library Association, Inc. Mail to: Music Library Association, P.O. Box 487, Canton, MA 02021. Allow 6-8 weeks for processing of new memberships. The MLA is a non-profit, tax-exempt professional organization.
Calendar of Events

February 1-7: MLA Conference, St. Francis Hotel, San Francisco.

February 12-16: Sonneck Society Annual Conference, Asilomar, Pacific Grove, CA.

Early Spring: Joint meeting of MLA/SCC and the Los Angeles Preservation Network (LAPNet). Watch your mail for an announcement of the date and program!

November 4-7: AMS Annual Mtg., Queen Elizabeth Hotel, Montreal.

WELCOME TO NEW MEMBERS!!

Shirley Mele (Paramount Unified)
Darwin Scott (UCLA)
Deborah L. Smith (Occidental College)

MLA/SCC DIRECTORY

Please send any name, address/telephone changes to: Leslie Andersen, Norwalk Regional Library, 12350 Imperial Hwy, Norwalk, CA 90650. 310/868-0775, ext. 245.

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