

**The Northern California Chapter:  
A History and Chronology**

*By Mimi Tashiro*

### The Beginning: 1938-1949

The history of the beginning of the Northern California Chapter of the Music Library Association (hereafter NCC), is somewhat confusing. As the introductory section on "The Early Days" recounts, Jessica Fredricks of the San Francisco Public Library, organized a meeting in August 1938 at which the "Northern California Section of the Music Library Association" was founded. There is no existing evidence of the Section's activities and it was dissolved in 1941, at which time a California Chapter was founded. In 1946, the California Chapter was dissolved, and separate chapters established for Northern and Southern California.

An early article about the Chapter's beginnings confirms that NCC was created in 1946.<sup>1</sup> The geographical distribution of the state's membership proved too unwieldy to permit effective work or the holding of frequent meetings in the California Chapter. Gladys Caldwell, Chair of the California Chapter, asked Fredricks "to take over the chairmanship of the new chapter, and she in turn asked Mary Kathleen Moore, music librarian of NBC, San Francisco, to assume the duties of secretary." The administrative structure of the chapter included a Chair, sometimes called President in the early years, and a Secretary. There was no formal constitution or by-laws and the chapter's structure usually changed out of necessity. In 1948, the combined office of Secretary/Treasurer was instituted. During the following year, when the incumbent could no longer handle both jobs but agreed to continue as Treasurer, the offices were split, and a Secretary appointed.

Eleven of the sixteen MLA members north of Fresno attended the first meeting at San Francisco Public, in January 1947. One of Fredricks' primary reasons for trying to organize the Northern California Section back in 1938, was that the American Library Association (hereafter ALA) and MLA were meeting in San Francisco in 1939. From approximately 1937-1977, MLA met twice a year; one of these semi-annual meetings was held in conjunction with ALA, usually during June or July. Once again, a forthcoming convention of ALA/MLA sparked the group to organize. They planned to meet with other MLA members and give them a glimpse of music in the West. In order to give the chapter sufficient planning time, meetings were held monthly.

The MLA conference opened on 30 June 1947 with forty-six members and guests, President Dorothy Tilly presiding.<sup>2</sup> On the opening day, Manfred Bukofzer delivered the main address, "Forms and Functions of the Music Library," and the evening program consisted of a presentation of old and rare phonograph records of California musicians. A program "Music in the Far West" was presented on 1 July "to a capacity audience in the Assembly Room of the Public Library." The program was comprised of several

sections: "Mission Days," with a male choral group directed by Richard Purvis singing music used in the early missions; "When California was Spanish," an old California love story related by Wilhemina Harper, with early California love songs sung by Camilla Roma and accompanied by Salvador Bravo, both in Spanish costume; "Gold Rush Daye," unaccompanied ballads of the '49ers sung by Lowell Abbott; "Turn of the Century," reminiscences and anecdotes of musical San Francisco narrated by Julius Haug; and "The Modern Scene," directed by Carol Weston who presented Charles Duncan and Anne Soule, composers and soloists.

## Meetings & Programs

In 1948-49 the momentum from the national meeting fueled the Chapter's activities and great strides were taken in initiating some very ambitious projects. Monthly meetings were held regularly, usually on the first Saturday of each month, at 2:30 p.m. There were eleven meetings in 1948, and ten in 1949. A short business meeting was generally followed by a program which might include a book review, lecture, musical performance, demonstration of equipment, or discussion of library techniques. As was to be the case in the following years, sound recordings and technology were topics of great interest. Other program topics included early music printing in San Francisco, old sheet music, cataloging rare music and recordings, and music therapy. Since travel was more difficult and less frequent then, many meetings included reports from members who attended MLA or other professional meetings, or who had made research trips abroad. NCC sometimes appointed delegates to MLA meetings and there is some indication that financial assistance was given to the designated members. Putnam Aldrich and Jessica Fredricks were appointed chapter delegates in December 1948 for the upcoming MLA Midwinter Meeting. During 1948 all the chapter meetings were held in San Francisco, Berkeley, or Oakland; in 1949 the Chapter traveled as far as Stanford (5/49), and San Jose State (11/49). Two meetings were held in member's homes, one at Earl Walker's (1/49), where he demonstrated the latest wire and tape machines, and another at Harriet Nicewonger's (3/49), a musical and social evening. San Francisco Public was the favorite meeting spot, hosting five meetings in this two-year period. NCC met at the "new music library" at U.C. Berkeley for their October 1949 meeting. (See Appendix A, for a complete list of meetings and programs.)

NCC met with the Southern California Chapter (hereafter SCC) during the California Library Association (hereafter CLA) annual meeting in Santa Barbara, 8-9 October 1948 (CB 1,no.8: 8-9). This was the first joint meeting of the two chapters. NCC members Merle Bartlett and Earl Walker presented papers. Ed Colby recalls that a carful of Northern California librarians drove all night to get to the meeting.<sup>3</sup>

MLA was asked to participate in a panel discussion sponsored by the Library Resources Committee of the Music Teachers National Association (hereafter MTNA), at the Association's second national convention held in San Francisco, 17-21 August 1949. "The Music Department of the Public, School and College or University Library in Relation to the Needs of the

Music Teacher" panel included NCC members Dr. Warren D. Allen, Vincent Duckles, and Ed Colby (NS 9: 19-20). Chapter meetings were held in conjunction with the the Far West Regional Conference of ALA in Vancouver, B.C., 22-24 August 1949, and Jessica Fredricks presided at a meeting which provided chapters a forum to discuss mutual problems. A special and expanded edition of the chapter *Bulletin* (Vol.II, no. 6) was issued in anticipation of these two August events.

### Membership

Ed Colby comments: "Perhaps the most remarkable aspect of the chapter in those early days was the diverse nature of the membership. There were professional librarians, of course, but also a goodly number of individuals interested in music libraries who were not music librarians, or even librarians" (NCC 4,no.3[Spring 1990]: 3-4). The number of chapter members was also rather remarkable. By June 1948, there were forty members. The Membership Committee's aggressive campaign was more than likely responsible for the rapid rise in membership. (See p. 4 for more about the committee's activities.)

### Finances

The Chapter struggled financially and in December 1947 voted an assessment of .50, and another special assessment of \$2 in January 1948. The MLA By-laws provided "The Association to re-imburse chapters up to the amount of ten percent of the total annual dues of members of the chapter for postage, notices, and other expenses connected with calling chapter meetings" (NS 6 & 7: 24-25). However this provision was eliminated at the December 1948 Midwinter Meeting and chapters were forced to establish other means of funding. It is questionable whether NCC was ever successful in claiming its "re-imbursement" while it was available since this topic was discussed at several chapter meetings. In April 1949, continuation of the \$2 assessment was deemed a necessity. NCC held a White Elephant Sale in June 1949, organized by Jessica Fredricks. Music, recordings, jewelry, photographs, literature, and food were sold, with the more expensive items auctioned off by Norman Mealey. The sale raised \$78.78 and was considered a huge success (CB 2,no.5: 3-4).

### Relationship to MLA

There was ongoing discussion about the Chapter's relationship to the national organization and what information or services were needed from MLA. NCC was particulaly bothered by the fact that MLA was unable to provide chapters with names of new members. There was also much concern about the financial re-imbursement already mentioned, and how to claim it. Many practical questions arose such as whether someone could be a member of NCC without joining MLA. These concerns indicate the Chapter's growing pains and probably MLA's as well, as the number of chapters and members grew, and as administering the organization became more complicated.

## Committees and Projects

One of the most noteworthy features of NCC in its formative years is the number of committees and their many projects and accomplishments. An early concern of the Chapter was that chapter business was taking up too much of the meeting and left little time for the day's program. Unfortunately, Chapter records do not always provide adequate information about committee activities but there is certainly enough to indicate that this was the heart of the Chapter. In August 1948 a reorganization of the committee structure was proposed to increase the effectiveness of the groups (CB 2, no. 6: 14). The three categories of committees defined were the Executive Committee, comprised of the officers and the six committee chairs; Operating Committees, including Membership and Publications; and Project Committees, including Bibliography, Cataloguing, Resources, and Sound. With this reorganization, the committee structure of the Chapter stabilized. In practice, however, there were always other committees in existence, dealing with special projects or events. Committee names were not always consistently used and at times are a source of confusion.

The Membership Committee established a file of over two hundred names of persons and institutions who might be potential members; eighty letters were sent out with membership information. In addition, copies of the *Bulletin* were sent to over fifty schools and large libraries. Membership in NCC increased rapidly. At the time of its founding in 1947 there were only sixteen MLA members. Membership in June 1948 had reached forty, more than doubling that from the previous year. MLA figures indicate that there were 45 members in Northern California in 1948, and 60 in 1949 (NS 9: 26).

The Publications Committee was responsible for establishing the guidelines for the Chapter's "Bulletin." (See p. 5 for more about the *Bulletin*.) There was also an editorial committee for the *Bulletin*.

The Bibliography Committee aided in the biographical dictionary project but was dissolved in 1950.

The Cataloging Committee began to write a style manual for music catalogers which contained details not covered by the *MLA Code*, and began a cooperative phonorecords cataloging project with participants U.C. Berkeley, San Jose State, and Oakland Public. The alphabet was split three-ways and each was responsible for cataloging new accessions that fell in their part of the alphabet. Copies of the catalog cards were shared with the other participants and were also sent to a central point (U.C. Berkeley), where they were maintained in a file arranged by manufacturer's number. Any library could then use the file. It was the committee's hope that the plan would "enormously cut the present wasteful, expensive, and time-consuming duplication of effort" (NS 5: 12-14).

The Resources Committee began as the Survey of California Music Resources Committee. The Committee distributed two hundred fifty-two copies of a questionnaire in early 1948 (NS 5: 14). "The response to the questionnaire has been most promising from some directions, but in others

it has been slow and very disappointing. Many of the small and medium-sized libraries, and a few of the large ones failed to grasp the intent of the Survey." The results of this survey were never published. Additional surveys on California materials, periodicals, clipping files, illustrative material, programs, autographs, manuscripts, incunabula, imprints, opera scores/libretti, oratorios-cantatas-masses, octavo music were to follow.

The Sound Committee was responsible for keeping the Chapter posted on developments in sound technology. Several demonstrations were presented of new equipment and techniques. Originally named the Sound Recording and Reproduction Committee, it was suggested at the May 1948 meeting that either the committee be divided into two, one concerned with the cataloging and handling of recorded materials and the other with technical and mechanical aspects, or that a subcommittee be formed to address the technical/mechanical issues. The latter suggestion was endorsed, and a subcommittee formed. In time however, it seems that the cataloging issues became the purview of the Cataloging Committee (described above).

Although the Program Committee was not included in the reorganized structure of the Chapter, one existed in 1947-48, headed by Vincent Duckles. The crowning achievement of this committee was the planning and execution of the Institute of Music Librarianship. The idea, originated by Harriet Nicewonger, was proposed by Duckles at the chapter meeting on 29 May 1948 as a way of "increasing opportunities for training in music library work and to stimulate the starting of collections" (CM 5/29/48). The proposal elicited "lively discussion" and was unanimously supported by members.

The Institute of Music Librarianship was held at U.C. Berkeley on 29-30 October 1948 and was sponsored jointly with the Northern California Chapter of the American Musicological Society (hereafter AMS), and the School of Librarianship, the Department of Institutes, and the Department of Music of U.C. Berkeley (CB 1, no.9: 1-2). Total enrollment exceeded one hundred. The first day included an address by J. Periam Danton, Dean, of the U.C. School of Librarianship on the training of music librarians. Jessica Fredricks presented a talk on the problems that might be encountered by a library establishing a music division. The second day included sessions on Library Organization and Administration, Music Reference Work, Problems of Music Cataloging, and the treatment of phonograph records and similar materials, each with presentations by several speakers. Virginia Cunningham of the Library of Congress traveled the greatest distance and participated in the cataloging session. The Institute was highly successful and it was hoped that others like it could follow. Some of the proceedings of the Institute were later published (NS 8: 3-31).

Perhaps the most ambitious undertaking of the young chapter was the publication its newsletter. The "*Bulletin*" Northern California Chapter Music Library Association was first published in January 1948, a modest four pages, mimeographed on a folded sheet. Published between 1948 and 1953, the Bulletin offers us great insight into the activities of the

chapter in its first active years. In the first issue, a prize of \$2 is offered for the best title submitted and \$3 for the best suggestion of format for the publication. The title changes slightly to *Bulletin for Northern California Music Libraries* in the March 1948 issue (Vol.I, no.3). At the March 1948 chapter meeting, the membership chose *Notes for Northern California Music Libraries* as the publication's official title and it was so named beginning with the April 1948 issue (Vol. I, no.4). However because the title *Notes* was so similar to that of MLA's publication, and some concern was expressed, the title changed back to *Bulletin for Northern California Music Libraries* with the March 1949 issue (Vol.II, no.1). The title briefly changed to *News Letter, Northern California Chapter - Music Library Association* in April 1950 (Vol.III, no.3), and in that issue, it is reported that the membership had decided that a monthly newsletter should be published instead of the *Bulletin*, and that it would be supplemented by an annual or semi-annual journal. Only one issue of the *News Letter* was issued and the title reverted back to *Bulletin* with the following issue (Vol.III, no.4). NCC began the newsletter without first seeking the approval of MLA. In the second issue, the editor notes that "It might be our last issue because of the Constitutional item forbidding such publications without the consent of the Executive Board" (CB 1,no.2: 4). Chair Ed Colby sought and received MLA's approval soon after publication began.

David Earl McDaniel was editor of the *Bulletin* for most of its run (3/48-6/48, 3/49-6/50, 1/53-4/53). The music departments at Oakland and San Francisco Public Libraries were the editorial staff for one issue (9/1948), followed by Ed Colby who served as Acting Editor (10/48-12/48). Margaret McDaniel (11/50-2/52) and James Cleghorn (8/53) also served as editor. Cleghorn edited only one issue (August 1953), which was the beginning of a "New Series" and numbering (Volume 1, Number 1), before publication ceased.

The *Bulletin* alternated in size (5 1/2 x 8 1/2 inches and 8 1/2 x 11 inches). Several issues contain glued-in plates which were "a work of love on the part of one of our members who wanted to do something because he thought the idea of the articles from the members worth while"(CB 1, no.2: 5). Authors were encouraged to inform the editor if their articles could be enhanced by an illustration. The plates include portraits and title pages from scores. In one instance, additional copies of a reproduction of a color leaf from a fourteenth century Florentine choir book were provided by *Time* magazine and inserted in the issue (Vol.VI, no.3). Besides these occasional plates, hand drawn maps of meeting sites were included. They are a good reminder of simpler times and less congested campuses.

One of the chief purposes of the "leaflet," as it is referred to, was to announce upcoming meetings. The publication schedule, therefore, paralleled that of chapter meetings, which were held almost monthly in 1948-49, and less frequently from 1950-53. Besides announcements of future meetings, there were reports of past meetings, committee reports, news of members, announcements of new acquisitions, exchange lists, and

occasional articles, usually written by chapter members. (See Appendix C, for a list of articles published in the *Bulletin*.) The first roster of members was included as a supplement to the July 1949 issue (Vol.II, no.5). Ed Colby compiled a section, "Notes to You," in the issues he edited (Vol.1, no.8-10), which conveyed news of members and general announcements.

While the *Bulletin* was primarily a mechanism for communicating chapter business, the publication also showed a lighter side. A feature of several issues was the "Did You Know" section which would typically list first performances, premieres, debuts, and birthdays which had occurred during that month (i.e. the March issue listed historical musical events which took place in March, or composers born in March). Readers were treated to excerpts of letters from traveling members, in particular Vincent Duckles during his stay in England while on a Fulbright Fellowship, and Jessica Fredricks who traveled around, and eventually settled in, Mexico. The Editor makes special note of the refreshments served at monthly meetings, describing them as "delectable, zestful, stimulating, in fact just plain good" and regrets that this important part of chapter meetings was not mentioned in the "Story of a Chapter" which appeared in that issue (CB 2,no.6: 29). The U.C.-Stanford rivalry even extended beyond the football field onto the pages of NCC's *Bulletin*. In the April 1950 issue under the heading "Innovations," the new equipment at Stanford which enables listeners to switch between 78 and 33 r.p.m. recordings by means of a central control box is described (CB 3,no.4: 3). The June 1950 issue includes the following retort (CB 3,no.5: 3).

"Note to Ed Colby: The UC Music Library has one of the latest models of the MP Concert Installations ear-phone playback machines. This machine is designed to play both the 78 and 33 1/3 rpm recordings. No converted chalk-boxes for us!"

The *Bulletin* occasionally included editorial comments from members. Earl Walker's views on the preservation of recordings bring forth ideas that have continued to surface in library circles over the years (CB 1, no.3: 8-9). He proposes that the solution to the care and preservation of recordings is to transcribe them to wire, film, or tape, circulate the transcription and keep the original recording in the library. "No more bulky albums! No more cracked, scratched, raspy, or broken recordings! No more wasted time 'CLEANING' dirt from returned records!" *Notes Supplement for Members* makes note of Walker's comments and cautions that this method was probably illegal (NS 3: 11). Walker then responds in another editorial (CB 1,no.8: 1-7).

"In this day of helter-skelter living, almost anything we do may be illegal in one way or another. We have become a nation of law-breakers, not because we are criminal in intent, but because so many laws have been passed to benefit certain power and pressure groups in the protection of their commercial enterprises."

He goes on to suggest that the only way to resolve the controversy was to bring a case before the U.S. Supreme Court.

Editor David Earl McDaniel makes the following social commentary (CB 2,no.6: 28-29):

"The recent l'affaire Flagstad in San Francisco gives us much food for reflection. The matter reaches so much more deeply into our sociological structure than a loss to our cultural advantages. The probable personal injustice offered Mme. Flagstad is unfortunate in itself but the underlying tendencies and ills loom beyond and if continued can become adverse to the growth of a society...."<sup>4</sup>

Three special Convention Issues were published, in August 1949 (Vol.II, no.6) for the MTNA-MLA and MLA Far Western Regional Meeting, in January 1950 (Vol.III, no.1) for the MLA Midwinter Conference in San Francisco, and in December 1950 (Vol.III, no.8) for the MLA Midwinter Conference in Washington D.C. These expanded issues contain articles, and news of NCC. Two of them include "Reports from Northern California Music Libraries or Departments." (See Appendix C, for a list the libraries described.) The December 1950 special issue seems to have been published so that Ed Colby, then President of MLA, could take NCC's best wishes with him to the meeting.

The Publications Committee compiled a list of recommendations about the *Bulletin* which are published in the May 1948 issue (CB 1,no.5: 3-4). The Committee recommended that it be sent to non-member libraries and that membership information about the national organization should be inserted. Contents would include practical articles with reference to problems and solutions pertinent to music libraries, an editorial page, reports of forthcoming and past programs, personal items, and Californiana. Throughout its run, the *Bulletin* struggled for its identity and there were periodic discussions about what should be contained, how often it should be published, and there was even some dissatisfaction voiced about the publication. NCC's Executive Board decided in March 1949 to limit its contents to announcements of meetings, reports of past meetings, committee reports, news of coming activities, news of members, and miscellaneous items, with a special issue containing articles written by members or guest authors published twice a year (CB 2,no.1: 3-4). The leaflet was primarily a vehicle for chapter communication and its size, length, and contents varied, perhaps in part due to its frequent change in editors. Toward the end of its run, the *Bulletin* tried to "be more inclusive geographically" (CB 6,no.2: 5) and included reports from libraries in different portions of the Bay Area--Santa Clara Valley (omits Palo Alto District) in the March 1953 issue (Vol.VI, no.2), and the Peninsula Page in the April 1953 issue (Vol.VI, no.3).

The *Bulletin* helped to elevate NCC on the national scene. *Notes Supplement* often summarized the contents of the *Bulletin* and when it first appeared, the *Notes'* editor commented that it was "the most exciting event of the year" (NS 3: 9). It was not unusual for articles printed in the *Bulletin* to be reprinted in the *Supplement*, which also included summaries of NCC chapter meetings and committee reports. A footnote to the NCC Chapter Report printed in the September 1948 issue reads (NS 5: 9):

"The Northern California Chapter is so infinitely more active than all the other chapters of the Association combined that their

excellent Secretary, Miss Margaret E. Lyon, has sent in an embarrassment of riches -- to be specific, twenty typed pages, five of them single-spaced. For several reasons, but particularly as an example of what an active chapter can accomplish when it really sets its mind to it, the editor of the 'Supplement' would like to reproduce this material in full, but since for financial reasons the 'Supplement' is not indefinitely extendable... it seems best to proceed on a more selective basis...."

Appended to NCC committee reports in the same issue of the *Supplement* is another "Editor's note" (NS 5: 15).

"Three more issues of 'Notes for Northern California Music Libraries... have been received. They prove up to the hilt the value to a Chapter of such local publications, designed to encourage articles and contributions on subjects of regional import, and to keep the chapter members who may be too scattered to attend all of the chapter meetings informed on what is afoot. The whole Northern California Chapter is so active that from this distance it is hard to say who deserves the credit of jumping the membership from 16 to 43 in a year, but Mr. Colby, who started the magazine, and Mr. McDaniel can be sure they helped."

It is evident from these comments that the American music library community was well informed about what NCC was doing. However, the *Bulletin* itself managed to circulate to amazing distances. In the November 1950 issue, the editor reported that requests for subscriptions to the *Bulletin* have come from as far as Cape Town, South Africa (CB 3,no.7: 2)

#### Music Library Recordings

Earl Walker, an active NCC member whose interest in sound recording helped to keep the Chapter abreast of developments in the field, founded a non-profit organization, Music Library Recordings (hereafter MLR), in the late 1940s (CB 3,no.2: 6-9). Beginning in the early 1950s, recordings of music not previously recorded were issued, with an emphasis was on local composers and performers. MLR became a prominent record label which began with issuing 78 rpm recordings and later switched to lp's. Walker had hoped that NCC would play a major role in administering the foundation he planned to establish to support the work of MLR. The name he chose reflects his hopes for a close relationship with the Chapter. Walker's plans were discussed at the August and September 1948 meetings but NCC formed no official ties to MLR. However its Board of Directors were all chapter members, some members wrote program notes for the recordings, were among the performers recorded, and served as advisors to Walker. The *Bulletin* often announced new MLR releases.

## 1950s

### Meetings and Programs

During the first half of the decade the Chapter struggled with meeting regularly and discussed lagging attendance at program meetings and whether it was worth asking speakers to address such a small group. An attempt was made to decrease the time taken for business meetings and in 1950 it was decided that the Executive Committee would determine which business items needed to be discussed by the entire membership. In 1951, the Executive Committee decided that program and project meetings should alternate. Later it was suggested that the number of general meetings be curtailed to approximately four a year to allow for more active committee work. Seven and eight meetings were held during 1950 and 1951 respectively, and the number of meetings dropped dramatically after that to the point that there was only one meeting in 1955. No meetings were held for the rest of the decade. With Jessica Fredricks' departure, San Francisco Public was no longer the most frequented meeting spot and U.C. Berkeley and Stanford became "home institutions" hosting at least five meetings a piece in that six-year period. Many of the meetings during this period were devoted to chapter business. Members inspected the new quarters of the Stanford Music Library at the February 1951 meeting, and met at the new Oakland Public in March 1951 when they "departed from custom" and had lunch at Zerikotes Restaurant on Lake Merritt prior to the meeting, and then hired a launch (cost was \$.15, per person) for a ride on the lake. Members continued to report and share their experiences at other professional meetings such as MLA, AMS, and MTNA. Guest speakers included Putnam Aldrich on ornaments in Bach's organ works (2/51), and Peter Abraham on California Indian music (4/51). At one meeting, the Keaton music typewriter was demonstrated (9/54).

Three meetings were held at the homes of members, one at Maude Coleman's and two at Harriet Nicewonger's. The gatherings at the Nicewongers were largely social events, although business meetings were conducted at them. The first gathering in August 1950 was a "going-away shower" for Vincent Duckles who was departing for England on a Fulbright Fellowship. Music was an important component of the gatherings at the Nicewongers. At this particular event, there was group singing, Duckles played several selections on the organ and was joined by Margaret Tilly for an organ-harpsichord duet. The Chapter had a Christmas meeting at the Nicewonger's in December 1951, to which everyone was asked to bring duplicates or anything that might be used by another library (CB 5, no. 1: [1]). Every library received "something more than appropriate." "Probably the most appropriate gift of all was the collection of male choruses Margaret Lyon received for their music library at Mills College" Again, Duckles resided at the organ and harpsichord, this time to accompany the group in Christmas music.

MLA Midwinter was held at San Francisco Public in January 1950. The Chapter mobilized to host the meeting and was responsible for housing, lectures, tours, and musical programs. In a special issue of the *Bulletin*, Chapter Chairman Vincent Duckles compares the achievement of

having the Midwinter Meeting hosted by NCC to "bringing the mountain to Mohammed" (CB 3,no.1: inside front cover). He goes on to say: "Now that we have the responsibility for a national meeting on our hands, we cannot but feel a few misgivings at the audacity of our local chapter, in spite of the fact that things grow fast in California." During this meeting it was announced that Ed Colby had been elected as the new President of MLA. Attendees were able to take part in a joint meeting of the Northern California Chapters of MLA and AMS at U.C. Berkeley, and tour the UC music library and view an exhibit of rare books, facsimiles, and fine editions, gathered for the occasion. On the last day of the meeting, a tour of music libraries in the Bay Area was provided with stops at Stanford, San Jose State, San Jose Public, and Mills.

NCC held a joint meetings with SCC in the Cable Car Room of the Fairmont Hotel in San Francisco, during the CLA meeting (10/51). Vincent Duckles shared some of his recent experiences in England, where he studied the holdings of music libraries, particularly those at Cambridge University (CB 4,no.7: 2). "After Dr. Duckles had finished, Mrs. Duckles was introduced and was asked to give us the women's slant on things in England, affairs domestic, etc., being interrupted periodically with questions from her interested listeners." The Chapter met with AMS (11/54), and the March 1953 meeting was held in conjunction with an audio-visual workshop sponsored jointly by the U.C. School of Librarianship and the CLA's Audio-Visual Committee (CB 6,no.3: 4-[5]). One of the sessions was a clinic on sound recordings conducted by Merle Bartlett. To his surprise, the one aspect which was not of great interest to participants was cataloging.

#### Finances

It is not clear whether there was a yearly assessment of dues but at the January 1951 meeting, it was decided that dues, which remained \$2, must be collected again, and that each person attending a meeting should contribute \$.25 to cover refreshments. Reminders to members to pay their dues appear occasionally in the *Bulletin* through 1952. The Chapter held two fundraisers, another White Elephant Sale in June 1950 which was held at San Francisco Public, again organized by Jessica Fredricks, and an auction of Mexican goods gathered by Fredricks during her travels, also at SFPL. The auction which was probably held in June 1952, raised about \$200 which the Executive Board earmarked for publishing the biographical dictionary. At the February 1952 meeting, the membership voted to raffle a case of liquor or a \$50 defense bond but the auction was probably held instead of the raffle.

#### Relationship to MLA

The Chapter continued to discuss issues involving its relationship to the national organization. Prior to the January 1950 Midwinter Meeting held in San Francisco, the Chapter compiled a list of issues that they wanted brought to the attention of the MLA Executive Board. Among them were

notification to chapters of new members; a proposal that MLA help support expenses of chapters, particularly publications; a suggestion for "hastening reviews in 'Notes'"; the addition of a periodical section in *Notes* and a suggestion for more articles in it on administration and organization of music libraries; and a suggestion of honorary memberships. During the Midwinter Meeting, many of these issues were discussed, particularly those regarding *Notes*. Some were very practical matters such as providing a list of the chairs of national and chapter committees in the publication. There seems to have been a lot of confusion and frustration over what kinds of information the national organization should provide the chapters, what kind of support it could give, and what projects were more reasonably coordinated on a national level. Later there was also some sentiment in the Chapter that MLA membership should be separate from a subscription to *Notes*.

### Committees and Projects

At the 1950 Midwinter meeting<sup>5</sup>, Jessica Fredricks reported that revision of her *California Composers*<sup>6</sup> was in progress. This edition was limited to Northern California composers, and the material was nearly all collected and was being checked and typed.<sup>7</sup> After Fredricks' retirement, the Chapter undertook the completion of the dictionary. A committee was formed in 1951 and began checking the names in standard reference sources. In 1952, an auction yielding some \$200 had secured at least some of the financing for the publication. At the March 1953 meeting, the Committee reported that it had decided to reorganize the entries and retype the manuscript, which was completed by the June 1953 meeting. A publisher was then sought but inquiries and negotiations which took place during 1953-54 were not fruitful. The Chapter voted at its October 1954 meeting to print the dictionary in installments, in a quarterly bulletin to members, which was never done. Plans for the publication continued in 1955 but fell silent when the Chapter stopped meeting and activity on its projects ceased.

The Publications Committee attempted to clarify its responsibilities although records do not indicate this was ever resolved. In 1952, the committee reported that it was considering for publication a work on cataloging jazz records by Dorothy McGregor of U.C. Library School, and a paper on cataloging acoustic recordings by Bart Bartlett. Other suggested publications included additions to Heyer, and an index to periodical articles on music in San Francisco Public.

The Cataloging Committee's union list of catalog cards for phonograph records included some 2800 entries by June 1950 and was maintained at U.C. Berkeley (CB 3, no.5: 2). Although contributions were welcome from any library, only San Jose State, Stanford, and U.C. Berkeley had participated. It had been hoped that the project would also serve to show the recording resources in the region but because of limited participation, this goal could not be fully realized. Chair Bart Barlett suggested that more work be done with cooperative cataloging of music scores. A report summarizing NCC activities in 1951 indicates that the

catalog then contained 5,975 entries representing recordings cataloged at San Jose State, Stanford, Humboldt State, and U.C. Berkeley (NS 19: 4-5). At the meeting on 13 March 1953, it was approved that Lloyd Engelbrecht could use the union list for six months for a \$75 fee for his Library Music Services business.<sup>8</sup> He offered to print the *Bulletin* in partial payment and it was agreed that he could deduct costs for reproduction from the fee.

The **Resources Committee** continued to be very active under the leadership of Jessica Fredricks and Harriet Nicewonger. Unfortunately, there is little in the chapter records that details the work undertaken. In a report dated 6 March 1950, Fredricks summarizes the committee's dreams. "We want not only surveys and checklists of the possessions of libraries in Northern California, to cover reference books, indexes, collected editions, periodicals, program notes, etc., but we hope to facilitate cooperation in the acquisition of some of these materials." The committee had distributed a music periodicals checklist of periodicals indexed in *Music Index* to twenty-one libraries and was gathering their responses, and reported of a completed checklist of less common reference books, and a list of important music periodicals that have ceased publication that is near completion. At the November 1951 meeting, Nicewonger reported of a completed survey of the location of "music, record collections, and manuscripts in libraries in Northern California;"<sup>9</sup> she also reported that U.C. Berkeley, San Jose State, and Mills had completed checking their holdings against Heyer's *A Check-list of Publications of Music* and that Stanford and San Francisco Public were currently checking their holdings (CB 4, no.8: [1]-2). "When completed, the list will be sent to any library or individual who wishes to receive it in order to add entries made by these five libraries to their own copies of the list." Nicewonger corresponded with Anna Heyer<sup>10</sup> about the updating her *Check-list*.<sup>11</sup> She also asked if Heyer had ever considered compiling a "union list of important collections of music." Heyer responded that she was working on an "up-to-date list of the contents of the major sets of music rather than a location guide."<sup>12</sup> At the meeting on 6 June 1953, Nicewonger reported that "the list of periodical holdings of Northern California Music Libraries is being assembled."

The most ambitious undertaking of the Resources Committee was the compilation and publication of *A Union List of Music Periodicals in the Libraries of Northern California*. The first and second editions were published in 1953 and 1955. Four more editions would follow, the last published in 1979. Harriet Nicewonger played an integral role in keeping the project alive and her husband became very involved with the publication, serving as editor for some of its editions.

The **Membership Committee** worked very hard to lure new members. In a committee report dated 4 March 1950, Mary Kathleen Moore speaks of her disappointment at the lack of response to their efforts. Approximately a hundred letters with applications were sent to "all persons connected with music in Schools and Colleges in the capacity of supervisors and Directors of music" Only two replies were received. She even goes on to suggest that since most members are not librarians, that "maybe we should

stress that point, or change our name." The committee sent more than two hundred announcements to newspapers and others for the MLA Midwinter Meeting. "With all the expended efforts to make this long planned West Coast Conference an outstanding success, the results were disappointing. We have sixty one members in NCMLA. At the most, we had sixteen members attending any one meeting....Our great effort to show the rest of the country that we had a very active chapter, was disappointing." She suggests that a new tactic be taken. "I think that we will have to spike the meetings with something of great interest to non-librarians as well as our own active membership."

### Honorary Memberships

In December 1949, NCC decided to award two honorary memberships a year to "two worthy subjects." Harriet Nicewonger and Bart Bartlett were appointed to select the first two recipients. Jacqueline Snyder and Ray McIntyre both students at U.C.'s library school, were awarded the memberships for 1950. Two more U.C. students, Barbara Starkey and Leland Windreich were selected in 1951; Dorothy McGregor was also selected, probably in 1952.

### Fredricks Retires

Jessica Fredricks, founder of NCC, was honored at a farewell dinner on 18 November 1950 at Lucca's Restaurant in San Francisco. David Earl McDaniel describes the celebration in the "Bulletin" (CB 3, no. 8: 5).

"The party met on a balcony where a table had been reserved and decorated for them by Mary Kathleen Moore, Helene Nagle and Marion Zaun. Down the center of the table were oak leaves and branches of small persimmons. Harriet Nicewonger, N.C.C. Chairman, presided. At the conclusion of the meal, a clever musical novelty was offered by Norman Mealy of U.C. He divided the table into two sections, treble and bass, which were to tap on glasses or other china service with the silverware, following time indications on scores which he handed out. He then presided at the piano and a spirited (although musically distressing) performance was given under his direction. Indeed, at the conclusion, it was evidenced that other patrons of the restaurant liked the idea, for a pleasant tinkle came as an echo. There was other music from the restaurant proper: a very annoying recording of "Happy Birthday", in particular, for it appeared that everybody who had ever been born on November 18 dined at Lucca's that night."

Fredricks was presented with a "serviceable wrist watch," a Hopalong Cassidy lunch kit, a chilling mystery book "The Body in the Library," scented soaps, handkerchiefs, and books.

## 1960s

There is no record of any formal chapter activity between January 1955 and May 1960 when a meeting was convened at San Francisco State College. The minutes of this meeting indicate that part of it was devoted to discussing whether there was interest in reactivating the Chapter. The twenty-six members present responded positively and it is difficult to imagine that they could respond otherwise after the very spirited and fervent words delivered that day by Harriet Nicewonger, which are preserved in chapter records.

"Dear Ghosts All, and Fellow-Sperrits (Oh, you weren't aware that we were Ghosts? There's documentary proof on page 13 of the latest Supplement for Members. At the top we are absent from the list of Chapters, and at the bottom only our dear almost-departed sister Chapter in Southern California is mentioned.)

"Today I bring to you my suggestions for HAUNTING, more and better haunting, haunting on the national level and haunting here at home. There's much to be done, sisters and brothers.

In those almost forgotten days when we were flesh and blood, this Chapter was a power and a wonder in the Music Library Association. I submit that we still can return to the scene, and if nothing else scare the wits back into ourselves."

Nicewonger goes on to suggest ways for NCC to actively get back into form. Her suggestions included haunting the National Secretariat for being so far behind in publishing the *Supplement*, and the Editor of *Notes* "who feels he cannot include this material in our official journal." She also suggests that the names of new members be printed so that chapters could learn of members in their regions. This was a long-time concern of NCC. Nicewonger suggests that chapter and national meetings be held at a time and place to attract more members. She also haunts the national Publications Committee to assist chapters and committees in putting the results of their projects into tangible form, either in *Notes*, or in separate publications, and goes on to make a plea for regional cooperation. Nicewonger's comments show a frustration with the national organization that dated back to the early days of the Chapter. Further discussions and comments about the role of the national organization and the role of the chapters would pop up periodically during the decade.

"A List of Some of the Problems Which Confront the Music Librarian" was prepared and distributed at the reorganizational meeting as a means of gathering ideas for future meetings. Topics include circulation of phonorecords, classifying phonorecords, non-music records in a music collection, care of phonorecords, cooperative cataloguing, cooperative acquisition of music and phonorecords, feasibility of union lists, and regional bibliographies. A Program Committee was appointed at the June 1960 meeting to further consider the topics listed and formulate recommendations for future meetings.

## Meetings and Programs

The monthly, Saturday afternoon meetings of the early years of the chapter gave way to two to four meetings a year. These afternoon meetings were often followed by dinners arranged by the host institution. Members were invited to enjoy dinner at the UC Women's Faculty Club at the March 1966 meeting for about \$3.50, "sherry included." There seems to have been no meeting held between October 1964 and November 1965. Meetings were held at eleven different sites scattered throughout the Bay Area. Many libraries hosted more than one meeting, U.C. Berkeley and Stanford hosted four each, Berkeley Public and Mills three each, and Oakland Public and San Jose State, two each. The public libraries in San Mateo, Berkeley, San Francisco, Oakland, and Santa Cruz all hosted meetings and East Bay libraries were the site of more than half the meetings. Attendance averaged around twenty members.

After the reactivation of the Chapter, many of the meetings were devoted to getting things moving again. Eventually meetings returned to combining a program, often a panel discussion, and a business meeting. Phonorecords and everything about them were very popular topics--selecting, processing, cataloging, and circulating (4/62 & 5/62), subject headings for (6/64), a visit to Stanford's Archive of Recorded Sound (11/65), and the stereo revolution (11/67). Panel discussions addressing the very practical matters of music librarianship were also quite evident--handling scores & sheet music (5/62), handling reference problems (12/62), library displays (3/63), problems of administration (2/64), the role of library in local music affairs (10/64), patterns in music bibliography (12/68), and the problems of trivial music (11/69).

The Chapter continued to enjoy visits to new or renovated facilities and visited San Francisco Public's new Music Department in September 1963, and the new Santa Cruz Public Library in September 1968. As had previously been the practice, chapter members often reported on other meetings they had attended such as national MLA meetings, and meetings of AMS, and IAML. Members also shared accounts of their travels, in particular, Vincent Duckles, who recounted his experiences on buying trips in Europe.

NCC met in October 1961 at the Claremont Hotel during the annual conference of CLA. This gave members the opportunity to see colleagues from around the state. The MLA Midwinter Meeting was held at U.C. Berkeley in January 1962. There were sixty-five registrants who were given the opportunity to visit San Francisco Public, to see an exhibit of rare music materials from the de Bellis collection and to hear Frank de Bellis speak, and to view exhibits at and visit the U.C. music library. A few chapter members participated on panels: Margaret Kraynick on "The role of the local chapter in MLA activities," and Ed Colby and Vincent Duckles on "The teaching of music bibliography." Duckles presided over this meeting as President of MLA. MLA met in San Francisco in conjunction with ALA in June 1967. Sessions were held at San Francisco Public, the de Bellis Collection at San Francisco State, and at Stanford University.<sup>13</sup> Ed Colby chaired a session which emphasized sound recordings and featured composer Pauline Oliveros, Carlos B. Hagen, and music critic Robert Commanday.

## Finances

Dues were set at \$.50 in 1961 and remained so through 1969. Although the Chapter recognized that it had never adopted a constitution, there seems to have been no effort made to draft one. The offices of Secretary and Treasurer were once again merged beginning in 1961.

## Committees and Projects

Work on the biographical dictionary and *A Union List of Periodicals* continued energetically but committee work in general decreased in intensity. There was discussion about new projects, including an indexed directory of Northern California music and concert programs, an indexed directory of Northern California performers, a union list of performing parts, and an exchange list of chamber music parts, but none of these came to fruition. The Resources Committee began a periodicals exchange and libraries were encouraged to send in their duplicate or unwanted issues. Three more editions of the *Union List* were published, in 1961, 1962, and 1965.

When the Chapter reorganized, the dictionary project was revived. At the June 1960 meeting it was suggested that the manuscript be updated since the cut off date had been 1949. A committee was appointed and recommended that additions be made and existing entries updated, and that a new questionnaire and cover letter be sent out. Four hundred questionnaires were mailed. At the April 1961 meeting, it was reported that 77 replies had been received; in November the committee reported that they had decided to commence publication in loose leaf format, which was never accomplished. By 1963, the material collected was three years old and the committee urged its publication as soon as possible, with the idea of issuing a supplement later. Reports of the work of the committee are less frequent after that point; at the October 1964 meeting, the work is reported to still be in progress, as it was a year later, at the November 1965 meeting.

The Continuing Education Committee was formed during the December 1968 meeting to investigate the desirability of the Chapter's sponsoring programs for its members. Ed Colby chaired the committee which also included Jim Cleghorn. Funds were reportedly available for such projects through the U.S. Office of Education, Title II-B of Higher Education Act of 1965. A questionnaire was sent to members in March 1969 "to determine the extent and nature of the interest expressed at recent Chapter meetings in providing Continuing Education for Music Librarians by mean of institutes devoted to specific aspects of music librarianship." Members were asked to rank their preferences. The results showed strong interest and support, with the most popular topics being technical processes, particularly cataloging, and reference. The Committee submitted a proposal in November 1969 that suggests a one-week institute on the technical processing of music library materials, to be held in the San Francisco Bay Area in the summer or autumn of 1970, under the sponsorship of NCC, in cooperation with a local school of librarianship and the

Continuing Education Committee of the national MLA. The report outlines a general plan for the institute and its organization. Discussion and planning continued but in 1971 it became apparent that federal funding was no longer available. The Chapter considered other options, including sponsoring a local institute for non-music librarians, but none of these ideas were ever put into action.

A committee was appointed to investigate the possibility of compiling a union list of performance materials which could be loaned by member libraries. A questionnaire was to be compiled by the participating libraries but no further mention is made of this project.

## 1970s

### Meetings and Programs

NCC's current practice of semi-annual meetings began in 1969/70. Although there was some discussion about the need for more meetings during 1973/74, and a proposal that the chapter hold three meetings annually, one of them being a workshop, no move was made to permanently alter the frequency or structure of chapter meetings. During this period, most of the meetings were held at academic institutions, going as far north as Cal State Sacramento and UC Davis and also to Sonoma State and College of Marin. UC Berkeley, San Francisco Public, and the San Francisco Conservatory each hosted three meetings, and Stanford two. For the most part the meetings were half-day affairs ending in the late afternoon and often extending into the evening with no-host dinners and concerts. There were a few all-day meetings in addition to three-day meetings held with SCC. Typically, twenty to thirty members were in attendance. The November 1978 meeting with SCC attracted more than fifty attendees. The October 1976 meeting at U.C. Berkeley, which was open to the public and which featured Andrew Imbrie speaking on his opera "Angle of Repose," boasted more than a hundred people according to one report.

Programs for the meetings continued to address topics of interest and concern to music librarians and included panels on the acquisition of music (5/71) and interlibrary loan (10/76). Two workshops were held, one on music cataloging (5/74) and another on music reference (5/75). An important part of the meetings was introductions to collections with music materials, and often, tours of their facilities. NCC visited the San Francisco Opera library (11/74), the Stanford Archive of Recorded Sound (4/76 and 11/16/78), the American Music Research Center at Dominican College (5/75), the San Francisco Archives for the Performing Arts, and the Bay Area Music Archives (5/79). The decade shows a noticeable shift towards including guest speakers, who spoke on variety of subjects. Composers John Adams, John Chowning, Lou Harrison, Andrew Imbrie, and Leland Smith were among the speakers, as were researcher Sibyl Marcuse and performer/teacher Paul Hersh. The advent of computerized cataloging was

marked by the session "Everything you have wanted to know and were afraid to ask about MARC II SCORE AND PHONORECORD FORMAT" held during the fall 1972 meeting and led by Garrett Bowles.

Several joint meetings were held. In April 1971 the California chapters of AMS and MLA met at the University of Southern California. Naomi Held of U.C. Berkeley represented NCC with a paper on the history of music cataloging at U.C. Berkeley. An all-day program, "California Music - Where It's At: Excursions into Known and Unknown Collections" was held at San Francisco Public in March 1972 with members of the Bay Area Reference Center and Society of American Archivists as guests. Speakers representing the California State Library, San Francisco Public, U.C. Berkeley Music Library, California Historical Society, Society of California Pioneers, and Robert H. Lowie Museum, and two specialist in 19th century California Music comprised the program. Members of the Art Libraries Society/Northern California were guests at the April 1976 chapter meeting held at Stanford.

In 1978 the two MLA California chapters met in San Francisco, and again in 1979 in Los Angeles. The San Francisco meeting was a three-day affair featuring many varied activities. The opening reception was held at the Wine Museum of San Francisco. Jan Popper presented a preview of "Der Rosenkavalier" and participants attended a performance of it at the San Francisco Opera. The sessions were held at San Francisco Public, the de Bellis Collection at San Francisco State, and U.C. Berkeley. Speakers included Ed Colby and Barbara Eick (Sawka) on "The Educational Role of the Stanford Archive of Recorded Sound," Sibyl Marcuse "On Tunings and Pitches of Musical Instruments," and a panel on "In-House Publications and Public Relations in the Music Library" with Ray Reeder, Barbara Davis, Ann Basart, and Stephen Fry.

#### Finances

Dues were raised in March 1972 to \$2. In January 1978, three membership categories were created--regular members (\$5), retirees (\$2), and students (\$2).

#### Committees and Projects

The Chapter finally came to grips with the fact that it had been operating without a constitution or by-laws for more than thirty years. At the May 1974 meeting, Chair Ray Reeder formed a committee, initially comprised of Jean Gordon and Rosemary Thorne, to draft the document. A first draft was distributed before the fall 1974 meeting and discussed there, and at the spring 1975 meeting the third draft was ratified. In fall 1976 discussion began on revising the constitution to allow for an increase in dues, and the By-Laws Committee was reinstated. After much discussion and consideration the constitution was amended in 1978. The amendments gave officers the power to determine the amount of the annual dues subject to the approval of the membership.

The Resources Committee published the sixth edition of its *Union List of Periodicals* in 1979.

At the 16 March 1973 chapter meeting, it was decided that the biographical dictionary "would be the province of the Committee," and that the files would be held at San Francisco Public, where they remain today. The portion including names beginning with the letters "A-E" were reportedly missing at the time the files were deposited at SFPL.

The California Music Questionnaire was created "to determine the location and extent of collections of California music," and distributed in the fall of 1972. At the chapter meeting on 16 March 1973, it was reported that the questionnaire had been sent to libraries, institutions and individuals but that the response had not been sufficient to compile the information. It was suggested that a follow-up query be sent. No further mention is made of the questionnaire.

The Chapter had been without a newsletter since the demise of the *Bulletin* in 1953. The subject of beginning a newsletter was discussed on several occasions and in November 1970, members decided that a newsletter was not needed. Later, Ann Basart suggested that articles could be submitted to U.C. Berkeley's *Cum Notis Variorum*.<sup>14</sup> The Chapter was indeed fortunate to have CNV with Ann at its helm. Reports of chapter meetings and activities appeared regularly in it and at times are the only extant documentation of chapter activities.

#### Social and Political Concerns

The political turmoil of the 1960s and 1970s is reflected in the Chapter's activities. During the May 1970 chapter meeting, a resolution addressed to President Richard Nixon was drafted and signed by many members. It reads:

"We, members of the Northern California Chapter of Music Library Association wish to take a stand with the thousands of educators who are protesting the continuation and expansion of the war in South East Asia. As professionals and human beings we find it difficult to continue our services in communities where bitterness and lack of trust for the government pre-empt all other pursuits. We are convinced that this atmosphere is created by the frustration and justified anger over the war and intensified by the neglect of vital issues at home."

Copies were sent to Secretary of Health, Education and Welfare Finch, Governor Reagan, the two U.S. Senators from California, and the Music Library Association national office.

At the November 1971 meeting, Richard Colvig reported that due to a financial crisis, the Research Libraries at Lincoln Center were closing their doors to the public as of January 1972. Vincent Duckles suggested that the chapter make a token contribution to show its concern. The Chapter voted to send \$25 from its treasury to the Research Libraries and

to encourage other organizations to do likewise. A letter expressing concern and support along with the donation was sent to Frank Campbell of the Music Division of The New York Public Library on 28 December 1971. Copies were sent to numerous New York City and federal government officials. By doing this, the Chapter joined a national letter-writing campaign in support of New York Public.

Members were invited to sign a letter addressed to the Subcommittee on Courts, Civil Liberties and the Administration of Justice protesting the exclusion of music from the provisions for fair use as stated in the proposed revisions of the Copyright Law, Section 108h, during the May 1975 chapter meeting.

### Colby Retires

Edward Colby, a driving force in NCC's activities, was honored upon his retirement at a dinner at the Szechuan Restaurant in Daly City on 28 July 1977. "As a remembrance, he was presented with a framed, gold, 99,000 rpm ('a recordbreaking career') Dolbyized Colby phonodisc. Recorded on the MLA label, it contained the aria 'Ciao Eduardo, ti vogliamo bene' from the opera 'Il Conte di Stanford.'"<sup>15</sup>

## 1980s

### Meetings and Programs

During the 1980s, most of the chapter meetings were once again held at academic institutions. The chapter made premiere visits to the campuses of U.C. Santa Cruz and the College of Notre Dame. The California State University campuses in Sonoma, Hayward, San Francisco, and San Jose all hosted meetings. U.C. Berkeley and Stanford again hosted the most meetings, three each, and Cal State Hayward and San Francisco Public, two each. The Chapter met at a number of new facilities or collections including Braun Music Center at Stanford (11/84), the San Francisco Ballet (11/85), and the newly established Ira F. Brilliant Center for Beethoven Studies at San Jose State University (4/86). Members also had the opportunity to view the newly refurbished facilities of Stanford's Center for Computer Research in Music and Acoustics, and the Center for Computer Assisted Research in the Humanities in Menlo Park (11/86). In addition, a tour of the new Davies Hall in San Francisco was included in the April 1983 meeting. Speakers also introduced members to the Lawton Harris Folkdance Collection at the University of the Pacific (6/87), and the Center for the American Musical at Cañada College (6/88). The Fall 1989 meeting originally scheduled for November 10 at U.C. Santa Cruz was postponed because of the October earthquake which greatly affected the Bay Area. Attendance at meetings averaged between 30-35 members.

Meetings usually lasted all day, beginning and ending with social time, coffee in the morning and wine in the late afternoon. The range of topics for the programs was more diverse than ever before. The most prevalent topic was the effect of changing technology, particularly computers--the use of computers for music notation, computer-generated music, and computer-assisted instruction (5/82); online databases for reference (4/83); music uniform titles in online databases, and retrospective conversion (5/84). Compact disc technology (11/83) and the impact of videos and CDs (5/89) were also topics of interest. Two meetings (11/80, 6/81) were devoted to coping with AACR 2, the second one entitled "AACR II--The Morning After." The tradition of panel discussions continued with ones on ethnomusicology and the music library (5/80); policies on taping of sound recordings (11/84), journalistic criticism (11/84); and "Publishing for Fun and Very Little Profit" (11/88).

A few members spoke on their research: Mary Kay Duggan on Italian incunabula (11/81), and her research travels in Europe (11/85), Michael Keller on the "Effects of Library Networks on Scholarship in the 1980s" (11/81), and Barbara Jeskalian on Hildegarde von Bingen (4/83). Members were also fortunate to take in one of Andrew Porter's Bloch lectures at U.C. Berkeley (6/81), and enjoyed musical performances at several meetings.

NCC met with the Art Libraries Society/Northern California in November 1982 at San Francisco Public. The program included a panel on contemporary intermedia art forms and their documentation and retrieval, an update on RIDIM, and a performance of Kenneth Gaburo's *Maledetto*. The two California chapters continued to meet jointly on four occasions. NCC hosted meetings in 1983 and 1987, and SCC in 1985 and 1989. At the 1983 meeting it was decided that joint meetings would be held every other year.

#### Finances

Dues were raised to \$10 for regular members and \$5 for retired & student members at the fall 1985 meeting.

#### Committees, Projects, and Publications

In 1984 the Chapter reorganized and adopted a revised constitution and by-laws. Significant changes were adding the office of Vice Chair/Chair Elect, increasing the term of the Secretary/Treasurer to two years, creating an Executive Board, and adding standing committees. Ray Reeder, who played an integral part in drafting the original constitution and by-laws and revising it in 1976-78, headed the By-Laws Committee.

After a long absence, the Chapter instituted a newsletter under the editorship of Mary Kay Duggan, who continued as editor through spring 1991. The MLA NCC Newsletter began in Fall 1985. It serves to inform members of upcoming and past meetings, news of members, jobs, new members, new publications, news of general interest, and contains occasional

articles. A special issue (Vol. 4, no.2) was published in early 1990 to document the October 1989 earthquake. The issue includes reports and some photos from several of the Bay Area music collections.

Vincent Duckles, one of the earliest members of the Chapter, died in 1985. The Chapter chose to honor him in a manner befitting of Duckles. A bibliography of his publications was compiled by two U.C. Berkeley library school students, Patricia Elliott and Mark Roosa, with the guidance of Mary Kay Duggan. The bibliography was published in the December 1987 issue of *Notes*.<sup>16</sup>

The Chapter organized and presented a highly successful workshop, "Bach to 'The Boss': Managing Music in Libraries" on 13 November 1987. The workshop was held as a pre-conference activity at the annual meeting of CLA and was also sponsored by CLA. It was geared for the needs of library generalists who handle music. Discussion about the workshop began in 1984 upon the suggestion of Michael Keller who had done a similar project with the New York State/Ontario Chapter. In Spring 1986 questionnaires were sent to libraries throughout California to determine interest in such a workshop and what topics were most desirable.<sup>17</sup> The workshop was designed from the responses and provided sessions covering collection development, cataloging, sound media, and reference. There were fifty registrants; many Chapter members worked on the planning committee and served as speakers or moderators.<sup>18</sup>

#### Duckles, Hagopian, Tidy, and Basart Retire

The Chapter continued to recognize and fete members upon their retirement. On 1 June 1981, an elegant dinner was held in honor of retirees Vincent Duckles, Viola Hagopian, and Tom Tidy at Restaurant Nadine in Berkeley, after the spring chapter meeting. Each person was given a book which was presented by a fellow chapter member who reflected on the career of the retiree. Johanna Fritsche spoke about Tidy, Serena de Bellis on Hagopian, and Ed Colby on Duckles.<sup>19</sup> In May 1991, Ann Basart was honored at a dinner at the Phnom Penh Cambodian Restaurant in San Francisco. Serena de Bellis, who also retired, was not able to attend.

#### AND BEYOND...

With the advent of the final decade of the twentieth century, the Chapter has come full circle and has spent much time and energy learning of its roots back in the 1930s and 1940s, while planning for publications and activities commemorating the fiftieth anniversary of the founding of the California Chapter of MLA, in October 1991. The two California chapters decided in 1989 to plan a joint meeting and celebration, and instituted work on two publications, a directory of music collections in California, and a history of MLA in the state. The meeting will take place on 18-19 October 1991, at Pasadena Public Library and will focus on "Music in

California" from various perspectives, past, present, and future. The closing event of the meeting will be the performance of "A Musical Festschrift: New Works by California Composers Written in Honor of the 50th Anniversary of the Music Library Association in California."

As part of trying to uncover NCC's history, the Fall 1989 meeting, which was postponed because of the Loma Prieta earthquake and finally held on 26 January 1990, included a panel on the early years of the Chapter. The panel was moderated by Ann Basart and was to include Mary Ashe, Ed Colby, Richard Colvig, and Harriet Nicewonger. Unfortunately, Ashe and Nicewonger were not able to attend. The session was taped and transcribed, and is printed in the *MLA NCC Newsletter*.<sup>20</sup>

In trying to write a history of NCC, it was discovered that the Chapter had not been very attentive to documenting and preserving its own history. In fact, it took a while before what existed of a chapter archives was discovered in a former officer's attic. The Executive Board has taken steps to assure that future records are maintained and preserved properly.

Compiling a chapter history is an ongoing project and it is hoped that what was begun here in uncovering NCC's past and learning about its founders and leaders will continue. It is especially exhilarating to read about the energy our predecessors expended, how hungry they were to meet with others who shared their interests, how difficult it was at times to gather information about resources and collections, how great the need was to share information, and how local activities were the focus of most people's professional world.

In yet another way, we have come full circle. MLA meetings in San Francisco in 1939, 1947, 1950, and 1967 were events that the Chapter took pride in hosting and planning, and served to fuse the Chapter. In 1990 NCC submitted a proposal to host the 1993 MLA convention. The proposal was accepted by the MLA Board and the 1993 annual convention will be held at the St. Francis Hotel in San Francisco, February 3-6.

## NOTES

The information in this chapter history was compiled from a number of sources, chiefly documents in NCC's archives (announcements and minutes of meetings, correspondence), and local and national publications. In order to simplify citations, information from the following sources have been cited in abbreviated form. For example, (CB 1,no.2: 4) indicates that the information is located in the chapter *Bulletin*, Vol. I, no. 2, page 4.

CB chapter *Bulletin*

CM chapter minutes

NCC *MLA NCC Newsletter*

NS *Notes: Supplement for Members*

1. Jessica Fredricks and Edward Colby, "The Story of a Chapter," *Bulletin for Northern California Music Libraries* 2,no.6(1949): 9-18.
2. *Ibid.*, p.12-13.
3. Ed Colby, "Early Days of Music Librarianship in the San Francisco Bay Area," *Cum Notis Variorum* 74(July-August 1983): 16-17.
4. In June 1949, The San Francisco Opera Association announced that Kirsten Flagstad would appear in *Tristan* and *Die Walküre*; these were to be the soprano's first stage performances in the U.S. since 1941. The news renewed a campaign against the singer that began when she returned to this country in 1947, when unsubstantiated charges of Nazi sympathies were brought against her. The Trustees of the San Francisco War Memorial, which includes the Opera House, voted unanimously to disapprove her contract, effectively banning her. The Trustees later reconsidered its attempt at censorship and Flagstad made a triumphant return as Isolde on 30 September. For more on the "Flagstad Affair," see Arthur Bloomfield, *50 Years of the San Francisco Opera* [1972]: pp. 113-14.
5. A copy of the minutes of the meeting written by Margaret Hewitt are located in NCC's files. A different version, also by Hewitt, is published in NS 11: 3-16.
6. Jessica M. Fredricks, comp., *California composers: biographical notes* (San Francisco: California Federation of Music Clubs, 1934).
7. Fredricks described the project in CB 4,no.3: 3.
8. Article on Library Music Services by Lloyd C. Engelbrecht found in CB New ser., 1,no.1: [2-3].
9. In a phone interview on 14 August 1991, Harriet Nicewonger confirmed that the information from the survey was never compiled or published.
10. Harriet Nicewonger to Anna Harriet Heyer, 19 November 1951, NCC archives.

11. Anna Harriet Heyer, comp., *A Check-list of Publications of Music* (Ann Arbor: School of Music, University of Michigan, 1944).
12. Anna Harriet Heyer to Harriet Nicewonger, 4 December 1951, NCC archives.
13. William Lichtenwanger and Carroll D. Wade, "Reports on Meetings of the Music Library Association on June 29-30, 1967," *Library of Congress Information Bulletin* 26(July 13, 1967): 451-52.
14. *Cum Notis Variorum: Newsletter of the Music Library, University of California Berkeley* (Berkeley: The Music Library, 1976-1989).
15. NCC report submitted by Marlene Wong in "News from the Chapters," *Music Library Association Newsletter* 31 (Nov.-Dec. 1977): 9.
16. Patricia Elliott and Mark Roosa, comps., "Vincent Duckles (1913-1985): A Bibliography of his Publications," *Notes* 44,no.2(1987): 252-58.
17. For a summary of the questionnaire responses see NCC 2,no.1(Fall 1986): 2-3.
18. NCC 3,no.1(Spring 1988) contains a report on the workshop (p.2-3), and the text of Garrett Bowles' opening address (p.4-9). NCC 3,no.1(Fall 1988) contains a summary of the evaluations completed by workshop participants (p.3-4).
19. Harriet Nicewonger, "Spring Meeting of the Northern California Chapter of the Music Library Association," *Cum Notis Variorum* 54(July/August 1981): 5.
20. Part 1 in NCC 4,no.3(Spring 1990): [1]-7. Part 2 in NCC 5,no.1(Fall 1990): 4-14. Ann Basart prepared a six-page handout "Early Days of MLA/NCC" which gathered information chiefly from the *Bulletin* for the session.