Publications Awards Go To Devries and Leslie, Rifkin, Beckwith

The Music Library Association announced the recipients of its awards for 1988 publications in the field of music and music bibliography at the 1990 Tucson convention.

The Vincent H. Dukelis Award, for the best book-length bibliography or music reference work, was shared between two publications: the *Dictionnaire des éditeurs de musique français, vol. II* (covering the years 1820 to 1914), by Anik Dévries and François Lesure (Editions Minkoff, 1988); and Thomas J. Mathiesen's *Ancient Greek Music Theory: a Catalogue Raisonné of Manuscripts* (RISM, B xi) (Henle Verlag, 1988).

The Eva Judd O'Meara Award, for the best book or score review published in *Notes* during 1988, was awarded to Joshua Rifkin, for his review of the facsimile publications of J.S. Bach's B-minor Mass (Bärenreiter, 1983 and Hänssler, 1983), which appeared in *Notes*, Vol. 44, no. 4 (June 1988): 787-898.

The Richard S. Hill Award, given for the best article-length bibliography or article on music librarianship appearing in 1988, was awarded to John Beckwith, for his article "Tunebooks and Hymnal in Canada, 1801-1939," published in *American Music* Vol. 6, no. 2 (Summer 1988): 193-234.

**Slonimsky, Cooper Awarded MLA Citations**

In addition, MLA citations were awarded to Nicolas Slonimsky and James B. Cooper in recognition of their distinguished service to music librarianship. Slonimsky, author of *Music Since 1900* and past editor of Thompson's *International Cyclopedia of Music and Musicians* and Baker's *Biographical Dictionary of Musicians* was honored as an "indefatigable hunter of facts, merciless warrior against misinformation, Prince of music lexicography and diakeusia supreme." Cooper, a past president of MLA, was characterized as the "embodiment of the scholar/librarian, whose works, wisdom and wit have inspired multitudes of his students and colleagues."

Awards nominations for publications appearing in 1989 in the above categories should be submitted by November 1, 1990 to Harold Diamond, 17 Calumet Avenue, Hastings on Hudson, New York 10706; 212/960-8830.

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David Hunter Wins Fifth Annual Walter Gerboth Award

David Hunter became the fifth recipient of the Walter Gerboth Award at the MLA annual convention in Tucson, in February.

The award, which is intended to support research by a member of the Association in the first five years of his or her career as a librarian, was given to Hunter in support of his project, *Opera and Song Books Published in England, 1703-1726*.

Dr. Hunter, who is Music Librarian at the University of Texas at Austin, is preparing the bibliographical description of 180 opera and song books, and the accompanying indexes. This project will expand the bibliographic coverage of this particular literature over a greater period. It will also demonstrate the systematic application of the techniques of bibliographic description to engraved music, introducing new descriptive features.

Dr. Hunter has already completed much of his research: of 875 copies of the operas and song books so far identified, he has examined 770. The Gerboth Award will help him move faster towards completion by permitting him to travel to the two largest collections of early eighteenth-century English opera and song books he has yet to examine: the Library of Congress (8 items) and the Conservatoire Royal de Musique in Brussels (11 items).

Dr. Hunter's work has been accepted for publication by the Bibliographical Society (London) as a sequel to Day and Murrie's *English Song Books, 1651-1702*, published by the Society in 1940.

Applications for the sixth annual Gerboth Award may be submitted by 1 November 1990 to Gerboth Award, c/o Maria Calderisi, Music Division, National Library of Canada, Ottawa, Canada K1A 0N4, 613/996-7514. All applications should be accompanied by two letters of support, one for the person and one for the project, a vita, and names of further references. They should describe the project and its significance and show the total budget, specifying the amount (up to $1000) requested from the Association, sources of other funds if any, and the purpose of the funds requested.
A lot of you (almost a quarter of the individual members!) attended MLA's annual meeting in Tucson a few weeks ago. I hope you all went to some valuable sessions and had a chance to exchange information with old and new friends. At this same time you were doing this and enjoying the balmy southwest, MLAs infrastructure was moving ahead. Meeting time is the period where committees do their most concentrated work. It is also the time when committees change.

As president, I would like to tell you about some of those changes; at the same time it is interesting to reflect on how different committees may be constituted. (Another didactic lesson from your education president.) Officially the president appoints committee members each year; in practice that responsibility is often delegated to committee chairs with presidential approval (for traffic control). The president does appoint the chairs, as well as the ad hoc search committees charged with recommending candidates for certain important MLA appointments which are made by the full board.

Two such search committees, chaired by John Druesedow and Lenore Coral, worked especially hard at the Tucson meeting interviewing a variety of excellent candidates for treasurer and editor of our Index series. At their recommendations, the board made two appointments: Diane Walker will become treasurer in 1991 at the expiration of Sherry Vellucci's tenure and Deborah Campana now takes over the editorship of the index series from Michael Fling. Another shorter appointment by the board didn't need a search committee; Pat Fisken will take Paula Mathews' place as placement officer from June to December 1990 while Paula joins her husband on a college assignment in France.

A comparatively short-lived (but standing) committee is the one charged with nominating a slate for next year's elections. Ruth Henderson's group from last year was discharged with thanks; Dick Griscom will chair next year's round.

Some committees are made up of people who serve because of other responsibilities they have in MLA. The publications committee, for example, consists chiefly of the editors of the various MLA publications. The finance committee is comprised of the president, the vice-president/past-president, the treasurer, the executive secretary and two board members: the fiscal officer who serves as chair and the assistant fiscal officer. Thus Gordon Theil succeeds Dick Griscom as fiscal officer and chair while Joan Swane-kamp joins the committee as assistant fiscal officer.

Rotating membership with fixed terms, where a member learns the ropes before becoming chair, is also a model for other MLA committees, among them the awards committees, the investments subcommittee, and the program committee. New appointments here include Shirlene Ward to the Gerboth Award committee, Maxey Mayo to the investments subcommittee, and Holly Mockovac who will chair the program committee for our meeting in 1993.

The three large areas of responsibility which occupy most of our professional lives as music librarians are administration, bibliographic control, and reference and public service. Not surprisingly these are the biggest of MLA committees, overarching structures with numerous sub-committees. In Administration under Carol Tatian, Joyce Clinkscales will follow Jim Cassaro as head of the Facilities sub-committee (Jim's spectacular finale was to chair the successful pre-conference at Tucson), and Bill McClellan will succeed Tish Brennan as head of the Statistics sub-committee. The bibliographic control committee under Brad Young has remained fairly stable.

As the new chair of the reference and public service committee Judy Tsou will have a hard act to follow in Bonnie Jo Dopp, but she will have able assistance from David Riley who succeeds Leslie Greer Bennet (after another fine Tucson program) as head of the Bibliographic Instruction subgroup, and Mark McKnight who takes over the Information Sharing sub-committee from Gerry Laudati.

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**Placement News**

MLA in Tucson achieved high standards for both programming and weather, and the Placement Desk was extremely busy. We had 30 people registered for informal interviews with representatives from 12 organizations that have current openings or anticipate positions in the future. Placement concerns included salaries, interviewing, obtaining entry-level positions, and job movement at more advanced levels. We are hoping to establish a series of workshops on some of these topics for next year’s annual meeting in Indianapolis.

From July through December of this year I will be on leave, and Pat Fisk of Darmouth College will be acting Placement Officer. I want to thank her for all the wonderful help she has already given me in Tucson, and for taking over while I’m away. The details of her address, phone, FAX, etc. will appear in the next Newsletter.

Paula D. Matthews
MLA Placement Officer

**Musical Queries**

Query #16: C.-P. Gerald Parker (Université du Québec à Montréal) has a patron who is looking for a publication titled *Système intégral scientifique de musique modale universelle*. His patron thought that the author was Daniel Lesur, though that seems unlikely. Can anyone supply an author, publisher, or date for this work?

Query #17: Michelle Gotz (Wichita State University) is seeking information on a composer named Brassetti, who is mentioned by Eitner. Can anyone find a first name, dates, or anything else about this person?

**Guidelines**

All queries and replies should be mailed to the column editor at the address below. Responses should indicate a query number and date. Please provide full bibliographic citations for all sources used. Karl Van Audaal, Music Library, Appalachian State University, Boone, NC 28608; 704/262-2389; Bitnet: VANAUSSDAK@APPSTATE.

**President’s Report**

(Continued from Page 2)

A new working group on reference performance headed by Phil Vandermeer has also been constituted under the aegis of the RAPS committee.

There are also some comparatively straightforward MLA committees addressing mutual concerns of ours. Here too there are new faces: Laura Dankner will take over the Education committee from Nancy England, John Shepard succeeds Deborah Hefling at Preservation, and Mary Davidson will chair the Legislation committee long headed by Neil Ratliff.

Those are some of the major changes in our administrative structure, an overflowing stream which seems to require a change every time I switch on my computer. It attests to the strength and vitality of our profession that we can enlist so many able music librarians to devote their time and energy to our mutual advantage. Thanks to all of you for what you have done and what you will do for MLA!

Susan T. Sommer
MLA President

**MLA Publicity**

On behalf of MLA, the Publicity Officer would like to thank Christine Hoffmann and members of the Greater New York Chapter for coordinating and staffing the MLA exhibit table at the recent ARLIS annual conference at the Penta Hotel in New York City. Christine reported that the meeting reached 650 attendees, for many of whom exposure to MLA through the exhibit is the only contact they have with our corner of the profession. Questions were many and varied. She emerged after this experience in support of the concept of MLA keeping up with exchange exhibits wherever and whenever possible.

For those newly-inspired volunteers amongst you, MLAs most demanding exhibit exchange is coming up in June. Karen Nagy has agreed to serve as staffing coordinator for the MLA exhibit table at ALA, to be held at McCormick Place in Chicago, 23-26, June 1990. If you will be attending this meeting, or live in the Chicago area and would be willing to help, please contact Karen at the Music Library, Stanford University, Palo Alto, CA 94303; 415/725-1148; Bitnet: CN.KNN@STANFORD.

Christine Olson
MLA Publicity Officer

**Duckles Wins Taylor Prize**

The American Society of Composers, Authors and Publishers have awarded the Deems Taylor Prize for excellence in publications about music for 1988 to *Music Reference and Research Materials: An Annotated Bibliography*, 4th edition, compiled by the late Vincent H. Duckles, Music Librarian and Professor of Music at the University of California at Berkeley and President of MLA 1960-62, and by Michael A. Keller, who was Mr. Duckles’ successor as the Music Librarian at Berkeley and is now Yale’s Associate University Librarian for Collection Department. The award, consisting of a cash prize and a plaque, was presented at a ceremony and reception at ASCAP headquarters in New York City on 4 December 1989. Duckles’ widow, Madeline Duckles, accepted the award in his name.
The means of dealing with preservation problems in music libraries (fund raising, determination of priorities, physical treatment, photographic and recording processes, education of library users, environmental control, etc.) are as complex as the problems themselves. The members of MLA's Preservation Committee have often felt overwhelmed by the variety and volume of new literature about conservation issues and new preservation technologies.

The Committee inaugurates this column in the MLA Newsletter as a way of informing the membership about new publications, conservation services, and upcoming national or regional meetings which may help answer the needs of music librarians in all kinds of institutions. Perhaps more importantly, though, the Committee hopes that this column can help answer specific questions from music librarians and can serve as a forum for airing their concerns. (We also welcome readers' responses to questions printed here.)

The following is our first question received.

**Question:** When I read about Federal preservation programs it seems that all grants are for big sums (five or six figures) given to large research libraries. My library, however, is a small one. We have two seriously deteriorating collections, but no budget for conservation other than re-binding. Are there no resources available for my library's problems?

**Answer:** Some state libraries have preservation programs. To our knowledge, the only one which makes grants outright for small preservation projects is the New York State Library, but other state libraries (such as those in Connecticut and Maine) perform advisory and referral services. In some other states, non-governmental institutions (for example, Arizona State University) or organizations (for example, the Texas Preservation Task Force) can provide information about alternative funding sources.

The December 1989 Conference of Cooperative Preservation Programs issued a list of organizations, state agencies, libraries, and firms (usually with addresses and phone numbers of contact people) involved in preservation programs around the country—some of these provide advisory and referral services. (To receive a copy of this list, send a stamped, self-addressed envelope along with your request to John Shepard [address below]).

Despite the fact that you may be looking for small non-federal funding sources, the criteria for grant approval often follow federal models—the materials you wish to preserve should be rare and/or unique, should possess significant scholarly value, and should be accessible to people from other states. For example, if you are trying to fund preservation microfilming of a collection of fragile papers or music manuscripts in your library, and if your library is not a member of a state or national bibliographic utility, your proposal should include a provision for depositing an additional positive microfilm in a nearby library which does belong to a bibliographic utility.

**Upcoming Preservation Events**

**April 30-May 3:** "Documents that Move and Speak: Managing Moving Images and Recorded Sound Documents in Archives," Ottawa, Ontario (Contact: Symposium on the New Media, International Council on Archives, P. O. Box 3162, Station "O", Ottawa, Ontario K1P 6H7, Canada).

**May 3-5:** "Archiving the Audio-Visual Heritage: A Joint Technical Symposium," International Federation of Film Archives/International Federation of Television Archives/International Association of Sound Archives/International Council on Archives, Ottawa, Ontario/Hull, Quebec (Contact: Frederick Granger, Canadian Museum of Civilization, 100 Laurier Street, P. 4H2, Canada; 819/953-6456; Fax: 819/953-4378).

**May 7-10:** International Association of Sound Archives/Association of Recorded Sound Collections/Canadian Association of Music Libraries—Annual Conference, Ottawa, Ontario/Hull, Quebec (Contact: Debra Begg, ISAS/ARSC/CAML Conference, Music Library, University of Ottawa, Perez Hall, Room 302, 50 University Priv., Ottawa, Ontario KIN 6N5 Canada; 613/564-9401; Fax: 613/564-9886).

**May 18:** "Disaster Preparedness in Libraries," Columbia, Missouri (Contact: Office of Continuing Education/Extension, School of Library and Information Science, 104 Steward Hall, University of Missouri, Columbia, Missouri 65211; 314/882-9543).

**May 29-June 3:** American Institute for Conservation annual meeting, Richmond, Virginia (Contact: American Institute for Conservation, 3545 Williamsburg Lane, NW, Washington, DC 20008; 202/364-1036).

(Continued on Page 5)
Two New Technical Reports

The Music Library Association is pleased to announce the recent publication of two new monographs in its Technical Report Series:

Authority Control in Music Libraries: Proceedings of the Music Library Association Preconference, March 5, 1985, edited by Ruth Tucker (MLA Technical Report Series, no. 16). This volume seeks to broaden understanding about the nature of authority control as it relates in particular to music materials, its potential and real benefits to catalog users, and the reality of the difficulties and costs in doing authority work to achieve those benefits. The papers that constitute the proceedings begin with definitions and needs, and move to considerations of national standards and cooperative work and the impact and potential of automation on authority control of music materials. 109 pages. ISBN 0-914954-37-7. ($22.00 retail; $17.60 MLA members; $19.85 agency members).

Planning and Caring for Library Audio Facilities, edited and with a preface by James P. Cassaro (MLA Technical Report Series, no. 17). The five papers that form this report are expanded versions of papers presented during a session on Planning for Audio Facilities, held as part of the Music Library Association annual meeting in 1988. The papers will be of use to public and academic music librarians seeking to enhance or refurbish existing listening facilities, librarians planning new listening facilities, and all librarians concerned with rapid integration of new recording technologies. 69 pages. ISBN 0-914954-38-5. ($20.00 retail; $16.00 MLA members; $18.00 agency members).

The reports are available from the Music Library Association, P.O. Box 487, Canton MA 02021.

In addition, two more items are slated for publication in the series in late April 1990:

- Careers in Music Librarianship (MLA Technical Report Series, no. 18)
- In Celebration of Revised 780 (MLA Technical Report Series, no. 19)

The editor of the Technical Report Series welcomes questions regarding the suitability of manuscripts for publication as part of the series. Correspondence should be addressed to: Richard P. Smiraglia, Editor, MLA Technical Reports, 4416 Locust St., Philadelphia, PA 19104.

Lasting Concerns (Continued from Page 4)


July 9-August 3: Columbia Rare Book School (Contact: Rare Book School, School of Library Science, Columbia University, New York, New York 10027).

Recent Literature:


If you have information about upcoming events or recent literature, announcements about preservation grants received by your institution, or questions or concerns which you would like this column to address, please send them to John Shepard, Chair, MLA Preservation Committee, Music Division, PARC, 11I Amsterdam Avenue, New York, NY 10023 (Fax: 212/787-3852).
Preconference on Space Utilization

The MLA Administration Committee, Subcommittee on Music Library Facilities (Jim Cassaro, Chair), sponsored a preconference workshop titled *Space Utilization in the Music Library: Creation, Renovation, Reorganization* 20-21 February 1990.

The sessions covered the broad spectrum of facility planning, from designing a new building to dealing creatively with existing space. The large attendance (151) was a testimony to the timeliness of the workshop topic. Each panel and workshop group provided participants with much practical information, so much so that this report must by necessity only touch on the salient points made during each presentation.

Following opening remarks by Jim Cassaro, Philip D. Leighton (Stanford University), editor of the second edition of Keyes Metcalf’s *Planning Academic and Research Library Buildings*, gave the keynote address. He outlined the role of the library facilities consultant in the planning process for a building or renovation project. Mr. Leighton stated that the consultant can play either a minimal role in the planning process or become involved more deeply in most phases of the project. The consultant may write the program for the project, though Mr. Leighton urges librarians to take responsibility for this part of the planning.

The role(s) of the consultant is often defined by the library or institutional hierarchy. Non-librarian participants want to see the larger picture (e.g. site considerations, justification for additional space), while librarians tend to be more specific in describing space (function, details, signage, etc.). The architect will sometimes hire a consultant to check the design or to answer administrators’ questions.

In all cases, the consultant can act as a guide between different constituencies in these early planning sessions, and can bring a fresh viewpoint and broader insight to a project. Every aspect of the project from discussions of flexibility and adaptability of design to sprinkler systems to color schemes should be addressed with the consultant. Mr. Leighton stressed the need for honest, open communication between consultant and client, and urged librarians to educate the consultant about specific needs through conversation and tours of the present facility.

On Wednesday morning, Jim Cassaro (Cornell University) moderated the first plenary session. Speakers were Mary Wallace Davidson (Eastman School of Music), Daniel Zager (Oberlin College Conservatory), and Richard Schwegel and Rosalinda I. Hack (Chicago Public Library). Each panelist addressed facility planning from the point of view of different library user groups and drew illustrative examples from recent personal involvement in building projects.

Scholars, performers (both graduate and undergraduate), and public library users may have differing needs and expectations of a music library. Each speaker stressed the importance of doing a needs assessment and inviting input from the library’s constituents. Goals of associated departments and/or the institution at large should be studied and incorporated into the plan. The information must be presented to the planning hierarchy in detailed narrative form as well as quantified data and tables.

These initial steps are part of the overall progression of planning: initial planning (needs assessment, writing the program); construction phase; moving phase; settling/adjustment phase. The music librarian must be proactive whenever possible, and carry a mental picture of the completed project and how it will function. The librarian often acts as a final reviewer during planning and construction and must be on the lookout for errors and mistakes that can occur. Daily contact with the site supervisor is essential and the librarian should document the project thoroughly.

Public music librarians may find that a new facility must fit in with an overall library design already chosen by the administration. Special considerations the needs assessment should address include security and service desk placement to allow for continued service in times of reduced staffing.

Joyce Clinkscales (SUNY/Stony Brook) moderated the second plenary session on coping with architects and library facility coordinators. Panelists Linda Solow Blotner (University of Hartford), Marjorie Hassen (University of Pennsylvania), and John Whitmire (Anderson, DeBartolo & Pan Architects, Tucson) offered suggestions on choosing and communicating with architects and others involved in the facility planning process. Though the institution may choose an architect, the music librarian should try to get involved in the process if at all possible. If not, then the librarian should meet with the successful candidate as early in the planning stages as possible.

Trust and communication between the owner (client, librarian) and the architect are essential. Any problems or questions should be clarified at the earliest stages of design when changes can be made with relative ease and little expense. The construction document allows for final details to be added and is more technical. Watch out for unexpected changes made in the design at this point.

The bidding phase casts the architect in the role of consultant as the contractor may suggest cost-cutting measures. Actual construction may necessitate on-site modifications. Once the building space is completed, the architect should be available for the next year or so to work on any problems that may arise. Whether planning a new building or renovating existing space, the relationship between the librarian and architect will be crucial.

Marjorie Hassen described the pitfalls of inheriting a project and recommended that only one person act as liaison between the library and the architect/contractor. The fewer people involved the better, as too large a "cast"

(Continued on Page 7)
list" can lead to confusion and time-consuming diffusion of information.

John Whitmire gave a clear picture of architectural firm organization and the types of information the client should seek from firms under consideration for the job. He emphasized the importance of the program phase of planning, a step which should be done before the actual design is drawn up. Again, in all stages communication between the architect and the client must be honest and open, especially in the final design review process.

The final plenary session moderated by Jeffrey Earnest (Stanford University), tackled "Rate of growth, space calculation; floorloading and other weight problems: the long perspective". Speakers Michael Fling (Indiana University), Carl J. Rakhonen (Indiana University of Pennsylvania), Carol Tatian (Brown University), Mary Wallace Davidson and Daniel Zager provided listeners with formulae for calculating growth rates of collections and shelving capacities in music libraries; concerns about floorload in pre-existing space and in new facilities; and shared the experience of living with a new facility or renovated space once the project is completed (i.e., "What I would have done differently...").

The final afternoon's small group sessions covered the following topics: impact of compact shelving (Carol Tatian); creative approaches to utilizing existing space (Christine Hoffman); moving the music library collection (Pauline Bayne); lighting the library (Edwin Quist); coping with transition between old and new spaces: acclimating users (Carolyn Rabson); and fundraising (Neil Ratliff). A full afternoon of information sharing and learning culminated in the wrap-up session at which the small group leaders summarized the content of their sessions.

Carolyn A. Johnson
Connecticut College

Bibliographic Instruction Revisited

The opening plenary session of this year's annual meeting dealt with many of the components that make up bibliographic instruction sponsored by the Bibliographic Instruction Subcommittee. In her opening remarks, Subcommittee and session chair Leslie Greer Bennett defined the term as "anything you're doing to instruct the public." Through their statements, the members of the panel reminded their listeners that there are as many ways to incorporate BI as there are patrons to reach.

Paula Elliot, Washington State University, began the session with a thought-provoking discussion on the "one-shot approach." She described this method as "a unique encounter between teacher and group with no follow-up," requiring a great deal of preparation time with no feedback. The one-shot approach can take many forms: tours, sit-down lectures, task-related sessions, or self-guided tours, with some combination often proving successful. Guided note-taking or worksheets, journal writing, and pre-tests all contribute to the approach's success; small-group activities such as examination of sources along with discussion of ideas and concepts were also recommended. Paula also emphasized more conceptual-based teaching rather than tool-based, orientation rather than instruction, and that students need to learn that the search for information is subjective—not all information found is valid. Most importantly, she reminded us that the best work by the librarian means nothing without the support of the teaching faculty.

The use of CD-ROM as a bibliographic instruction tool was presented by Leslie Troutman (University of Illinois, Urbana-Champaign.) Ms. Troutman reminded the participants that a good BI program is always evolving, and that we should do our best to keep up with what is available to us. Librarians incorporating CD-ROM into their BI programs should consider the following when formulating their course of instruction. First of all, with instruction planning one should keep these questions in mind: do users need instruction in order to search the optical system effectively; what form will the instruction take; and what do you want to teach the users? Secondly, what about staff training? There has to be someone there to instruct the users, but to what degree are the various members of a staff to be trained? Levels of required proficiency must be set and reached.

David Riley (University of Michigan) addressed the process of developing a computer-assisted instruction (CAI) module at Indiana University's Music Library, where he took part in the development of such a program. Along with Kathy Talalay, Mr. Riley was charged with the development and implementation of a reference module for use by undergraduate music students. The program would survey twelve general music reference sources (e.g., New Grove, Harvard Dictionary of Music, Baker's, etc.).

David provided sample questions from the program that were designed not only to educate the user, but to do so humorously. One of the strengths of CAI-based bibliographic instruction is that the user can go at his/her own pace. Out of David's experience came some sound advice. First of all, keep in (Continued on Page 8)
Bibliographic Instruction
(Continued)

mind that designing the module is one thing, but programming it is quite another. The more involved those responsible for the module are at each step, the better. Secondly, investigate marketing the program. As long as it is not institution-specific, there's no reason why marketing should not be considered.

Stepping in for Sandra Benet Acker (University of Victoria), Leslie Greer Bennett spoke about the pros and cons of teaching a formal music bibliography course. Once the music faculty is convinced that music librarians are indeed capable of teaching bibliography courses, the benefits are many. Teaching will bolster the librarian's credibility with the music faculty and encourage collegiality. It will hone teaching skills while allowing the librarian to become reacquainted with older resources and keep up with new ones. Teaching also increases the librarian's awareness of students' needs and current interests. Likewise, our students learn to look upon us as resources.

There are also obstacles to overcome. Class preparation requires a great deal of time that the library may or may not provide. A harsh reality is that the students know nothing about the subject when class begins. The instructor must be able to tailor the needs of the individuals and hopefully bring them to a certain level of expertise. Forever grade conscious, students' expectations do not necessarily match those of the instructor. She cautioned us to remember that—believe it or not—not everyone is as excited about music bibliography as we are!

Linda Fidler (Bowling Green State University) concluded the formal portion of the session with her report on the Bibliographic Instruction Survey. This 1985 questionnaire focused on undergraduate education, and began as an outgrowth of a Midwest Chapter project. It was sent to institutions on the College Music Society list. The survey included questions such as: Do students receive orientation and/or instruction, and who provides it; what statistics are kept; are evaluations done, and who does them; who requests instruction; what percentage of students are reached; do the number of degrees, location of Music Library, and staff have any effect of the type of instruction given?

Out of 1536 surveys mailed, only 556 were returned (30%). This number was too low to be statistically significant; however, there was still some important information taken from those received. Of those responding, 49% were universities, 39% colleges, and the remaining 12% were 2-year institutions. 70% did offer some kind of class-related tour given by either the faculty member or the music librarian. Self-guided tours were not prominent. 78% received instruction from faculty members rather than from music librarians. 90% of the respondents indicated that no evaluation was done.

Linda reported that two of the major drawbacks of the survey were that there was no control over who actually filled out the questionnaire, and that those who did failed to read it carefully. Linda ended her remarks by stating that it was certainly obvious by her co-panelists' comments that bibliographic instruction certainly had come a long way since 1985.

The session ended with a question-and-answer period that brought up topics such as basic search techniques for CD-ROM, the problem of working successfully with non-English speaking students, fundamental shifts and new strategies in our approach to BI, and Paula Elliott's "thinky vs. do-y" philosophy.

The BI Subcommittee also provided access to materials from several music libraries at an exhibit table. This exhibit was assembled by Joan O. Falconer (University of Iowa) and Judy Marley (Duke University.) The exhibit included samples of a variety of library guides, course handouts, and other materials.

Ruthann McTyre
University of North Carolina, Chapel Hill

Preservation of Sound Recordings

Moderated by Steven Smolian, this session covered various preservation issues concerning sound recordings. Karen Nagy (Stanford University) presented an overview of the Associated Audio Archives (AAA) committee within the Association for Recorded Sound Collections (ARSC). The AAA began with five institutions: Library of Congress, Rodgers and Hammerstein Archives of the New York Public Library, Stanford University, Syracuse University, and Yale University. This core has since expanded to include at present thirteen institutions.

In 1986, the AAA received an 18-month NEH planning grant which resulted in an extensive document detailing several aspects of sound recording preservation. [See MLA Newsletter, No. 74 (Sept.-Oct. 1988), p. 3 for information on obtaining copies. Ed.] A second NEH grant proposal to write a handbook was denied, although this request is being revised. While book projects often receive grant funding through such agencies as NEH, there exist no ongoing programs for nonbook materials.

A handout listed the major sound archives throughout the country which Nagy surveyed. Librarians should consider donating to these archives materials they cannot handle, or contact them for advice concerning specialized care for certain recordings. Names of other archives to contact would be welcome. She plans to publish the result of her survey in a future issue of the ARSC Journal.

Brenda Nelson-Strauss (Chicago Symphony) discussed ways to identify and appraise commercial as well as non-commercial sound recordings. Without archival standards for audio-visual items, music librarians must develop strategies and policies to deal with these often-neglected materials.

The appraisal of audio-visual collections establishes an effective framework in determining the strength of a collection and its priorities for preservation. Non-commercial instantaneous recordings are usually the most important items in preservation projects. In conducting an appraisal, eight areas for (Continued on Page 9)
Preservation of Sound Recordings (Continued)

commercial and non-commercial audio-visual materials should be considered:
1) historical and research value;
2) aesthetic and artistic quality;
3) uniqueness and rarity;
4) subject content;
5) identification of contents;
6) access;
7) condition; and
8) frequency of use.
A final overall appraisal will indicate which portion of a collection should be preserved first. The importance of preventive maintenance should also be observed.

For audio-visual materials to be preserved, we must take action in implementing policies and locating funding. As print material receives increasing preservation care, so should sound recordings. We must have national and international cooperation in these efforts. In seeking preservation grants, those that appraise their collections will have the best chance to obtain funding.

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Jim Farrington (Wesleyan University) described procedures and new technologies in recordings preservation. The following points were made in regard to preserving sound recordings. Environmental control is the single most important aspect to consider. A constant, unfluctuating temperature of 68 degrees and a humidity of 40%-50% is ideal. The library or archive should contain pollution-free air with as little dust as possible.

Metal shelving one-half inch deeper than the item is recommended, and should include dividers every 4 to 6 inches. Recordings must be stored vertically and so that there is even pressure across the surface of the container. Shelving should be located away from potential water leakage and ultra-violet light. Closed stacks provide the best way to preserve recordings. Another important element is the playback equipment. If equipment is not maintained and working properly, it will damage sound recordings.

Preservation techniques of particular formats were discussed. Commercially available machines are recommended for cleaning LPs, and polyethylene-lined or rice paper inner sleeves should be used in the jacket. "78" rpm recordings present special preservation and playback problems even between different labels and eras. The long-term survival of CDs remains unknown due to a lack of advanced aging tests and potential inherent problems. Tape formats also face problems, especially from magnetic fields which can erase tapes. Reel-to-reel tapes should be used for archival taping; cassette tape functions well for service copies but is not an archival medium. Although sound recording preservation can be arduous, it is essential for the benefit of future generations.

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Wayne Shaof (Arnold Schoenberg Institute) discussed copyright and sound recording preservation. Copyright of sound recordings refers to the content as well as the physical item itself. In making preservation recordings, it must be ascertained whether the recording is protected by copyright. Recordings dating from 1890 or before are in the public domain and probably legal to copy. Those recordings which date from 1890-1927 would appear to be in public domain, but caution should be used with such recordings. For recordings dating after 1927, it must be determined if these works are in public domain or if "Fair use" or another limitation on copyright will allow reproduction.

Four factors should be considered in deciding whether a work falls under Section 107, "Fair use" of the copyright law:
1) purpose and character of the use;
2) nature of copyrighted work;
3) amount and substantiality of the portion used in relation to the work as a whole; and
4) effect of use upon the potential market or value of the work. Due to several factors, "Fair use" may or may not be claimed for preservation reformating.

Section 108 of the Copyright Law, which deals with libraries and archives, stipulates three conditions for preservation reformating: 1) material must be reproduced without commercial advantage, 2) the institution's collection must be open to outside researchers, and 3) reproduction of the work must include a statement of copyright. This section is the clearest support for preservation duplication. However, it refers only to making preservation copies of unpublished works or those no longer available at a fair market price. Recordings that are copyrighted may be reformatted by obtaining permission from the copyright owner, although it can be difficult to determine all the parties that own rights to a recording. Everyday examples of reformating sound recordings were given to clarify the copyright laws discussed.

Steven Smolian announced new developments concerning sound recording formats, and Christine Hoffman distributed a handout which included specifications of record sleeves ordered for the Rodgers and Hammerstein Archives. A question and answer period concluded the session.

Peter Munstedt
University of Missouri-Kansas City

Antiquarian Music Collecting

J. Rigbie Turner of the Pierpont Morgan Library chaired the plenary session on antiquarian music collecting.

John Lubrano, from the firm J & J Lubrano, spoke first on the relationship between antiquarian music dealers and librarians. He explained the operations of antiquarian music dealers (of which there are perhaps 30-40 such specialists in the world), emphasizing the energy and effort they put into acquiring material to sell. Dealers carefully collate and catalog the items before adding them to their inventory. Published catalogs then serve as guides to the businesses, since most transactions are accomplished long distance. Dealers also do appraisals of material, often for tax purposes but sometimes on behalf of a prospective buyer or seller. Mr. Lubrano urged music librarians to establish budgets for the regular acquisition of antiquarian materials, noting that there are still fine collections to be established.

James Coover, from SUNY Buffalo, described how he and his staff built a major music research library from

(Continued on Page 10)
Antiquarian Music (continued)

scratch in Buffalo, beginning in the late 1960s. By planning concentric circles of development, they bought out-of-print and antiquarian material in rough order of importance. Reprints, microfilms, and antiquarian dealers all played important roles in the process. The close working relationship with dealers established then continues to help the library, as dealers still play an important role in building up specialties within the collection.

The private collector of Beethoven material, Ira F. Brilliant, next discussed how and why he got his start in collecting, beginning simply as a great admirer of the composer and with the single desire to own one item Beethoven had personally touched. When he found there was no center for the study of Beethoven in America, he decided to form the nucleus of a collection which could support such a center, specializing in first and early editions. He maximized the impact of his efforts by keeping that singular focus, eventually acquiring 200 first editions and some 2,100 early editions which are now part of the Beethoven Center at San Jose State University. Mr. Brilliant cited three lessons he learned from things that "got away":

1) listen to advice from dealers;
2) don't tie dealers in too closely when they are bidding for you at auction; and
3) posthumous first editions are valuable.

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Lisa Cox, an antiquarian music dealer from Exeter, England, was not able to be present, but her paper on trends and prospects in the antiquarian music market was read by Ross Wood of Wellesley College. Among current trends, Ms. Cox cited the very small number of institutions which are serious purchasers of antiquarian music (about a dozen in America), making private collectors an important force in the market. She noted differences in the two groups of buyers: most libraries focus on buying items with research potential rather than expensive holographs, and many librarians are too busy to reply to dealers' offers while private collectors are more enthusiastic. With so few customers, dealers hesitate to acquire things unless they feel confident they have a buyer for it. Ms. Cox called for increased cooperation between librarians and dealers to build fine collections, citing two areas which can be collected without enormous costs:

1) a collection centered around a subject area that might give insights into the history of music in culture or the history of music printing; and
2) a collection aiming for completeness in the works of one composer. Finally, she urged music librarians to keep dealers up-to-date about their collecting emphases and the kinds of things they would like to add to their collections, and to consider dealers as their assistants.

Both John Lubrano and Lisa Cox pointed to increased activity in auctions and by private investors as factors which are driving up the price of antiquarian music. Among the questions from the audience was one concerning dealers' policies on disbinding material. John Lubrano answered that his own policy was not to break up volumes, since the item in its original state can indicate provenance as well as reflecting the taste and ideas of the time in which it was bound together. The meeting closed with an announcement from the chair that the Morgan Library had acquired the James J. Fuld Collection, including many first editions of music.

Peggy Daub
University of Michigan

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![TROIS TRIOS](image)

**TROIS TRIOS**

Pour le Piano Forte
Violon, et Violoncelle
Composée et Dediee
e Lane Alteise Monseigneur le Prince

CHARLES de LICHNOWSKY

par

LOUIS van BEETHOVEN

Music Therapy, Medicine, and the Music Library

Four years ago, Frank R. Wilson began a survey of "Music and Medicine—1985" (The Piano Quarterly 132 [Winter 1985-86]: 21-26) by noting what Jacques Barzun had said when addressing the first American symposium linking these two subjects in 1978: In modern society, "There's too much of both—too much music and too much medicine." After complaining about our obsession with perfect health, Barzun had said of our glut of music: "A person who is living well is not able to stand the St. Matthew Passion more than once a year."

In his opening remarks to the plenary session on "Music Therapy, Medicine, and the Music Library," chair Kirby Dillworth (Carnegie Library, Pittsburgh) quoted Wilson quoting Barzun, not only to raise a laugh, but to introduce one of the main themes of the session: the large amount of information on music and medicine and the problems of gaining bibliographical control over it. If none of the participants addressed Barzun's concerns about the trivialization of society—surely the point of his comments, since elaborated on in his book The Culture We Deserve—at least they made us more familiar with the burgeoning field of music medicine and gave us a leg-up on its bibliographic control.

Rosalie Pratt (Brigham Young University) took as her subject "Future Training Programs in Music Education and Music Therapy: Expanding Our Resources." She stressed the interdisciplinary nature of recent programs—for example, those in psychoneuroimmunology, a field in which researchers studying the effect of mind on body have been forced to transcend the Cartesian mind/body split.

The "resources" of her title turned out to be bibliographic ones. These multiple disciplines are generating a vast literature, relatively little of which is easily accessible to researchers and thereby causing the needless duplication of research and preventing the exchange of ideas. Last year alone Medline indexed no fewer than 395 journals containing papers about music and medicine. Yet the "journal process" is inadequate: a small number of scientific papers is chosen by a few; those papers are already outdated upon pulication.

To overcome such problems, a data communication system for music and medicine has been started in the Netherlands, with a second center in the United States (probably to be housed at Southern Methodist University) in the planning stages. Dr. Pratt expressed the hope that representatives of the Music Library Association would join in the design of this network and the choice of the information it would include.

In opening her talk on "Treatment of Performance Injuries," Alice G. Brandfonbrener (Northwestern University Medical Program for Performing Artists) said that in her part of the music medicine world the major problem is to obtain data, not to control it. We are just "beginning to ask the right questions." The preliminary data she has managed to collect are alarming. For example, a recent survey of orchestral musicians found that 76% of them had a medical problem severe enough to influence their performance resulting in no fewer than 25% of them missing at least a month of work. String players are especially vulnerable to injury: they make up 46% of the patients seen by her program; an additional 30% are keyboard players.

Some causes of performance injuries she cited are: "pushing" by ambitious parents, overpracticing, neglecting physical fitness (or else trying to become an Arnold Schwarzenegger), ignoring physical variations among human beings, double jointedness, and the attitude of "the show must go on." Certain instruments encourage specific problems: for example, flutists tend to hyperextend their left wrists.

Dr. Brandfonbrener stressed that, to prevent performance injuries, teachers must set a good example of unstressed performance, learn about correct breathing and use of muscles, and communicate better with their students. Institutions must monitor the educational and social environment and provide proper health care. We must all take steps to educate the public. She concluded with a brief discussion of the journal she edits, Medical Problems of Performing Artists, which has an audience of two-thirds medical doctors and one-third teachers, libraries, and others.

James Crooks (University of California at Irvine) spoke on "Music and Medicine: Library Sources outside the Music Library." He began by giving music librarians some "rules" to guide us when faced with reference questions about music and medicine, the most important of which was: "Refer—you are not expected to know everything." After all, we do pay health care providers for information as well as care. Yet, since we have brains and can read, we can probably understand medical literature better than we might expect. To guide the more adventurous of us he handed out a list of appropriate books and indexes, commenting briefly on each. Articles on the medical problems of performing artists turn up far beyond the confines of Dr. Brandfonbrener's journal. (Sample: "Incidence of Upper Extremity Discomfort Among Piano Students," in American Journal of Occupational Therapy.)

In addition Mr. Crooks encouraged us to explore local medical networks, electronic bulletin boards, and Dun & Bradstreet's electronic "yellow pages" (searchable through Dialog). Then he neatly returned to the opening words of the plenary session's title by quoting a remark made by his cabdriver on the way to the meeting: "In my life, music is therapy." Finally, he gave a short Opera Quiz featuring protagonists with medical problems, many of whom were recognized by savants in the audience.

David Lasocki
Indiana University
Music of the Southwest

Don Roberts, Jim Wright, and Richard Haefer presented an informative and enjoyable panel on the rich and varied musical life of the Southwest.

Don Roberts (Northwestern University) served as chair and spoke on "Music of the Pueblo and Athabascan Peoples of Arizona and New Mexico." The Pueblo peoples live in villages in northern New Mexico and northern Arizona. Their music often accompanies ceremonial dances, and is performed in a ceremonial context. There are singers (from solo voice to chorus) and percussive instruments such as drums, gourds, shells, and bells. A short, introductory phrase identifies each song, and repetition is common. Roberts illustrated his comments with a recorded example of a turtle dance song from San Juan Pueblo.

Roberts also spoke about the nomadic Athabascan peoples, represented by the Navajo and Apache, who came to Arizona and New Mexico from western Canada and Alaska. Medicine men perform in ceremonies that last from two to nine days. The songs (which are memorized) must be performed precisely or the ritual is stopped. Recorded examples of a Navajo nightway ceremony and an Apache ceremonial song were played. Roberts delighted the audience by his performance of one song.

Roberts noted that Native Americans lived in complex societies for thousands of years before the Europeans arrived. He felt that music librarians have an obligation to represent Native American music in their collections. In a final recorded example, a Native American rock group sang about Native Americans discovering Christopher Columbus.

Jim Wright (University of New Mexico, Albuquerque) talked about "Zarzuela: Bridges to Music and Culture." The zarzuela, a Spanish theatrical genre characterized by singing and spoken dialogue, began in 1634 when the Spanish King Philip IV built a hunting lodge among the zarzas, or brambles, and brought in entertainers for his royal guests. We learned how the zarzuela developed and spread from mythology and folktales for the court in the seventeenth century, to stories of everyday life and politics for the general public in the eighteenth century. Moorish, Italian, and French cultures all had an effect on the performances. About 1860, the zarzuela began to move from Spain to Cuba and from Cuba to New Mexico.

Manuel Areu and his family formed a zarzuela company and performed to full houses in Cuba, New Mexico, and Texas. In 1917, Areu moved to Jerome, Arizona, where he continued to perform. In 1952, Areu's zarzuela manuscripts were rescued from a dump in Jerome, and are now housed as The Manuel Areu Zarzuela Collection at the University of New Mexico. Wright brought sample playbills and played recorded examples of zarzuelas, including a videotaped performance of noted zarzuelist Placido Domingo at Madison Square Garden.

Richard Haefer (Professor of Ethnomusicology, Arizona State University) told us about "Mariachi and Chicken Scratch." Chicken scratch, also known as waila, is a popular music of the Pima and Papago Indians in southern Arizona that blends Anglo, Hispanic, and Indian traditions. Although its early history is not well documented, chicken scratch is known to have existed near Tucson in the 1860s. The repertory includes primarily polkas and chotas, but waltzes, cumbias, and other tunes can be included. The music is learned through oral tradition.

The earliest ensembles were acoustic string groups; later the clarinet was added, and the violin dropped. Today's groups typically include accordion, saxophone, 12-string guitar, bass guitar, and drums, and employ moderate amplification. Fans of chicken scratch are devoted to particular bands. In preparation for the MLA banquet, Haefer noted that chicken scratch dancing is done in couples. All movement is counterclockwise and not too fast—the weather is usually too hot!

Haefer also spoke about mariachi, a generic term describing either a Mexican musician, ensemble, or style common in urban centers. A mariachi musician is probably self-trained, learns in the oral tradition, and typically plays three different instruments. Both melody and harmony instruments are needed, including the guitarron, harp, guitar, trumpet, and violin. Mariachis play all genres of music changed into a mariachi style. Haefer played several examples of the mariachi style and showed slides of performing groups.

Louise Speare
UCLA
Progress Report on the Heyer-Hill Project

At the MLA conference in Tucson, George R. Hill, Norris L. Stephens, and Paul Emmons reported on progress on the project *A Guide to Music in Collected Editions, Historical Sets, and Monuments of Music*, funded by the National Endowment for the Humanities. It is anticipated that the eventual medium of publication will be CD-ROM, but a bibliography of the editions being indexed will be published as a book by Fallen Leaf Press in 1990.

The project builds on the work of Anna Harriet Heyer, continuing along the lines suggested in Hill’s reviews of the second and third editions of her monumental *Guides*. The earlier review issued an appeal for cooperative efforts by librarians and musicologists that would harness computer technology to bring these editions under better control. We believe that our work makes methodological and bibliographic advances over what Miss Heyer was able to achieve, particularly in the indexing aspects of the project. These advances would not have been possible without her pioneering efforts in surveying the field.

It was clear at the outset that the effort required both bibliographic and musicological expertise. This is a rare combination, rarer still among individuals also available to work on such a project. It was therefore decided at an early stage to divide the effort into two aspects: (1) a bibliography of editions, and (2) indexes to the music contained in them.

The bibliography was built initially from the M2-3 shelf lists from the Library of Congress and New York University, from Miss Heyer’s bibliography, from the Broude Brothers and Harrassowitz catalog citations, and from various other sources. Individual titles and series were assigned one of eight priorities for inclusion and indexing: composers’ collected editions being priority one, and most historical series priority two. The bibliography we expect to publish this year includes the collected editions, most historical series, and some of the more important numbered publishers’ series like *Chorwiek, Diletto musicale, Hortus musicus*, and *Nagels Musik-Archiv*. Most of the standard anthologies, both single- and multi-volume, have also been included.

The bibliography seeks to establish standard numbers for the editions included; these are derived from a Cutter-Sanborn table, expanded to a minimum of 4 places and a maximum of 10. The index entries for the individual pieces refer to these edition numbers. We determined that entries should be compatible with current cataloging practice. In most cases, this has meant that individual volumes receive their own entries, except for collected editions of a single composer. These are cross-referenced from the series title and number.

Our editorial policy provides for listing variant editions in order to trace all series as completely as possible. On the other hand, straight reprints (defined as having the same pagination as the original) are indicated in notes. We also seek to list significantly different editions of individual volumes in series. How many of these different editions of ostensibly “the same thing” are to be found is enough to keep any responsible bibliographer awake nights. When the published bibliography is available, we will ask help from the music library community in making corrections and identifying lacunae. Fallen Leaf Press has agreed to provide a number of sets of unbound sheets for libraries to annotate. How far it is worth going with the identification of varying editions is not yet clear to us. Certainly this is a long-term effort, and may require a second edition of the bibliography before the millennium.

A considerable amount of effort has gone into authority work, and the bibliography will provide higher quality research than that currently available on many of the bibliographic utilities. For example, dates have been extensively search and included, and conflicts have been resolved.

While work on the bibliography has been proceeding, indexing of the music has also been going on. At present there are approximately 80,000 index records in machine-readable form, perhaps half of the total number of pieces included in the editions. These are now being edited by Ruth Hilton and the senior editors. The project is seeking additional support to finish the indexing, at which point we expect to issue the index and an expanded bibliography on CD-ROM. A sample database of approximately 20,000 entries from some unedited data was used to demonstrate possible methods of searching (by names, titles, instrumentation, etc.). An 8-page handout, distributed at the session, summarizes the results. Copies are available on request from George R. Hill, 84 Highgate Terrace, Bergenfield, NJ 07621-3922.

MLA Index and Bibliography Series Has New Editor

Deborah Campana has been named the new editor of the MLA Index and Bibliography Series, succeeding Michael Fling in this capacity. Bibliographies, indexes, checklists, and other types of bibliographic guides to music and music literature are all welcome and suitable for inclusion. The scope of the series is broadly-based, as the following titles indicate: *Johannes Brahms: A Guide to his Autograph in Facsimile* by Peter Dedel (no. 18); *Source: Music of the Avant Garde; Annotated List of Contents and Cumulative Indices* by Michael D. Williams (no. 19); *Music in New York During the American Revolution* by Gillian B. Anderson (no. 24); and *Analyses of Nineteenth- and Twentieth-Century Music, 1940-1985* compiled by Arthur Wenk (fourth edition, no. 25).

Manuscripts and proposals with evidence of work in progress will be considered for publication. Style guidelines follow the *Chicago Manual of Style*, 13th edition (Chicago: University of Chicago Press, 1982). Paper-based and digital copy (WordPerfect or ASCII text format) are preferred.

Please direct any inquiries and submissions to Deborah Campana, editor, MLA Index and Bibliography Series, Music Library, Northwestern University, 1935 Sheridan Road, Evanston, IL 60208; 708/491-3297; Bitnet: CAMPANA@NUACC.
The Midwinter Meeting of the American Library Association was held in Chicago, 6-11 January 1990.

At the ALA Annual Meeting last summer, I was directed to the Resources and Technical Services Division (now Association for Library Collections and Technical Services, ALCTS), Cataloging and Classification Section, Education, Training and Recruitment for Cataloging Committee as a group that may take up the writing of competency statements for catalogers. As a follow-up, I attended this group's Midwinter meeting. Although they have dropped the idea for now, the ALCTS, Education Committee will work on competency statements covering the broader area of all technical services. The chair of this committee, Victoria Mills (University of Arizona), expects the project to be very general in nature. She mentioned that Barbara Strauss of MLA is currently a member of this committee. Barbara will therefore be present should their work become specific enough to be appropriate for MLA input. The project may eventually return to the Education, Training, and Recruitment for Cataloging Committee for statements regarding catalogers.

An open hearing was held at Midwinter on the 1971 "Standards for Faculty Status for College and University Librarians". Another open hearing will be held at the Annual Conference this summer in Chicago. The Association of College and Research Libraries (ACRL), Academic Status Committee will draft a revision which will ultimately go to the ACRL Board of Directors for approval.

"The Technology/Applications Gap in Arts Librarianship" was the topic of the ACRL, Arts Section, Technology in the Arts Discussion Group. Gaps identified were economic (paying for expensive technology, especially in small libraries, causing gaps between them and larger or better supported libraries), technological (projects that librarians have in mind for which technology has not yet caught up, and available technology that we are not using), and staff-related (including staff training, recruiting knowledgeable staff, and related costs). A few new projects using technology were described.

A prepackaged program that analyzes Beethoven's 9th Symphony has been developed by a faculty member at UCLA and will be available for purchase. Aimed at the musical novice, the user follows the program as an example of musical analysis.

The ACRL Arts Section is considering two possibilities for a program at the ALA summer meeting in Atlanta in 1991. Working titles are "Christmas in July: Government Documents in the Arts and Humanities" and "Becoming Literate With Our Heritage: WPA and the Arts," the latter possibly including an exhibit. MLA member William Coscarelli is working on this program committee.

The Library Administration and Management Association, Statistics Section (LAMA, SS), National Data Collection and Use Committee, which has been the forum for national statistics and relationships with non-ALA groups, is now being reconstructed. At the Midwinter Meeting, the committee discussed the proposal to change the name to Data Collection for Library Managers Committee and its new charge, and began to develop possible projects within this context. An overall ALA committee, the Research and Statistics Committee, has now been constituted on the premise that an overall committee can serve better to influence statistics at the national level and communicate with such agencies as the National Center for Education Statistics. It will be the central committee regarding library statistics for liaisons from other organizations such as MLA, some of which (e.g. from the Special Libraries Association) are already in place.

Regarding the revision of the NISO Z-39 statistics standard, Mary Jo Lynch, Director of the ALA Office for Research, informs me that a more general approach than was taken last time is planned. Only the things that can be comparable across library type will be covered; more specific standards will have to be developed by specialized groups.

The Public Library Association (PLA), Audiovisual Committee is sponsoring a program, "Audio: Selection, Storage, Security" at the Chicago conference, to take place Monday, 25 June from 2-5 P.M. Its purpose is to examine alternatives available to public libraries in circulating spoken word and music audio cassettes, abridged and unabridged books, and compact discs. They expect to have an exhibit from furniture vendors including both display and storage fixtures. The group is also planning a program for the PLA meeting in San Diego on starting a public library AV collection from scratch. It is intended for the new librarian and will address planning, acquisitions, processing, and circulation.

For the ALA Annual Meeting in Atlanta in 1991, the group is planning a program on past, present and future technologies, including the issue of retaining LP's and 16mm films while adding new technologies to the library. The working title is "Yesterday's Technology Tomorrow: Format Wars."

News from the exhibits: Bowker is announcing a new CD-ROM product for 1990, Music Directory Plus that will include LPs, CDs and cassettes. They will receive information at the point of copyright registration and expect to keep current with quarterly updates, and will include a field to show distribution status. They will index every track on every recording and list all participants and their contribution, thereby giving access to individual Schubert songs, or individual jazz tune titles and who played bass on a particular disc. Pricing information has not yet been established but they hope to have flexibility with different types of pricing structures available.

Brenda Chasen Goldman
MLA Representative to ALA
Public Library Committee

A well-attended session sponsored by the Public Libraries Committee considered several examples of community outreach.

Anna Thompson (Indianapolis Museum of Art) discussed the value of outreach programming in educating the user and encouraging use of the library by those unaware of its services. There are many forms of outreach ranging from concert series to direct involvement in community activities. Projects do not necessarily have to be complex or require funding to show results.

Reaching out to ethnic communities was examined by Eileen Dolan-Heitlinger (Indianapolis-Marion County Public Library). Using the expertise of community members familiar with their native music to aid in selection and acquisition as well as transiliteration of books and recordings is a sometimes overlooked means of developing collections ideally suited to targeted user groups. Participation in the process by individuals from the community and direct contact by the librarian resulted in dramatic increases in use of ethnic materials.

Jeanette Casey of the Chicago Public Library considered her library’s efforts to reach the professional musician. Recognizing a potential audience that could be aided by the library, but was unaware of its services, the library created a unique service called CONTACT: the Illinois Music Network. With support from local organizations including the Chicago chapter of NARAS, the LSCL-funded project resulted in a computer-based directory and referral service for everything related to music in Illinois, with entries ranging from piano tuners to record labels. This successful project provided important contacts for those starting out in music as well as jobs for performers, and promoted the use of local businesses and services. The library benefitted by becoming a recognized, active, and respected member of the music making community.

The session was concluded by Laura Danker (Loyola University) who described her academic library’s community outreach activities. In addition to providing bibliographies and discographies to area performing ensembles, the community was given access to the music library (including borrowing privileges). By adopting a local performing arts high school, the music library gave invaluable support encouraging and furthering the education of young musicians. Such effort engendered excellent public relations for the university and gave community support to her development of the Louisiana music collection.

The Public Library Committee is considering a number of interesting topics for the Indianapolis program. Session planners interested in having a public library perspective on their programs are welcome to contact Rick Schwegel for recommendations of panelists.

Rick Schwegel, Chair
Public Library Committee

Automation Subcommittee

The Automation Subcommittee met twice during the Tucson meeting. The first meeting was a open forum on automation, at which representatives of all the system music users groups gave brief descriptions of the systems and their treatment of music. These presentations were followed by a lively discussion period during which information and concerns were exchanged.

In a closed working session, the committee went over its notes and impressions of the forum, and agreed that the following issues had emerged as priority areas for our attention:
1) Authority control;
2) The problem of access to 100/240 and 700/$1 combinations;
3) A re-examination of the “Automation Requirements for Music Information” published in Notes 43/1 (September 1986) with an eye toward reprinting and/or revising;
4) maintenance of a list of users groups and contact people (see next

Finance Committee

Besides conducting the usual business of reviewing the budget year to date and approving a variety of spending overages, the Finance Committee acted on two important motions affecting MLA’s endowment. Both were later approved by the Board. The first motion requires that MLA reserve an amount equal to sixty percent of the Operating Budget in the Calvert Managed Growth Fund. Any funds exceeding that amount (with the exception of funds earmarked for special endowments) may be used for projects designated by the Board. This motion seems particularly timely, since our endowment is growing and several years of strong fiscal health lie ahead of us. It is exciting to know that funds are now available for the Board to support new projects.

The second motion establishes a gift endowment fund for MLA. Any donation of at least $1,000 will be tracked, and, once a cumulative donation reaches $10,000, the donor may designate the use of earnings from the gift. The Board sees a special endowment fund as a way to make the Association more attractive to potential donors.

At the end of the Tucson meeting, Gordon Thiel succeeded Richard Griscom as Fiscal Officer. Joan Swanekamp has been appointed Assistant Fiscal Officer.

Richard Griscom
MLA Fiscal Officer

Nina Davis Millis
MIT

page). As a means of gathering information on the authority control issue, we would like to hear from libraries who have done or are doing recon projects. If your library has been working on recon, please contact Betsy Gamble, 110 Olin Library, CTS Catalog Dept., Cornell University, Ithaca NY 14853; 607/255-4247; Bitnet: X8MY@CORNELLC.
MULTIPLE VERSIONS UPDATE

In response to the recommendations of the recent CLR-sponsored Multiple Versions Forum and the work of CCDA's Task Force on Multiple Versions, a special "Multiple Versions Working Session" was held during the MLA Annual meeting in Tucson. Those attending this meeting discussed the use of the MARC Holdings Format for microform reproductions of scores as well as for other scores and sound recordings. The recommendations agreed upon at this meeting on the use of the Holdings Format will now be forwarded to the CCDA Task Force on Multiple Versions. (A more complete report on this meeting will appear in a forthcoming issue of the Music Cataloging Bulletin).

Although there was some disagreement, a majority of those attending this meeting expressed their support for expanding the Airlie House recommendation to use the MARC Holdings Format for microform reproductions of textual materials to include microform reproductions of scores as well. In addition, MLA members expressed their support for using the MARC Holdings Format for "preservation photocopies" of musical scores.

Those attending the meeting also favored the use of the holdings format for "preservation tape dubs" of sound recordings in some cases. This issue is much more problematic than that of reproductions of printed material because in some cases it may be impossible to construct a bibliographic description for the original item. MLA will therefore recommend to the CCDA Task Force that guidelines for cataloging tape dubs be developed which include both of the following options: the use of the holdings format when the bibliographic description of the original recording is available, and the use of a full, separate bibliographic record for the tape dub when this information is not available.

Those present at the meeting unanimously rejected the use of the MARC holdings format for all other types of "multiple versions" of scores and sound recordings. To reaffirm the opinions expressed at last year's meeting in Cleveland, MLA members rejected proposals to create a special MARC tag to link bibliographic records for "multiple versions" of scores or sound recordings.

Although a few MLA members have expressed opinions favoring more radical solutions to the problems of "multiple versions", these opinions are apparently held by only a small minority of our membership. Therefore, the recommendations to be forwarded to the CCDA Task Force on Multiple Versions will advocate suspending discussion of these more radical approaches—including the use of the holdings format for other scores and sound recordings—until the holdings format has been implemented for the types of reproductions (microforms, photocopies, tape dubs) described above.

Please address further comments on this issue to: Jennifer Bowen, MLA representative to CCDA, Sibley Music Library, Eastman School of Music, 27 Gibbs Street, Rochester, NY 14604; 716/274-1365; Bitnet: JBSM@UORVM.

AUTOMATED SYSTEM USERS GROUPS

Carlyle Music Users Group
James Wright, Contact Person, Fine Arts Library, Fine Arts Center University of New Mexico, Albuquerque, NM 87131; 505/277-2357

CLSI Music Users Group
Eileen Dolan-Heitlinger, Contact Person, Indianapolis Marion County Public Library Arts Division, P. O. Box 211, Indianapolis, IN 46206

DRA Music Interest Committee
Kenneth Pristash, Chair, Firestone Library New England Conservatory, 290 Huntington Avenue, Boston, MA 02115; 617/262-1120

DYNIX
Barbara Rhine, Contact Person, Art and Music Department, Multnomah County Library, 801 S.W. 10th Avenue, Portland, OR 97205

INNOPAC Music Users
H. Ross Wood, Chair, Music Library, Wellesley College, Wellesley, MA 02181; 617/235-0320 x2076

GEAC Music Special Interest Group
Catherine Gerhart, Chair, Suzallo Library, FM-25 University of Washington, Seattle, WA 98195; 206/543-1828

LS200 Music Users Group
Pamela Juengling, Chair, University of Massachusetts, Music Library, Fine Arts Center, Room 149, Amherst, MA 01003; 413/545-2870

NOTIS Music Users Group
James Cassaro, Chair, Music Library 225 Lincoln Hall, Cornell University Ithaca, NY 14853; 607/255-2046 Bitnet: JJ5Y@CORNELLC

Music VTLS Special Interest Group
Ralph Hartsock, Contact Person, Bibliographic Control Dept., Library, University of North Texas, P. O. Box 5188, Denton, TX 76203-5188; 817/365-2606

WLN
Mark Palkovic, Contact Person, Music Library, Mail Location 152, University of Cincinnati, Cincinnati, OH 45221; 513/556-1970
American Music

Some thirty-seven persons attended the inaugural meeting of the American Music Round Table on February 23. Amidst several pieces of a stimulating discussion concerning the geographic and cultural boundaries of American music, participants held forth on these topics:

- American music research centers (Karl Kroeger’s article in a forthcoming issue of *Fonts* (Summer, 1990) contains a list);
- a supplement to *Resources of American Music History*;
- lending assistance to MLA conference planners for local or regional music: for example, the Harmonist movement (especially at New Harmony, Indiana) for Indianapolis or “The Star-Spangled Banner” for Baltimore;
- a clearing house for research in progress;
- the iconography of American music and its bibliography;
- access to collections, especially sheet music collections;
- the Round Table: forum-oriented vs. program-oriented;
- the possible (but probably acceptable) overlap between this Round Table and other groups, including other MLA round tables and the Sonneck Society.

A membership list will be compiled and circulated before the Indianapolis meeting. Membership remains open. Please contact John Druesedow if you are interested in this Round Table but were unable to attend the meeting in Tucson.

John Druesedow, Coordinator
American Music Round Table

Archives

The MLA Archives Round Table meeting in Tucson boasted a standing room only crowd of 51 attendees. Highlights of the session included a superb consciousness-raising presentation by Bruce Wilson of the University of Maryland on the topic of documentation strategy. This is a new and evolving concept in archival methodology that combines the ideals of collection development with the structure of collection management. The strategy, using science-oriented models, attempts to plan for detailed documentation of archival collections with a view towards maintaining an accurate historical perspective of the past as well as trends for the future. By using the music publishing industry as an example, Mr. Wilson was able to describe the steps necessary to implement a documentation strategy that would plan for and finally document the entire structure and operation of the music publishing industry.

John Shepard (New York Public Library), Ken Crilley (Yale University), and Ray White (LC) reported on archive-related events at last year’s IAML meeting at Oxford.

The 1991 meeting will include a discussion of the new Archives Management Control standards (MARC/AMC) that are due out this fall. Next year’s meeting will also explore the possibility of archival institutions sharing information about their holdings by making their collection finding aids more readily available to other institutions.

George Boziwick, Coordinator
Archives Round Table

Contemporary Music

Subject Access

The Contemporary Music Subject Access Round Table met for the first time at the Tucson meeting, with about 15 people attending. The purpose of the Round Table is to consider alternatives to current cataloging practice as it pertains to contemporary music, especially subject access to that music. Presently, assigned subject terms tend to be limited to instrumentation and form. These limitations are not as useful for 20th-century music as for earlier music because of the greater stylistic variety of contemporary music (and the closer relationship of style and “content”) and the less well-established secondary literature pertaining to 20th century music. The round table is, therefore, investigating the possibility of considering additional terminology, especially that relating to style or to compositional technique or practice, in describing this music.

Our immediate focus (for our next meeting in Indianapolis) is to look at music written (primarily) since the end of WWII. For pieces each of us examines, we will try to see if the “text” associated with the music (e.g., composer’s notes, program notes, reviews, other secondary source material) is helpful in finding verbal tags to apply to the music. We are not necessarily being systematic at this point, but each of us is choosing whatever music appeals to us. We hope to share some of our discoveries (perhaps with real sound!) when we meet again next year.

Most of our meeting was devoted to working out those details. Anyone interested in this project but who was unable to meet with us in Tucson is welcome to contact me and join us.

David Lesniaski, Coordinator
Contemporary Music Subject Access Round Table

Band Music

The Band Music Round Table had a very informal session at Tucson. A general discussion of resources, research and collection development, and promotion took place. Dr. Robert Grechesky of Butler University will speak at the 1991 meeting in Indianapolis. Dr. Grechesky will discuss Wind Ensemble Repertoire, with audio examples and suggested resources for collection development. Dr. Grechesky is Associate Professor of Music at Butler University’s Jordon College of Fine Arts, and is also musical director of the Indianapolis Symphonic Winds, a professional wind ensemble in Indianapolis.

Anna M. Thompson, Coordinator
Band Music Round Table

Film Music

The Film Music Round Table held its third annual meeting at the Tucson MLA convention on Friday, February 23, 1990; twenty-three people attended.

(Continued on Page 18)
Film Music (Continued from Page 17)

Janet Bischoff of Brigham Young University began the meeting with some remarks on her current biographical research on composer Max Steiner; she asked the Round Table to assist her by apprising her of any relevant materials they might be aware of.

Martin Silver of the University of California at Santa Barbara followed with an informal presentation on the Bernard Herrmann archive at his institution; he distributed a checklist of the holdings of Herrmann’s film and concert music at UC-SB (as well as Herrmann’s CBS radio music held at the New York Public Library) and explained how the collection was acquired. Martin also offered many entertaining personal anecdotes of his encounters with Herrmann, bringing the legendary “Benny” to life for the Round Table.

Leslie Andersen of California State University at Fullerton briefly discussed her research on women in film music (which she also presented to the Women and Music Round Table). As a new member of the Board of Trustees of the Society for the Preservation of Film Music, she reported on the Society’s ongoing efforts to produce a union catalog of film music collections in the United States. The Round Table will be sending a letter to the Society expressing appreciation and support for their work in the preservation and cataloging of film music.

The meeting concluded with a lively discussion of the problems of rights and permissions relating to film music archives; it was suggested that a future Round Table meeting be devoted specifically to this subject.

The Round Table coordinator routed a sign-up sheet which will be used to create a resource list of librarians interested in film music.

H. Stephen Wright, Coordinator
Film Music Round Table

Small Academic Libraries

Despite the great temptations of the outside world, the Small Academic Libraries Round Table had an excellent turnout to hear Pauline Bayne from The University of Tennessee at Knoxville discuss computer-based training for library staff using HyperCard. Pauline described an elaborate grant proposal that she has had funded through the Department of Education to produce a series of six training modules for library staff using HyperCard technology.

She took us through the process of deciding on topics to be covered and introduced us to the relevant terminology. Throughout, she stressed the accessibility of the system and the ease whereby even the most unversed could learn to construct their own programs. She talked about the theories behind the design of HyperCard modules and provided the opportunity to view a prototype module that she had created on an introduction to LC classification. Best of all, she informed us that access by other libraries to copies of her HyperCard modules would be available in the foreseeable future.

With this meeting, I have passed on the SALRT coordinator position to Jean Purcell of the University of the Pacific in Stockton, California. I leave with many marvelous memories and with the certainty that the group will continue to thrive under Jean’s leadership.

Gene Leonardi, Coordinator
Small Academic Libraries Round Table

Organ Music: Organs of France and New Mexico

The sixth meeting of the Organ Music Round Table was held in Tucson on Saturday, February 24, 1990. Martha Minor, recently appointed to the professional staff of the Music Department, the Free Library of Philadelphia, provided an example of an entry from a guide to church organs of historic interest in Paris, France, which she is co-authoring with Daniel T. Polito of the University of Kansas, Lawrence. Information in sample entry included an historical sketch of the church’s organs, a list of the organists holding the post of titulaire and specification of the current instrument. Shelley McGehee (Music Librarian, Arizona State University, Tempe) distributed a revised version of her Noel Bibliography: French Novels of the 17th and 18th Centuries and asked for help in locating several items she has not been able to examine.

The final presentation was made by Barbara Johnson of the Special Collections Department, University of New Mexico, who had researched the historical documents of her own collection for evidence of the existence and use of organs in the missions established by the Spanish between 1598-1680 in what is now New Mexico. Chronicles of the period record not only organs, thought to have been built in Mexico and possibly New Mexico, but also the wind and stringed instruments as well as choirs. Although the physical evidence was destroyed by the Pueblo revolt of the late 17th century, contemporary writings elsewhere in Spain and Mexico attest to flourishing musical activity. The meeting adjourned after attendees made various suggestions for the program in Indianapolis next year, including an organ crawl.

Frederick James Kent, Coordinator
Organ Music Round Table

Video

A Video Round Table is in the process of being formed and coordinated for the 1991 MLA Indianapolis meeting. If you are interested and would like more information, please contact: Fritz Dolak, University Libraries, Ball State University, Muncie, IN 47306-0160; Bitnet: 00fjdolak@BSUVAXI.
Greater New York

On Friday afternoon, 16 June 1989, the Greater New York Chapter met at the Firestone Library at Princeton University in Princeton, New Jersey.

The meeting opened with the announcement of the election results for chapter officers. The new officers for 1989-91 are: Chair, Mark Smith (SUNY at Purchase); Vice-Chair, Pamela Bristah (Manhattan School of Music); Secretary-Treasurer, Marilyn Quinn (Westminster Choir College).

Following that, J. Merrill Knapp, Professor Emeritus of Princeton, described the acquisition and contents of the Hall Handel Collection, a unique holding comprising mostly printed music of Handel from the 18th and 19th centuries. Besides the Library of Congress, this is the largest collection of its kind for Handelian research in the United States.

William Scheide then spoke to the group about the Bach manuscripts in the Scheide Library, a family-created and maintained collection at Princeton. He also described and invited us to view the exhibit he prepared of Bach, Beethoven, and Wagner manuscripts.

The meeting concluded with a tour of the Firestone Library and a reception at nearby Westminster Choir College.

Deborah Davis Mannes College of Music

Midwest

The University of Iowa hosted the 1989 Midwest Chapter meeting 26-28 October, with Jody Falconer, Music Librarian at the Rita Benton Music Library chairing the local arrangements. The first session, held on Thursday evening, offered a lecture/demonstration by the University of Iowa Scottish Highlanders, at one time the largest group of its kind in the United States. The performers, consisting of two bagpipers, a drummer and a dancer, presented a variety of tunes and dances, interspersing them with comments on the instruments, pieces performed, and costumes, as well as the history of the ensemble at Iowa. A reception capped the evening.

Friday’s meeting opened with an enlightening session on the maintenance and care of sound recordings chaired by Peter Mundstedt (University of Missouri-Kansas City) of the Chapter’s Preservation Committee, and presented by Chuck Haddix, Archivist of the Marr Sound Archives at UM-KC. Chapter members learned the nitty-gritty of storing, handling, cleaning, and preserving LPs, CDs, and audiocassettes, as well as methods for maintaining the equipment on which they are played.

Following the Friday noon luncheon, President Beth Christensen (St. Olaf College) conducted the business meeting. Anita Bealer (Minneapolis Public Library) was elected Secretary/Treasurer. By-laws pertaining to inactive members were voted upon, and Chapter committee reports were made.

“The PC in the Music Library” was the topic of Friday afternoon’s first session, presented by the Public Services Committee and chaired by Leslie Troutman (University of Illinois). Allie Wise Goudy (Western Illinois University) reported on the results of a survey sent out by the committee to determine how microcomputers were being used in Midwest Chapter music libraries. Bob Acker (DePaul University) described the use of CD-ROM, its pitfalls—particularly those associated with staffing—as well as its promise. Linda Hartig (University of Wisconsin-Milwaukee) explained how CAI (computer-assisted instruction) is used at that institution. Concluding the session, Ralph Papakhian (Indiana University) presented information on MLA’s use of e-mail, and discussed MLA-L, (an electronic mail distribution service) where a message can be sent to one address and distributed to all subscribers.

Continuing the “technology” theme, Friday afternoon’s second session focused on videos: cataloging, public library servicing, and ordering. David Riley (University of Michigan) read a paper written by Fritz Dolak (Ball State University) on how they catalog videos at that school. Gerry Hopkins, A/V Technical Specialist of the Media Center at the Cedar Rapids (Iowa) Public Library described the Media Center and its development in a new facility. Marty Rubin (Audio Buff) indicated that Audio Buff handles videotapes as well as recordings. He also noted that Polygram is developing a catalog of opera, ballet, and other musical performances on laserdisk, and that Pioneer is the major supplier of players.

Chapter members faced three choices for evening entertainment, and by all accounts all three were excellent. Delores Bruch and Delbert Desselhore presented an organ recital; Power Failure, an electronic music drama by Paul Dresher, was presented in Hanover Auditorium, and the University Choir and Kantorei also presented a concert.

Linda Fidler (Bowling Green State University) chaired Saturday morning’s session which included five varied discussions of bibliographic and discographic projects. Carolyn Rabson (Oberlin College) described an index to orchestral excerpts which she is compiling. The index, when completed, will be published by Fallen Leaf Press. Himie Voxman (University of Iowa) outlined the steps he took to prepare his woodwind ensemble guides for The Instrumentalist. He explained the difficulties he faced in using publisher’s catalogs as his primary source of information. The third speaker was Michael Fling (Indiana University) who, using DBase IV, analyzed the coverage of record reviews in Notes, as compared to the number of reviews actually appearing in the selected journals. Richard LeSueur, the compiler of the “Index to CD and Record Reviews” column in Notes, commented on Fling’s conclusions.

Developing a collection of cylinders and 78s was the topic of Fred Crane’s (University of Iowa) presentation. Crane, who collects 78s and cylinders of Iowa-born musicians, offered insights as to how to find and price such recordings. Completing the session was Barbara Strauss (University of Wisconsin-Madison) who elaborated on her participation in the development of a hymnal for the Moravian

(Continued on Page 20)


Midwest (Continued)

Church of North America. Barbara is on the committee to select the hymns and summarized the selection process.

With the completion of the sessions, some members took advantage of the proximity of the Amana Colonies and left for a trip there, while others toured the campus and music library.

Allie Wise Goudy
Western Illinois University

New England

The NEMLA 1989 fall meeting was held 10 November at the Orwig Music Library and other locations on the Brown University campus. Over 50 members attended.

The meeting opened with greetings from Brown University Librarian, Merrily E. Taylor, who began by placing Brown in its Ivy League context. She then spoke briefly on events leading up to the establishment of the Music Library. By gathering together music resources divided between the Music Department and the Brown libraries and, at the same time, providing a library setting for East Campus students, the University was able to satisfy two recognized needs.

Her remarks were followed by those of Professor David Josephson, former Chairman of the Music Department. For Dr. Josephson, the Library is the culmination of many years of planning and hard work.

Following the introductory remarks, tours of the Library, which occupies two floors of the Benton B. Orwig Music Complex, were given by Carol Tatian and her assistant, Sheila Hogg. The Library's scores and recordings are housed on the lower level, leaving the main floor for offices, circulation functions, and reference, listening and study rooms.

Morning sessions of the meeting were devoted to aspects of American music. The first speaker was Wayne Schneider, Coordinator of the Music of the United States of America (MUSA) project headquartered at Brown. This program is under the auspices of the AMS Committee on the Publication of American Music (COPAM) and will result in the publication of 40 volumes of American music in definitive editions. Works to be included will encompass a broad spectrum: collected works of a single composer, single works, and anthologies of various sorts. Proposals have already been received for such topics as Hawaiian songs, the organ music of Fats Waller, collected songs of Louis Moreau Gottschalk, and slave songs. Other projects are in the works and the editorial committee has a basic list, "the Fabulous Forty" from which it is hoped that other proposals will be developed.

The second speaker was Rosemary Cullen, Curator of the Harris Collection of American Poetry and Plays at Brown. Music resources in the John Hay Library consist of approximately one-half million pieces dating from the eighteenth century to the present. Among the areas of special strength in the collections are hymnals, folk and popular music, Yiddish musical theater, songs of World Wars I and II, and music by black composers on black subjects. In addition to researchers working in particular areas of music history, the Harris Collection is used extensively by students in the growing field of American popular culture and by members of the general public who have been unable to satisfy their personal and professional music needs at local public and academic libraries.

Rosemary finished her talk with a slide show of representative covers of popular sheet music illustrating the depiction of blacks over a span of years. Although the stereotypes depicted in many of these covers are neither acceptable nor true, they provide a graphic visual statement about historical attitudes and so enrich our understanding of earlier times. (As an aside, Rosemary mentioned that by examining the covers of Elvis Presley song sheets over a period of time, it is possible to trace his physical deterioration.)

The afternoon session was a panel on "Cross References in Local On-Line Music Catalogs" with the following speakers: Robert Cunningham, NELINET; Ross Wood, Wellesley College; Sarah Shaw, Brown University; and Ken Pristash, New England Conservatory.

Robert Cunningham began the session with a discussion of the nature of an authority record and how authority work is disseminated by LC and cooperating groups. The other three speakers talked about authority work in their local databases (Innopac at Wellesley, WLN at Brown, and Data Research at New England Conservatory) and how individual institutions make information available to their respective constituencies. Among the points made were the following:

- Music Cataloging is complicated because of the need for uniform headings and the existence of many, many different editions of the same title, each of which needs to be separately identified in whatever form of catalog used.
- Name authority work for music is being done by LC and is available to others now, but little subject authority work is available.
- Libraries differ in the kinds of cross references that are shown on public display screens. Some show cross references while others just send the user directly to the correct heading. How helpful is the end user is it to provide detailed information on authority structure?

While most of the material presented in the four papers was of particular interest. (Continued on Page 21)
New England (Continued)

Interest to catalogers, all public service librarians live with the results of decisions made on the technical services end. The more we can learn the better we are to steer these decisions in ways that will make online catalogs more usable to patrons trying to locate music materials, and to interpret online displays and retrieve information ourselves.

Much discussion followed the individual presentations and continued into the closing reception.

Susan S. Waddington
Providence Public Library

Southern California

The Music Library Association Southern California Chapter's Spring 1989 Program was held jointly with the Northern California Chapter at the beautiful campus of the California Institute of the Arts on 14 and 15 April.

The first day was devoted to the celebration of Nicolas Slonimsky's 95th birthday. Not yet outgrowing his adolescence, the honoree delivered a most entertaining speech full of his boyish and naughty antics, telling anecdotes one after another, playing piano with hands behind his back or with each hand in a different rhythm, and arranging impromptu a tune from Bach in twelve tones as well as in the style of Debussy.

Alan Rich, music critic of the LA Herald Examiner, film composer and conductor David Raskin, and William Kraft, the resident composer at Cal State Northridge, each delivered a brief tribute with some good-natured bantering, to which Slonimsky did not miss a beat in returning with ready repartees. The session concluded with a concert of Slonimsky's compositions and a piece by Kraft played in exactly 95 seconds.

The second day was devoted to the topic of American composers and the movies. Kenneth Rosen, a theater organ historian, addressed the music (chiefly for organ) from the movie palaces. David Raskin reminisced about his experience as a film composer. Ernst Toch, substituting for conductor Fred Steiner, told of the seduction of classical composers (Korngold, Rozsa, et al.) by Hollywood.

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

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

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

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

The panelists and the audience engaged in a lengthy discussion of copyright issues. Copyright laws were viewed differently by academic and public libraries.

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

Jane Magree from the UCLA Film and Television Archive (a major center for the preservation, study, and appreciation of film and television) spoke of the various types of records the Archive keeps and gave examples in a handout. The records, which are input into Orion and Melville, are accessible online. The collection contains mainly 1930s films, 1950s television programs, and restored films.

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

Gloria Rogens
San Diego State University

--- CORRECTIONS ---

The Annual Report for the Southern California Chapter that appeared in the MLA Newsletter (No. 79 November/December 1989, p. 12) should be corrected as follows:

50th Anniversary Committee: Marsha Berman (UCLA), chair
Program Committee: Leslie Andersen (CSU, Fullerton), and Joe Fuchs (Brand Library, Glendale), co-chairs
Chapter Reports (continued)

Southeast

The Southeast Chapter held its annual meeting at the University of Tennessee—Knoxville, 12-14 October 1989. The meeting opened with a reception and get-together Thursday evening. Friday's sessions were held at the beautiful new John C. Hodges Library. Attendees were given tours of public and technical services and the outstanding Audio-Visual department.

The session on "Popular Music: Curriculm and Libraries" featured renowned jazz educator, writer, saxophonist and UTK faculty member Jerry Coker. He discussed the structured jazz curriculum he developed over the years, the types of library materials needed to support the classes and ensembles, and where to purchase the materials. The second speaker, Ann Viles, music librarian at Memphis State University, described her approach to collection development for popular/commercial music materials.

"Interpretation of Copyright Law" was handled by a panel of three music librarians, Robena Cornwell (University of Florida), Sara Long (Middle Tennessee State University, and Anthony Miller (Atlanta Public Library) and Richard Wirtz, an attorney who teaches copyright at UTK Law School. A series of case studies (drawn from real-life situations) was given to the panel. One of the librarians responded to the case, then Mr. Wirtz gave his interpretation according to the law.

The afternoon program focused on new technology. Pauline Bayne and Joe Rader (UTK Libraries) described their grant-funded project to develop a staff training program using HyperCard computer software, demonstrating a prototype they have developed for teaching the LC classification system. Ruth Ann McFlyre (University of North Carolina—Chapel Hill) described videodisc technology for music. She played an example from the University of Delaware's "Videodisc Music Series": as a Beethoven sonata was heard, the score scrolled across the screen with a harmonic analysis shown below.

Saturday morning's meeting took place in the Music Library. The chapter issues in Bibliographic Control Committee (Neil Hughes, chair) gave a report on their activities and future plans. Tim Gmeiner (Belmont College) chaired an open session; questions on gift policies relating to 78 rpm discs, ways to mark CDs, and guidelines for considering music materials as "rare books" all were discussed. At the business meeting election results were announced: the new Chair is Robena Cornwell (University of Florida) and the new member-at-large is Neil Hughes (University of Georgia).

Nancy Zavac
University of Miami

Late Registrants List

A list of late registrants for the Tuscon conference is available from Dorman Smith, 432 North Bull Run Drive, Tucson, AZ 85748.

Music-Related Articles From Non-Music Journals

This continues and finishes the "Music-Related Articles" column started in the previous Newsletter.

Prince, Harold
Shakespeare, William—Music
Sound—Recording and Reproducing
Sound Recording Industry
Davies, Gillian. "EC Green paper: A view from the music industry" (special issue: The EC Green paper on copyright and the challenge of technology). Computer Law & Practice 5/2 (No-De '88): 59-64.
Wagner Richard—Operas
Watson, Doc
Women Musicians

Anyone who would like to contribute to this column in the fields of Music and Art, Womens' Studies, or other areas of personal interest are encouraged to contact the Editor, Music Department, Buffalo & Erie County Public Library, Lafayette Square, Buffalo, NY 14203.
The California chapters have received a $500 joint grant from MLA to assist with the costs of creating a California directory of music collections. The directory is scheduled for completion by Fall 1991 in honor of the chapters' joint 50th anniversary celebration.

The Rita Benton Music Library of the University of Iowa will be closed for the fortnight of 15-29 May 1990, while asbestos is removed prior to the replacement of heating/cooling pipes. No rare materials will be available for consultation from 4 May until whenever the project is completed, probably late August. Climate conditions in the Music Library from 30 May until “sometime in the fall” will be less than ideal. The staff of the Music Library would appreciate it if colleagues in other institutions would inform anyone they know who might be planning research expeditions to this library. Please call 319/335-3086 for any further information.

San Francisco Public Library has received a $21,521 grant from federal Library Services and Construction Act (LSCA) funds to catalog over 2000 titles from its collection of early 20th century popular songs. The money will fund the project for a year. A half-time assistant, Stephen Repasky, will work with Project Manager and Music Cataloger Michael Colby on cataloging sheet music from the 1920s and 1930s. Full records including composers, lyricists, titles, and first lines will be entered into the RLIN database. It is planned to have these records then tape-loaded into OCLC.

Rhode Island Sheet Music Index Project. Brown University Library has received a $6,500 grant from the Rhode Island Committee for the Humanities (RICH) and the National Endowment for the Humanities to index the 3,500 items in the Rhode Island Sheet Music Collection—that part of the Sheet Music Collection at the John Hay Library related to Rhode Island culture and history—or printed in Rhode Island. Under the administration of Brown's music catalog librarian, Sarah Shaw, the project will run from August 1989 through December 1990.

An index will be produced using Macintosh hardware and ProCite software with access by composer, title, lyricist, illustrator, publisher, place of publication, date, and subject. The index will be published as a booklet, distributed to Rhode Island libraries and selected regional libraries, and will be made available to other libraries and individuals at cost.

In conjunction with the project, Rosemary Cullen, Curator of the Sheet Music Collection and of the Harris Collection of American Poetry and Plays, plans to have an exhibit drawn from the collection on display at the John Hay Library in Fall 1990. In addition, supplementary funding will be sought to finance a concert based on music from the collection.

Humanities scholars serving as consultants to the project are: Robert Emlyn, Executive Director of the John Nicholas Brown Center for the Study of American Civilization; David Laurent, Professor of Music at Brown University; and Wayne Schneider, Editorial Coordinator of the COPAM Project (Committee of Publishing American Music Project) housed at Brown.

For further information about the project, contact: Sarah Shaw, Box A, Rockefeller Library, Brown University, Providence, RI 02912; Bitnet: AP201019 @BROWNV.

Computer Conference. The Computer Conference, following the success of the conference at the University of Lancaster in 1988, a second conference on the use of computers in all branches of musical research will be held 7-10 April 1991 at The Queen's University of Belfast. The emphasis will be on approaches, methods, tools, and practicalities. Papers of about 30 minutes are invited. Abstracts of 4-500 words should be sent to Dr. Alan Marsden, Department of Music, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland, by 1 August 1990 at the latest. Demonstrations of hardware and software are also invited, descriptions of which should be sent to the same address by the same date. Dr. Marsden may also be reached via Bitnet: A.Marsden/qubv1@ukacr.

Preservation Program. The Preservation Program of the Association of College and Research Libraries of the American Library Association will present a program titled Hands On or Hands Off: Integrity Issues in the Preservation of Visual and Performing Arts Materials at the 1990 ALA Conference. The presentation will take place Monday 25 June, from 9:30 a.m. until 12:30 p.m. It will focus on the integrity issues involved in the preservation of various visual and performing arts materials.

The speakers expected to appear are: Ted Kuzen, Preservation at the University of Virginia, who will discuss books and scores; Mary Wood Lee, Director of the Campbell Center for historic Preservation Studies, to address preserving works of art on paper; Madeleine Nichols, Curator of the Dance Collection at the New York Public Library, who will talk about videotape; and Brenda Nelson-Strauss, Archivist for the Chicago Symphony Orchestra, who will discuss recorded sound.

This program is co-sponsored by the Association of Library Collections and Technical Services (ALCTS). For further information, contact: Roland C. Hansen, Chair, ARTS 1990 Program, John M. Flaxman Library, School of the Art Institute of Chicago, 37 South Wabash, Chicago, IL 60603; 312/899-5097.

On Monday, 25 June, 1990, from 2:00-5:00 p.m., the Public Library Association (PLA) Audiovisual Committee will present "Audio: Selection, Storage, Security." This program is designed to examine the alternatives available to public libraries in circulating spoken word, music, audio cassettes, abridged and unabridged books, and compact discs.

Topics of the moderated panel include:
- Selection and collection development
- An audiovisual librarian's approach to audio collection
- A producer's viewpoint on talking books
- Storage, display and security
- A vendor examines the market
- Library fixtures that accommodate the media.

In addition, there will be time for questions and responses. The entire program will be followed by a reception at which the audience will have the opportunity to further discuss their audio circumstances with the panel and other vendors who are present.
New Faces / New Jobs


Mei Ciming. Cataloger of Non-print Materials and Serials, Northeastern University.


Michelle Koth. Music Catalog Librarian, Yale University.

David Lasocki. Head of Public Services, Music Library.

Donna Lester. Music Cataloger: Retrospective Conversion Project, Cornell University.

Catherine Lilly. Technical Services Librarian, Country Music Foundation.


Mark McKnight. Assistant Music Librarian, University of North Texas.

Judith MacLeod. Assistant Catalog Librarian (Music and Humanities), Southern Illinois University at Carbondale.


Wonki Nam. Catalog Librarian, Central State University (OH).

Mark W. Pitt. Music Cataloger, State University of New York at Stony Brook.

Maureen Ann Russell. Assistant Librarian, Sound Recordings Cataloger, EthnomusicoLOGY Archives, UCLA.

Mark Scharff. Visiting Assistant Librarian, Indiana University.

Tim Silcox. Reference Bibliographer/Assistant Professor, John Davis Williams Library, University of Mississippi.

Monica Slomski. Public Services Librarian (Art & Music Department), Seattle Public Library.

Rebecca C. Smeltzer. Reference Librarian (part time), Music Library, University of Tennessee, Knoxville.

Deborah Van Petten. Cataloger/Assistant Professor, Valdosta State College Library.

Tanya Voss. Cataloging Librarian, McDonnell Library, Radford University.


Calendar


May 7-10: ARSC/IASA/CAML joint meeting, Ottawa, Ontario, Canada.

May 11: MLA Newsletter copy due for next issue.

May 25-26: Mountain-Plains Chapter meeting, Lincoln, NE.

June 23-28: ALA, Summer conference, Chicago, IL.

August 7-12: International Society for Music Education, XIX World Conference, Helsinki, Finland.

Moving?

MLA would like to be the first to know! Please send your change of address to the MLA Business Office, P.O. Box 487, Canton, MA 02021.