

of conductors, discographies of artists, discographies of U.N. recordings, discographies of folk and country music, discographies of jazz, discographies of music history, discographies of popular music, discographies of opera, ballet, film and theatre and discographies of speech recordings; books for the collector. Mr. Myers enhanced his presentation by passing around many of the books and materials of which he spoke to the delegates.

The business meeting terminated the afternoon's program. Members learned that Dr. Harold Samuels, Head, Music Department of Cornell University, was leaving to join the faculty at Yale University, and the New England Chapter of the Music Library Association. Within the New York State Chapter executive, the Chairman, Jerry Emanuel, announced his forthcoming move to Northwestern University. Charles Lindahl, Sibley Library, Eastman School of Music, became Chairman of the Chapter, and, Kathleen McMorrow, University of Toronto Music Library, was elected to the Vice Chairman's position.

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MUSIC LIBRARY ASSOCIATION. Annual Summer Meeting, reported by Larry C. Lewis, Faculty of Music Library, The University of Western Ontario.

The Annual Summer Meeting of the Music Library Association was held 24-26 June 1971 in the Stoneleigh Terrace Hotel, Dallas, Texas.

The morning session of 24 June was given to Mrs. Vivian Perlis, Music Library, Yale University, New Haven, Connecticut, who spoke on The Charles Ives Oral History Project.

Mrs. Perlis described her first interview with Ives' insurance partner, Julian S. Myrick. Because he was very hard of hearing all the answers to her questions were either 'yep' or 'nope'. After giving up on such a project Mr. Myrick got in touch with her and asked when she was coming again to talk about 'Charley'. This broke the ice, with the result that the two became very good friends and so the interviews began. Two weeks after her last interview with Mr. Myrick, he died. She was now determined to interview as many of Ives' friends as was possible.

Oral history is an inadequate term, according to Mrs. Perlis, but a better one has not been devised. In existence about twenty-one years, it can be defined as a memoir about someone by someone else who knew the person. The largest centre for it is at Columbia University, being a resource for several hundreds of publications, notably in the field of political history. Little has been done in the arts, the Ives project being the first of its kind in music. Already it is the resource for several books and dissertations presently under way.

Mrs. Perlis admitted a considerable naivete in the scope of the project at first. As it got under way it kept mushrooming until, at present, she has interviewed some sixty people. Funding is a problem and she has managed to keep going simply by scrounging.

Mrs. Perlis then went on to describe the picture of the MAN who evolved out of the interviews. The more interviews she carried out the more difficult it was to generalize and build up a myth about Ives. Oral history, she stated, shows the paradoxes and portrays an unsimplified picture. Ives was a true eccentric, an unconventional man who chose unconventional friends. The correspondence already at Yale made pre-interview research easier and in depth. Many of the interviewees were connected with the insurance business, in which Ives was a pivotal figure, having made many of the innovations in it.

Mrs. Perlis concluded her introductory remarks by stating that oral history is a spontaneous, unique kind of biography. American music of this period, i.e. 20's, 30's, and 40's, is scarcely documented. She believes that oral history is one way of still acquiring information in this area, much of which could never get printed.

After an extensive session of excerpts from the interviews, Mrs. Perlis discussed the problem of verification. All the tapes have been transcribed. Some are purely confidential and won't be made available until the appropriate time. An errata list is presently under way. Finally, a description and evaluation of the interview by the interviewer is attached to each tape.

The afternoon took the form of a panel discussion on Prerecorded Cassettes in the Library: Chairman, David Hall, Rodgers and Hammerstein Archives of Recorded Sound, Library and Museum of the Performing Arts, New York City; panelist, Paul Jackson, Performing Arts Library, Oakland University, Rochester, Michigan; and panelist, Richard Miller, Dallas Public Library.

The chairman opened the session by stating that to arrive at a final statement of prerecorded cassettes was not the intent of the discussion. He emphasized that cassettes should not as yet be considered a medium of preservation but of use. Further, he cited that there had been two significant developments within the past two years. First, heavy-duty equipment suitable for library use has been introduced by 3M. Secondly, since January, 1971 prerecorded cassettes have been issued in consistently good quality.

Mr. Jackson pursued the subject from the hardware and software point-of-view. To demonstrate his point he played a recording first on a cassette recorder and secondly on a rewired cassette recorder with a speaker. The quality of the first was much inferior to the second. However, in order to get a good sound, the heavy equipment necessitates the sacrifice of portability. The cassette recorder is designed for personal use. Likewise, the cassettes themselves were not designed for heavy use. They are subject to flaking, curling, breaking, and since many will not open they are rendered useless. Mr. Jackson accused the cassette industry for brain-washing the public by pushing their low economic factor. However, with this low economic factor goes a greatly inferior sound reproduction. If one wants to duplicate the sound reproduction already existing through discs and tapes in cassettes, one will find no saving in cassettes.

Mr. Miller was as optimistic about cassettes as Mr. Jackson was pessimistic. This is what it appeared to be on the surface; however, Mr. Miller's demands on the cassette are considerably less than those of Mr. Jackson. Mr. Miller's branch public library has introduced cassette tapes into its collection rather than discs. The public is fascinated with the new medium. There are more reserves on cassettes than anything else. People are buying the machines because the cassettes are available in the library. There has been little breakage and most of it occurred during the first month of use. Fidelity is not so important, said Mr. Miller, it is up to the public to decide on that. Technical processes had to be devised but these did not present any insurmountable problems. With the exception of the cassette shelving, which is non-functional, the introduction of cassettes into Mr. Miller's public library has been a success story.

Donald Krummel, Graduate School of Library Science, University of Illinois, was guest speaker at the MLA Luncheon, his topic being, Future Shock - a highly amusing and sometimes frightening glimpse into the future.

The afternoon session was entitled, Music Library Services in Nonmetropolitan Areas: Illinois, a Case Study. This was a rehash of the much discussed topic of library co-operation. Nothing new was said.

Due to a death in the family of the guest speaker, Robert A. Black, Department of Anthropology, California State College, Hayward, California, the Saturday morning session entitled, American Indian Music in American Life: Demonstration and Discussion, was cancelled.

In conclusion I would say that the session on prerecorded tapes was very timely, especially for our own Music Library. The use of cassettes in the library has been directed to me on several occasions. I always hedged by saying that the fidelity was not good enough. This was true but now I know some of the reasons why.

The oral history session on Ives was the most fascinating and exciting. I can honestly say that I learned more about Ives through these snippets of interviews than I have through any of my reading. The possibilities of such a project are verily a revelation. It is to be hoped that similar projects will be taken up on other American and Canadian composers.

Does anyone know of such a project done for any Canadian composer?

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