Indiana Welcomes MLA in a 60th Celebration!

Indy, Naptown, the "Crossroads of America", and the Circle City all spell Indianapolis. In the heart of the Midwest (and the Midwest has a BIG heart), Indianapolis offers MLA all the artistic and recreational pleasures of city life minus the crime, dirt, and tension. Sometimes referred to as a "cornfield with lights", the city also provides countryside retreats by driving thirty minutes in any direction from downtown.

Indianapolis has recently been named the amateur sports capital of the world, after hosting such events as the Pan American Games, and the Olympic trials in swimming and gymnastics. The city is also a popular convention site (as MLA will soon find out), hosting national groups of square dancers, evangelical church leaders, American legionnaires, and music educators.

Musically, Indianapolis has produced such blues and jazz greats as "Scrappin" Blackwell, Yank Rachell, Eubie Blake, Freddie Hubbard, Slide Hampton, Wes Montgomery, Noble Sissle, and David Baker. Following our banquet Saturday evening you will hear one of Indianapolis's brightest young jazz groups, Decoy. Lead by trumpeter Pharez Whitted, a fourth-generation Indianapolis jazz musician, this group plays not only jazz standards but their own compositions as well.

In addition to its jazz traditions Indianapolis offers the Indianapolis Symphony Orchestra directed by Raymond Leppard, the Indianapolis Opera, the Indiana Repertory Theatre, and the Indianapolis Ballet Theatre. Various chamber music ensembles, in residence at the Indianapolis Museum of Art, the Children's Museum, and Butler University offer more intimate performances.

This being MLA's 60th meeting, the local arrangements committee has pulled out all the stops to dazzle-dazzle the membership on this auspicious occasion. Two Wednesday afternoon tours include a trip to the Indianapolis Museum of Art, and a tour of historic Performing Arts Theaters in Indianapolis. Both tours will meet and conclude at Butler University's Irwin Library where a recital of works from the Butler Sibelius collection will be performed by the Lockerbie String Quartet and the Indianapolis Children's choir. This performance will be followed by a brief reception before loading buses to return to the conference hotel.

Thursday evening (if you're not in meetings) is a great time to take in the opera, theater, the Children's Museum, or a more leisurely stroll through the Indianapolis Museum of Art's galleries.

In celebration of MLA's 60th meeting, composer Bruce Adolphe was commissioned to write a commemorative piece for brass quintet. The work, Triskelion, will be premiered by the American Brass Quintet on February 15th at the Indianapolis Museum of Art, Showalter Pavilion at 8:00 p.m. [For more on the American Brass Quartet, please see the accompanying article on page 6 —Ed.] Admission to the concert is included in your registration: you need only wear your conference badge to be admitted. A post-concert reception will be provided by the Indianapolis-Marion County Public Library. Wine, sweet treats, music, and historic architecture will blend for a pleasant coda to the evening.

At the end of a hard week we will relax at the closing banquet. In the Hilton Ballroom we will feast on duck a l'orange or rainbow trout almondine prepared by Chef Anthony Hanslits. The evenings entertainment will include a guest appearance by the legendary Chicken Singers, piano music during cocktails, and Decoy for after dinner jazz listening.

If scheduling does not allow you to attend the opera, symphony, or theatre, we will bring performances to you. Throughout the 60th meeting music will be provided by university and local ensembles. Whether it be at breakfast, preceding a plenary session in the conference room, or during an afternoon break, we plan to keep your musical needs satisfied during the 60th meeting.

The 1991 Local Arrangements Committee welcomes the membership of MLA and all of our colleagues in related fields to this special 60th meeting. See you in February!!

Anna M. Thompson, Chair
1991 Local Arrangements Committee
PRESIDENT'S REPORT

This will be my last letter to you all in this space as MLA president. It hardly seems possible that two years have passed so quickly, but next February I will turn the gavel over to my successor Don Roberts—that is if I remember to bring it to Indianapolis. During my tenure I have especially enjoyed these Newsletter communications which have afforded me an opportunity to share some thoughts with you about the inner workings of MLA and about our profession in general.

You should be glad to know that over the past two years MLA has remained in remarkably good shape. We have refined our knowledge of budgeting so that we are now making informed decisions (in place of wild guesses) which results in more accurate planning. We have taken other steps to enhance our financial responsibility, for example the setting aside of special endowments and a mandated reserve.

The on-going activities of MLA have continued to flourish. Committees, round tables, and working groups are pursuing professional activities with vigor. You can read more about the details in their annual reports in this issue's supplement. The board has devoted time to strategic planning and to the initiation of projects which we hope will come to fruition in later years. At 60 MLA is just hitting its stride.

One reason that the operation of our Association has been so harmonious lately is due to the particular character of the MLA Board. MLA has no lack of talent; we have been well served in the past and will be in the future. But perhaps thanks to some fortunate confluence of the planets or something beyond our control, we have enjoyed a series of halcyon days, blessed with board members who are not only intelligent, well-informed, and thoughtful, but cooperative, cheerful, and gifted with humor. While we have had spirited discussions in which everyone has participated, as a group we have not found it difficult to reach consensus. As the president I have found it a distinct pleasure to work with each and all of the officers and members-at-large who have been active during my term of office.

Fortunately for me I don't have to abandon this congenial group right away. When I step down as president, I will continue for a year as past-president, an opportunity to work again with the various MLA chapters. So this seems a good time to urge you to get involved in your chapters now and apply for some national support for your future activities. Remember: the national organization budgets an amount annually to help with such chapter projects as cooperative directories, commissions, even special speakers for meetings. However, it won't get spent if you don't ask for it.

But enough of this valedictory mode! I still have a couple of months as president to go, and I'm going to enjoy them. We're looking forward to a really wonderful meeting in Indianapolis. For some suggestions as to why you should make a special effort to get to the national meeting and what to do when you get there, I refer you to this column in issues 79 and 80 of the Newsletter—the ones surrounding the Tucson meeting.) It's our 60th birthday! Come to the party. There will be talk and music and a chance to see old friends and meet new ones. Among other events the American Brass Quintet will play Bruce Adolphe's marvelous brand new piece Triskelion, MLA's birthday present to itself and the musical world. And the banquet is going to be great. See you all in February!

Susan T. Sommer
MLA President

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MLA NEWSLETTER
Jim Farrington, Editor
The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

The purpose of the Newsletter is to keep the membership of the association abreast of events, ideas, and trends related to music librarianship. All communications and articles are welcome.

Address correspondence to Jim Farrington, Editor, MLA Newsletter, 58 Fountain Avenue, Middletown, CT 06457 (BITNET: JFARRINGTON@WESLEYAN, jfarrington@eagle.wesleyan.EDU; ALANET: MLA. NEWS.ED). The deadline for submitting copy to the editor for the March-April issue is 8 March 1990.
In response to the information given in this column about the labelling of compact discs (no. 81, May-June 1990, p.3) Carole J. Clemens, Boise State University Library, writes:

"We have been using a pen with permanent ink to write the call number and the name of the Library on the printed side of the CD. Some of the discs so marked have enjoyed constant usage and do not appear to have any problems performing for the patrons.

"As an experiment, we tried one of the archival pens suggested by Mr. Haddix. The writing was difficult to read, which could promote mis-cardings, and the area around the center hole is not a flat surface, as a rule.

"The purpose of labelling the CD with the call number and the name of the library is to discourage the patron from removing the disc from the library. We also need to read this information so that the disc is cored properly when it is returned (this collection is non-circulating). Therefore, we will continue to use a pen with permanent ink.

"We do have one question: what is the difference between inks used to imprint the CD and what we use to write on the printed side?"

Chuck Haddix (Marr Sound Archives, University of Missouri-Kansas City) responds:

Even though you have noticed no problems as yet with the use of non-archival permanent ink on your institution’s CDs, there is little way of telling what effect these inks may have over a period of years (the compact disc as a recording medium has only been around for a few years and we can only guess as to nature of its future preservation problems—after all, it was decades after the introduction of woodpulp paper before anyone realized its preservation problems).

Security is also a preservation problem, and it is certainly understandable that you would want to place the full name of your library and the call number on the side of the CD bearing the discographical information. However, in the interests of longterm preservation of your collections, you may wish to write less information on the CD and add one or more security measures. For example, you might wish to write only the abbreviation of the name of your institution with an accession number (e.g. “BSU 0035764”) on the inside ring (if possible) of the label side of the CD while requiring that your patrons leave one additional piece of ID with library staff during listening.

We cannot fully answer your question about inks used by the manufacturer—commercial enterprises are not likely to give out such information readily [although the standards for such inks were initially laid out in the original documentation of the compact disc written by Philips and Sony. Ed]. However, there have been rumors that some manufacturers have changed the ink they have customarily used for discographical information because they found that the ink was compromising the seal of the polycarbonate ‘sandwich’ which protects the layer of aluminum within, in some cases literally “eating” through the CD. It is just this threat to the permanence of the seal that our recommendation of archival marking pens is calculated to avoid. (Check the catalogs of conservation materials suppliers for acidfree, pH neutral, permanent archival marking pens).

Some conservation materials suppliers:

Light Impressions, 439 Monroe Avenue, Rochester, New York 14607-
3717 (technical assistance at 716/271-
8960, Mon.-Fri.).

University Products, Inc., P.O. Box 101, Holyoke, MA 01041 (800/628-1912; within Massachusetts 413/532-3372 [collect]).

In addition, the Northeast Document Conservation Center maintains a list of preservation suppliers and services; contact NDCC, Abbot Hall, School Street, Andover Massachusetts 01810 (617/470-1010).

Upcoming Preservation Events


July 1991 (7 days): Preservation management seminar for library staff who have part-time preservation responsibilities, sponsored jointly by the Southeastern Library Network and The Commission on Preservation and Access, Atlanta, Georgia (details available from SOLINET in January 1991).

Current awareness bulletins:


Literature:


Oakley, Robert L. Copyright and preservation: A Serious problem in need of a thoughtful solution. Washington, DC: Commission on Preservation and Access, 1990. $15.00*


*Available prepaid from The Commission on Preservation and Access, 1785 Massachusetts Avenue, NW, Suite 313, Washington, DC 20036.

Please write us about your preservation problems or concerns—maybe someone can help, and we all can learn! Address questions, announcements, citations for new literature, and/or responses to issues raised in this column to John Shepard, Chair, MLA Preservation Committee, Music Division, PARC, 111 Amsterdam Avenue, New York, NY 10023; Fax: 212/787-3852.
E-MAIL DIGEST

With this issue we begin a new Newsletter column edited by members of the Information Sharing Subcommittee of the Reference and Public Services Committee. The members have collected and summarized topics that have recently been discussed via electronic mail, through MLA-L and other interest groups. [See "Music Libraries and Electronic Mail" elsewhere on this page.—Ed.] Here is a highly selective and condensed summary of some areas of recent discussion (excluding cataloging topics that are to be included in Music Cataloging Bulletin).

• Copyright of Sound Recordings

A question to MLA-L subscribers from Richard Griscom (University of Louisville) on public-access sound recording copying facilities in music libraries drew several contributions, including a lengthy, very informative exegesis essay from Stuart Milligan (SUNY Brockport), who cited a number of court cases as well as Senate and House reports on the copyright law that fairly supported his own conclusions.

Griscom questioned: "What is the difference between having a public-access photocopier and having a public-access sound recording copier?" Milligan concluded that libraries are exempt from liability, provided that copiers are unsupervised and that proper signs are posted. Other respondents shared Milligan’s view that librarians, should, however, take a more conservative approach to the law and prohibit tape copying.

Robert Curtis (Tulane University) brought up practical as well as ethical considerations, pointing out the maintenance problems involved in unattended recording devices and librarians’ need to respect the rights of other musicians and composers.

Two respondents, Karl Miller (University of Texas) and Kent Underwood (New York University), cited cases of suits or threats of suits at their own institutions as the basis for their extremely conservative applications of the copyright law. Miller expressed a desire for MLA to issue a policy on copyright with specific guidelines for music libraries.

Some felt that libraries are liable for any taping made with their equipment.

Tom Heck (Ohio State University) reported on his institution’s more liberal policies coupled with an active user education program to instruct students on the copyright law.

• ARL Statistics

Bill Walker (Southern Methodist University) polled MLA-L subscribers on the ways their institutions count units and titles of scores and sound recordings for ARL statistics. He found, as one might expect, a great amount of variation, especially regarding sound recordings. A three-disc set, for example, was variously as one title, three volumes; one title, one volume, three discs; or one title, one volume only. No one could cite hard and fast reasons for their methods, other than historical precedence, nor did a literature survey reveal any rationale for collecting data.

• Music Materials in OPACS

A topic of interest to music librarians was recently discussed in the Public-Access Computer Systems Forum (PACS-L). A subscriber queried readers on the ways in which their online systems handled the retrieval of single characters, a problem many libraries have with their systems (“A major,” “K. 440,” etc.). Some libraries defined symbols as words (“B-flat minor”) so that a searcher could retrieve all forms with spelled-out equivalents. One library collapses single letters into searchable strings (“Symphonies, K. 134, A major” is searched as “SYMPHONIES K134 A-MAJOR”).

• Computing in Musicology

An item from the ethnomusicology forum, EthnoFORUM, was forwarded to MLA-L subscribers by Ralph Papakhian (Indiana University). The 1990 issue of Computing in Musicology is now available. Described as the only systematic and annual survey of software for music printing, the current issue lists more than fifty programs suited to a dozen different hardware environments. It may be ordered from the Center for Computer Assisted Research in the Humanities, 525 Middlefield Road, Suite 120, Menlo Park, CA 94025.

Mark McKnight, Chair
Information Sharing Subcommittee

Music Libraries and Electronic Mail

Recent technological changes in communication among members of the library community have been swift and at the same time a little perplexing. Academic and research institutions are now able to transfer information electronically through various networks (BITNET and Internet being the most used), while public libraries more commonly use the American Library Association’s ALANET.

One feature of these networks is a LISTSERV. A LISTSERVer essentially takes an electronic mail (e-mail) message sent by one individual and distributes it to all who subscribe to that particular list. While numerous such lists exist (many of both music and library interest), music librarians and other interested individuals have formed their own LISTSERV, MLA-L, which is being hosted by Indiana University.

The Information Sharing Subcommittee of the Reference and Public Services Committee has recognized the importance of electronic communication in its own mission of providing a forum for the exchange of information and ideas that affect music libraries. We are planning a program on the topic of e-mail jointly with the Online Reference Subcommittee during an open meeting in Indianapolis. Our guest presenter, Richard Griscom, will speak on the background of electronic mail and networks, and their applications in music librarianship. We urge all members who may feel left out of the latest “techno-revolution” or who simply want to learn the difference between a LISTSERV and a gateway to attend this presentation.

Many MLA members now use e-mail as their chief mode of communication with colleagues at other institutions who also have such access. MLA-L in particular has provided a convenient means for discussing such interesting and timely issues as copyright, the inclusion of standard recording numbers in MARC records, and the Library of Congress’s recent changes in subject headings related to jazz. The Subcommittee is starting a new column in the Newsletter that will digest news and information from electronic sources (Continued on Page 5)
Open Meeting on Life-or-Death Facilities Issues

The Subcommittee on Music Library Facilities, which tends to favor the use of hyperbole in article titles, will hold an open meeting in Indianapolis on Thursday, 14 February. All MLA members are encouraged to attend. We need to hear your opinions about the future of the National Equipment Inventory and about our plans to develop a register of current building and renovation projects.

The National Equipment Inventory currently includes data on a wide variety of audio and audio-visual equipment—among the 48 categories are amplifiers, antennas, cassette decks, head demagnetizers, projectors, wax cylinder recorders, and aluminum disc recorder/players. The inventory, however, does not come close to documenting all the equipment in music libraries in the country. Despite efforts to publicize the inventory’s existence, few institutions have been supplying data about recent equipment purchases. Furthermore, some types of data that members request cannot be generated, due to limitations of the software program. Committee members believe the inventory is not useful in its present form.

Gordon Theil (UCLA) is maintaining the inventory at present. During the open meeting he will give a brief overview of the inventory and its history. The subcommittee will then ask for opinions about discontinuing or modifying the inventory, and for their suggestions of possible alternative services. Is there a need to collect information on the kinds and models of equipment owned by various institutions? If so, what kinds of information should be collected, and how should the data be organized and made available?

The second topic to be addressed at the open meeting will be a register of new building and renovation projects involving music libraries. The subcommittee plans to establish such a register in order to facilitate communication between librarians who have experience in planning music library facilities and individuals who want advice in this area.

Patricia Brennan (Rhode Island College) will serve as coordinator for this service. She will identify and collect data on building and renovation projects and will provide referrals, upon request, to librarians with experience in specific aspects of facilities planning. (The nature and extent of the interaction between the individuals receiving referrals and those they contact will be entirely up to the individuals and institutions involved.)

The Subcommittee is developing a form to be used for recording information about each building project, such as the nature and scope of the project, the furniture and equipment purchased, and the names of architects, vendors, and consultants involved. During the open meeting, we will ask members to help us decide exactly what to include on the form. We must anticipate your needs in order to collect the pertinent data.

So take a break at Indianapolis. Stop thinking about what your patrons and your administrators want: let us know what you want! Tell us whether the inventory lives or dies, and what you really want to know about building projects!

Joyce Clinkscales, Chair
Subcommittee on Music Library Facilities

Music Libraries and Electronic Mail
(Continued from Page 4)

[See “E-Mail Digest” elsewhere on previous page — Ed.] We hope that this will be an especially valuable feature for those who presently have no access to e-mail.

In another matter, we are considering the possibility of discontinuing our “Music-Related Articles from Non-Music Journals” column for the Newsletter. Members who feel strongly that this feature should be continued or who find it a valuable source in their libraries are encouraged to express their concerns to the chair.

Mark McKnight, Chair
Information Sharing Subcommittee

From The Library in America by Paul Dickson.
Some Notes on the American Brass Quintet

The world premiere of Triskelion, Bruce Adolphe's brass quintet commission by MLA, will be performed by the American Brass Quintet. The concert will take place at 8:00 p.m. on 15 February 1991 in the Showalter Pavilion at the Indianapolis Museum of Art during MLA's 60th anniversary celebration.

A feature article about Bruce Adolphe appeared in the May-June 1990 issue of this Newsletter. Highlighted here are the performers, a leading group of U.S.-based musicians of international reputation.

Famous for their virtuosity and widely praised in the press, the American Brass Quintet performs a large and diverse repertory that ranges from the renaissance to the avant garde. It includes their own editions of early music and numerous works they have commissioned by composers from the United States and abroad. All told, more than 100 works have been composed for the Quintet by composers such as Gilbert Amy, Henry Brandt, Elliot Carter, Jacob Druckman, Meyer Kupferman, William Schuman, Ralph Shapey, and Virgil Thomson. Its members are Raymond Mason and Chris Gekker, trumpets, David Wakefield, horn, Michael Powell, tenor trombone, and Robert Biddlecome, bass trombone.

The American Brass Quintet was founded in 1960 and will celebrate the 30th anniversary of their debut in December. They regularly tour in the United States and Europe, and have recently completed an extended tour of Japan and the People's Republic of China. It is one of only three resident ensembles at the Juilliard School and, during the summer, is ensemble-in-residence at the Aspen Music Festival and School. The Quintet has represented the United States at the Zareb Biennale Festival, the Festival of Shiraz in Iran, the Spoleto Festival, the Edinburgh Festival, and the Casals Festival, and has appeared under the auspices of the U.S. Department of State in Australia and Central and South America. The Quintet has recorded nearly thirty albums on the New World, Folkways, Nonesuch, Serenus, Titanic, CRI, and Desto labels.

The American Brass Quintet was founded at a time when the idea of a brass chamber ensemble was somewhat of a novelty, and initially the members were freelancers. The extraordinary quality of their playing was recognized from the beginning, and within a few years they were able to maintain a full-time schedule of touring, recording, and teaching.

The Quintet has performed on reproductions of renaissance instruments, and on nineteenth-century American brasses which they played on the occasion of the opening of the American wing of the Metropolitan Museum of Art in New York in 1980.

The American Brass Quintet's concert will be presented as part of the Indianapolis Museum Education Division's performing arts programs.

Geraldine Ostrove, Chair
60th Anniversary Committee
SUMMARY OF ACTIVITIES OF THE MLA BOARD OF DIRECTORS, 1990

MLA's board met three times in 1990: February 20-24 in Tucson; June 1-3 in Rochester; and October 5-7 in Charlotteville.

Board members completing terms of office in 1990 were Lenore Coral, Past-President; Laura Dankner, Richard Griscom, and Diane Parr Walker, Members-at-Large; and Jean Geil, Recording Secretary. Don Roberts began his term as Vice-President/President-Elect; Joseph Boonin, Ross Wood, and Joan Swanekamp began terms as Members-at-Large; and Nancy Nuzzo began a term as Recording Secretary. In October, Ralph Papakhanian was reappointed to serve another year as Executive Secretary, and Diane Parr Walker succeeded Sherry Vellucci as Treasurer.

Deborah Campagna was appointed editor of the Index Series to succeed Michael Fling, and a search committee was formed to find a successor to Christine Olson, who submitted her resignation as Publicity Officer.

MLA finished fiscal year 1989/90 in the black. Overall income reached $253,313.94, or 87.7% of the budgeted figure. Overall expenditures reached $236,554.45, or 90.6% of the budgeted figure. There was a surplus of $16,759.49, or 6.6% of income. Supplemental and endowment income (contributions, royalties, interest) reached $13,525.67, slightly less than the 1988/89 level of $14,339.10. The board established a special gift endowment fund for gifts of over $1000. Donors of $1000 or more may designate the use of earnings from the gift, subject to board approval.

With the 1990/91 budget, MLA entered a period of deficit budgeting, which is in line with expectations at the time of the dues increase several years ago. MLA's surplus will carry us through this period.

The board approved the 1990/91 operating budget and the 1991 convention budget. The board voted to increase Notes Music Review Editor and Book Review Editor honoraria to $500, and agreed to review all honoraria on an annual basis. The board also approved a motion requiring that MLA reserve an amount equal to sixty percent of the operating budget in the Calvert Managed Growth Fund as a reserve.

A new membership directory was mailed in May; for the first time, this includes MLA's administrative structure. A new contract with Academic Services, MLA's business office, was signed in June. Membership in the association remains stable, with 2725 members/Notes subscribers in April 1990 compared to 2730 in April 1989. More and more members are subscribing to MLA-L, the association's electronic mail LISTSERV [see related articles on page 4].—Ed.). The board passed a resolution thanking Indiana University Computing Services for contributing to the growth of our profession by supporting the MLA-L LISTSERV.

Chapters were issued federal employee ID numbers and granted tax-exempt status at the federal level. The Midwest, Northern California, and Southern California chapters were granted sums to assist with the preparation of directories. It will again be policy for the vice-president/president-elect or past-president to attend at least one chapter meeting per year outside his/her own chapter.

The board is working on establishing a mid-career award, the Special Achievement Award.

The board discussed the 1991 Indianapolis conference program in detail; reviewed plans for the 1992 program in Baltimore; and approved a proposal for a 1992 pre-conference workshop on Small Academic Libraries. A contract was signed with Stouffer's for accommodations in Baltimore, and the board confirmed San Francisco as the site of the 1993 conference.

At its June meeting, the board had a brainstorming session at which strategic planning was discussed. The board agreed that one goal is for the association to maintain membership at current levels. Other goals are to raise the visibility of MLA in the library and music communities, and to take a more active role in training. The board aims to provide direction to committee activities by formulating and communicating strategic goals such as these.

Respectfully submitted,
Nancy Nuzzo, Recording Secretary

Report from US-RILM

As many of you will know the US-RILM Office has been located at Cornell for about 6 years now. We are charged with the task of procuring and editing abstracts for all scholarly publications in music published in the United States.

In order to do this we rely first on author-produced abstracts and, when that fails, on the help of volunteers to write abstracts for us. As usual we are seeking new volunteers to assist us. Virtually all of the material we abstract is in English. We do have need of a few volunteers who can read Spanish or Portuguese to abstract material from journals such as Latin American Music Review.

In addition I am looking for volunteers who have access to particular journals and who would be willing to abstract articles from these journals on a regular basis. I will start with a short list in this issue and if this is a successful way to find help I will add additional journals next time. Among the journals we need help with are: Computer Music Review, Musica Judaica, Goldenseal, Country Dance and Song, Eos, Onetwothreefour, Living Blues, Keskiidee, Bluegrass Unlimited, and Essays on Modern Music. That is a start.

If you are willing to help with any of these titles please contact me at the US-RILM Office, Music Library, Lincoln Hall, Cornell University, Ithaca NY 14853-4101 or via my Bitnet address: lc3@Cornell. All volunteers are welcome. I need to know your name, address, and phone number and what library sigla on either OCLC or RLIN identify collections to which you have access. I try very hard to send volunteers material to which they have local access so that we will not burden interlibrary loan services. Again my thanks for the continuing support of many of you. Without the volunteer program the US-RILM Office could not do its job.

Lenore Coral
Cornell University
In 1987 the MLA Bibliographic Control Committee formed a Working Group to review Genre Terms: A Thesaurus for Use in Rare Books and Special Collections Cataloging (Chicago: ACRL, 1983). For the forthcoming revised edition of that work, the ALA/ACRL Rare Books and Manuscripts Section has solicited recommendations regarding the music headings contained therein.

Genre Terms is one of several thesauri developed in recent years for use in conjunction with MARC format field 655, whose purpose is to provide a supplementary or alternative means of access to works which, though not necessarily similar in topic, are in recognized categories characterized by a particular form or purpose. Examples of such genres include Sermons, Auction Catalogs, Penny novels, and Oral histories. Lists such as the Art and Architecture Thesaurus, Genre/Form and Physical Characteristics Terms: A Thesaurus for Prints, Photographs, Drawings, Ephemera and Other Graphic Materials, and Moving Image Materials: Genre Terms have all been designed by different groups to meet access needs not provided through Library of Congress Subject headings (LCSH).

In the same spirit, ALA/ACRL’s Genre Terms, designed for use in general rare book libraries and archives, standardizes terms used to designate intellectual genres of textual materials, and therefore features a literary-historical emphasis. Because it is a thesaurus structured along hierarchical lines, libraries have the option of using all the terms, only the general terms, or only the narrower terms, according to their needs.

With the second edition of Genre Terms scheduled for publication before the end of 1990, the MLA Working Group on Genre Terms has been evaluating the few music-related terms that appear in the first edition, considering the usefulness of each term with the general special materials cataloger in mind. A review of the existing twenty entries reveals varying levels of specificity, with minimal scope notes and cross-references. Included are both intellectual genres (e.g., Hymns, Operas) and physical genres characterizing physical manifestations of those works (e.g., Hymnals, Scores). Users of the list would no doubt welcome further definition of the terms, especially since distinctions between them are often blurred, as, for example, between Operettas, Operas, and Ballad operas. Since Genre Terms emphasizes terms which have a literary aspect, those of a more purely musical nature such as Jazz have been purposely excluded.

As for identifying new terms for inclusion in the forthcoming new edition, the Working Group is hard-pressed to find many that are not already in LCSH. The RBMS committee would prefer not to add headings already in LCSH to Genre Terms unless a pressing need exists for them; as it now stands, almost all of the twenty music terms in the present edition duplicate either closely or exactly headings or cross-references already covered by LCSH.

For most literary and historical genres, LCSH provides largely topical terms for works about these genres rather than for actual examples of them. LCSH headings for musical compositions, on the other hand, are in essence form or genre terms, and are given in the plural form. Thus Operas is used for a musical work that is an opera, whereas Opera is used topically for a book about opera as a musical genre.

Since LCSH already provides an elaborate structure of form and genre headings for music then, the Working Group would like to recommend its use rather than add many new entries to Genre Terms. The RBMS committee is reluctant to change or delete existing terms, but will welcome new or improved scope notes and suggestions for cross-references.

The basic core terms would still be appropriate for use with special collections material not primarily musical in nature, and the Working Group would hope through improved definitions to promote ease of use by catalogers and archivists with little musical background. But again, for more detailed form and genre access to music materials, LCSH would be recommended, with an explanatory paragraph offered for incorporation into the new edition’s introduction.

Having met with BCC approval in June, the Working Group's report was sent to the ALA/ACRL Rare Books and Manuscript Committee accompanied by a detailed list of proposed changes and additions to the music headings contained in Genre Terms. Anyone wishing a copy of this list may contact Helen Bartlett, Yale Music Library, P.O. Box 5469 Yale Station, New Haven, CT 06520; Bitnet: bm.ymu@RLG. Other members of the Working group are Victor Cardell (UCLA) and Michele Zwierski (Southwest Texas University).

Helen Bartlett, Chair
Genre Terms Working Group

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### Midwest Automation Projects Directory

The MLA-Midwest Chapter Cataloging Committee has just completed the Directory of Automation Projects in the MLA-Midwest Chapter, 1990. The directory is meant to serve as an automation information resource and includes basic information on online catalogs, retrospective conversion, and the status of each library’s automation. Updates will be issued as needed.

For Midwest Chapter members, the first copy of the directory is free, with additional copies available for $5.00 per copy. For non-Midwest Chapter members, the cost is $5.00 per copy, which includes postage. Requests for copies can be addressed to: Anita Bealer, 1203 Grand Avenue, Apt. 303, St. Paul, Minnesota 55105; 612/372-6638 (w). Copies will also be available at the February meeting in Indianapolis.
Band Music

Dr. Robert Grechesky, Associate Professor of Music in the Jordan College of Fine Arts at Butler University, will address the topic of Band/Wind Ensemble repertoire during the Band Music Round Table's session in Indianapolis.

Dr. Grechesky is an active guest conductor, clinician, adjudicator, and euphonium soloist throughout the Midwest. As a conductor his groups have performed for the American Bandmasters Association and International Percussive Arts Society conventions. Dr. Grechesky has been responsible for the commissions and premieres for over a dozen works for band and wind ensemble; and he has received praise from composers Karel Husa, Vincent Persichetti, Michael Schelle, Arnold Franchetti, and Bradley Nelson for his interpretive handling of their works.

He is also the Artistic Director and conductor of the Indianapolis Symphonic Winds, a professional wind band dedicated to the purpose of bringing quality performances of band and wind ensemble literature to the people of Indiana.

Dr. Grechesky is also actively engaged in research on the band and its history and literature, as well as the art of conducting. He has given presentations and papers on band literature at conferences on the state, regional, national, and international levels. These conferences include the National Convention of the College Band Directors National Association and both the Eighth International Congress of the International Society for the Investigation of Wind Music at Oberschützen, Austria, and the Ninth Congress at Tolbach, Italy.

He is co-author and principal editor of a reference text entitled *Wind Ensemble Literature*; and co-author of a text for high school band directors titled *Best Music for High School Bands*. He has prepared an American band edition of Reinhold Glière's *Overture Solennelle*, in addition to editing and publishing several unknown works of Ralph Vaughan Williams and Gustav Holst. Dr. Grechesky is the editor of the *Indiana Musicator*, the official publication of the Indiana Music Educators Association.

Dr. Grechesky’s discussion should be of interest to all music librarians dealing with performance collections, or those purchasing study scores in support of a Music Education curriculum.

Anna Thompson, Coordinator

Organ Music: The Organ in France and America

For its meeting in Indianapolis on Saturday afternoon, 16 February 1991, the Organ Music Round Table has three presentations. Robert Delvin, Illinois Wesleyan University, has agreed to share the results of a directory (in progress) of midwest organ builders. A slide-illustrated report on the International Summer Organ Academy at Paris, July 1990, with its focus on the organ music of Franck and the organs of Cavaille-Coll, will be given by Jennifer Kolsme, University of Arkansas. And, finally, Ann Marie Rigler will summarize her research on John Zundel, who compiled a notable 19th-century American organ tutor.

Frederick James Kent, Coordinator

Small Academic Libraries

The MLA Executive Board has approved a proposal for a pre-conference workshop to be sponsored by the Small Academic Libraries Round Table.

The pre-conference, scheduled for the annual MLA meeting in Baltimore in February 1992, is modeled after the highly successful pre-conference sponsored by SALRT in 1983 and will offer an update on how the small-library environment has changed in the last decade. Group discussion sessions will offer information and practical advice on a variety of subjects including personnel management, time management, collection development, new formats, and realistic uses of computer technology in the small music library.

Anyone interested in participating in the planning of this program or in more information is invited to contact Jean Purnell, University Libraries, University of the Pacific, Stockton, CA 95211; 209/946-2939.

Jean Purnell, Coordinator

Women and Music

I am pleased to announce that James Briscoe, Associate Professor of Music History at Butler University and compiler of the *Historical Anthology of Music by Women* (Indiana University Press, 1987), will be a guest speaker at our session in Indianapolis.

If anyone else has a presentation on research, a publication announcement, or other item for the Round Table agenda, please contact the Coordinator at this new address: 5518 38th Avenue N.E., Seattle, WA 98105, or call: 206/684-6663 (w).

Cindy Richardson, Coordinator

"I've decided to lip sync my next MLA paper." Carole Cable
Music-Related Articles from Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference and Public Service Committee: Mark McKnight, Chair; Norma Jean Lamb, Editor; Roberta Chodacki, Dean Corwin, Barbara Henry, James R. Kelly, Jane E. Penner, Judy Weidow, Channan Willner, Contributors.

Afro-American Musicians

Afro-Americans—Songs and Music

Armstrong, Louis

Beethoven, Ludwig Van—Discography

Blues (Music)

Boito, Arrigo

Britten, Benjamin

Chaucer, Geoffrey—Pardoner's Tale

Christian, Meg

Church Musicians

Copyright—Music
Newton, Jeffrey S. "Digital sampling: The copyright considerations of a new technological use of musical performance." Comment 11 (Su '89): 671-713.


Creative Thinking
Webster, Peter R. "Creative thinking, technology and music education." Design For Arts In Education 91/5 (My-Ju '90): 35-41.

Drum-Korea

Folk Music—United States

Folk Music, American—Discography

Folk-Songs, Yiddish

Guillaume De Machaut

Guthrie, Woody

Harp Music—ECUADOR

Heavy Metal Music

Hildegard, Saint
Grant, Barbara L. "Five liturgical songs by Hildegarde von Bingen (1098-1179)." Signs 5/3 (Jl '90): 557-67.

Hymn Writers

Hymns—History and Criticism

International Sweethearts of Rhythm

Library of Congress—Music Division

Mann, Thomas


Morrison, Jim

Motion Picture Music
MacQueen, Scott. "Vitaphone sound films resurrected." American Cinematographer 71 (Se '90): 34-40.

Mozart, Wolfgang Amadeus—Die Zauberflote

Music—History and Criticism

Music—Performance—Instruction and Study

Music—Philosophy and Aesthetics

(Continued)

Popular Music—Cuba—Texts

Presbyterian Church in the U.S.A.—Hymns—History and Criticism
“The Presbyterian hymnal.” Reformed Liturgy and Music 24/2 (Sp '90): 55-85. (Several articles by various authors.)

Presley, Elvis

Protest Song—Africa

Robeson, Paul

Rock Music—Soviet Union

Rouget De Lisle, Claude-Joseph

Salsa—History and Criticism

Schönb erg, Arnold—Moses Und Aron

Sondheim, Stephen

Tchaikovsky, Pëtr Ilich

Television and Music

Thomson, Virgil

Urso, Camilla

Vietnam War—Songs

Vincenza, Susanne

Wagner, Richard

Whitman, Walt

Women Musicians
ANSI X3V1.8M Work Group Report

In its development of the Standard Music Description Language (SMDL), the study group assigned [See MLA Newsletter no. 74, p. 13, for an explanation of the Work Group's activities —Ed.] determined that the representation of musical time provided a model for the organization of non-musical time-based and/or hypermedia documents. This portion of the standard is considered to be very important to applications beyond music and has resulted in the creation of a separate, but related, standard Hypermedia/Time-based Structuring Language (HyTime).

The methods used to organize a musical composition are essentially equivalent to those needed by non-musical time-based functions, such as the creators and maintainers of hypertext information systems and multi-media systems. Musical constructs (such as "da capo", second endings, etc.) which have been used in music for centuries are similar to the addressing of hyper-applications. In addition, the referral system used in library catalogs (a "card" referencing a specific book) provides another model for hypertext documents.

HyTime is intended for the representation of hypertext linking, time scheduling, and synchronization in documents. Incorporated into an application such as SMDL, HyTime can be used to represent presentations or recorded performances. The elements of a hypermedia/time-based document are time-based sequences of events, "baton" elements that set the tempos at which he sequences occur, and a non-time-based pool of other elements that are synchronized or otherwise associated with time-based elements.

HyTime can represent time in both the musical or abstract sense, and in user-defined real-time units. It provides for relating the two so that all elements of a time-dependent document can be synchronized. In addition, arbitrary cross-references and paths based on external interactions (hypermedia links) are also supported. The musical time representation contains sufficient information to derive the durations of both "gestural" or performance data and visual or score data.

Various real-time based sources, such as digital audio recordings, can be associated and synchronized with one another and with music-time sequences such as slide show control tracks or automated lighting information. Both can be associated with non-time-based information. HyTime is not intended to specify the representation of digitized audio or video content data; it simply defines the means by which the start-time and duration of such data can be synchronized with other information.

The Thirteenth meeting was divided into two sessions on June 11-14 and July 24-27 at the offices of the Graphic Communications Association in Washington, DC. I was able to attend only the first four-day session. Both sessions were devoted to intensive study and refinement of document SD-7: Journal of Development, Hypermedia/Time-based Structuring Language (HyTime). In addition, there was a presentation by representatives of the Foreign Broadcast Information Service (of the Central Intelligence Agency) explaining their information retrieval problems from the huge amount of data they receive from foreign sources, and exploring the possibilities of how HyTime could assist them.

The Fourteenth meeting occurred November 12-16 at the IBM Almaden Research Center in San Jose, California. There were several presentations by potential users of HyTime, and their needs were compared with the draft to see what refinements needed to be made.

Representatives of the Air Force's Human Resources Laboratory brought their "Content Data Model" document description for discussion. Each plane in the Air Force requires maintenance manuals of millions of pages, and they are converting them to a computer database. The complexity of relating information throughout the documents appears to be simplified with HyTime. In addition, representatives of Office Workstation Ltd. in Scotland discussed their Guide hypertext authoring system in relation to HyTime's linking capabilities. In general, the basic structure of HyTime appears fixed, and the remaining work of the committee appears to be further refining the document.

The HyTime draft soon will be released for comment, and the committee will return to its original work in developing the Standard Music Description Language (SMDL).

Garrett H. Bowles
MLA Representative
X3V1.8M Work Group

Need a Roommate for Indy?

Are you going to the MLA meeting in Indianapolis this year and taking a single room (paying the single room rate) because the people you know aren't going, or already have a roommate, or you're still pretty new at this and don't know anyone to ask?

I am providing an informal clear- inghouse to help link you with others who also need roommates. All I need is your name, address, and phone numbers (work and home), the dates for which you need a roommate, whether you prefer a smoker or a non-smoker, and a self-addressed stamped envelope. Send the information to my address below and I will send you a list of whatever names I have available.

Jane Nowakowski
194 Willowbrook Drive
North Brunswick, NJ 08902
(908) 422-9385 (home)
(609) 921-7100 x296 (work-TW, Th)
**Midwest**

The MLA Midwest Chapter met in Milwaukee on 25-27 October for its 1990 annual meeting. Open meetings of the major chapter committees (Public Services, Publications, Cataloging, Membership, and Preservation) took place on Thursday afternoon. The first session, Thursday evening, was highlighted by performances of Slovenian music from the Slovenian Music Collection at the University of Wisconsin-Milwaukee, performed by the Milwaukee Gallus Choir and various members of the UWM Department of Music Faculty. It was followed by a reception featuring informal (and unrehearsed) music-making by various volunteer chapter members.

Friday began with meetings of the NOTIS Music Users Group-Midwest Chapter and the Illinois Online Users Group. Session Two, "The Preservation of Printed Music," was presented by the Preservation Committee and chaired by Committee co-chairs, Peter Munstedt (University of Missouri-Kansas City) and Therese Zoski (Southern Illinois University-Edwardsville). Jean Bonin (Illinois State University-Normal) spoke on her experience with music preservation in a paper entitled "Dry-Cleaning of Sheet Music: A Phase of Preservation." James Dast (Curator of Books, University of Wisconsin-Madison Library) discussed "Why Book Bindings Fail." Finally, James Twomey, a commercial conservator and assistant faculty member of the UWM School of Library Science, spoke about "Deacidification: A Practical Approach" and showed a videotape on Wei-To deacidification solvent.

At the Luncheon and Business meetings reports from all of the Officers and Committees were presented, discussed and received. Linda Fidler, Chapter Chair, announced the election of the Chapter Chair-Elect, Allie Wise Goudy (Western Illinois University), and the appointment of the new Newsletter Editor, Richard Jones.

"Micro-Computer Based Cataloging" was presented by the Cataloging Committee and presided over by Committee Chair, Lynn Gullickson (University of Wisconsin-Milwaukee), Marion Korda (University of Louisville, retired) described a collection of 19th-century Louisville compositions and their indexing in "Salut a Louisville." Anne Sylvestre (University of Missouri-Kansas City) described the computer-based indexing of a collection of over 50,000 song sheets in "Making Sheet Music Accessible, or Taming the Library Stepchild." Whereas the University of Missouri project was performed on IBM-compatible hardware and software, in "Hypercard and Sheet Music," Phyllis Schoonover (Butler University) described similar indexing of sheet music with a Macintosh system. Thomas Zantow (University of Maine) described his work in preparing an authority-control interactive cataloging system for the scores, audition tapes, and performance tapes for the Bowling Green State University New Music and Art Festival in "Contemporary Music Program Database Project."

At Session Four, Steve Sundell (University of Wisconsin-Madison) described the inception, contents, and accessibility of the Wisconsin Music Archives. Friday evening concluded with chapter members attending various performances, including Thea Musgrave's opera _Harriet, the Woman Called Moses_, the Branford Marsalis Quartet, Brecht's play _Caucasian Chalk Circle_, the Christopher String Quartet, and the Milwaukee Symphony Orchestra and Symphony Chorus.

The final session, "Issues in Collection Development," was chaired by Jean Gell (University of Illinois, Urbana-Champaign). Allie Wise Goudy examined "The Role of Gifts in Collection Development," and a panel consisting of Robert Delvin (Illinois Wesleyan University), Jeannette Casey (Chicago Public Library), and Daniel Zager (Oberlin College Conservatory) discussed "Special Aspects of Collection Development." Many of the attendees ended the meeting with a tour of the Miller Brewery.

Richard E. Jones
Greencastle, IN

**New England**

The Fall 1990 meeting of the New England Chapter took place on Thursday, 1 November, at Boston University. After coffee and registration, University Librarian John Laucus made a brief welcoming statement.

The morning program was given by two musicologist/librarians from Isham Library at Harvard University. Nym Cooke presented "New England's Buried Treasure: Local Sources for the Study of Early American Psalmody." He gave a spirited description of psalms as the popular music of its day and pointed out that, due to its utilitarian nature, this music was not well documented. Many sources, including composers manuscripts and printed tune books that contain additional music added by hand, remain to be discovered in library and home collections. New England is a particularly rich area for these sources. Mr. Cooke predicted an increase of research in early American psalmody and charged librarians to take care of these, our country's first musical sources.

John B. Howard's talk was titled "The Acquisition of Microforms from Non-commercial Sources" and was given in response to the difficulties music librarians encounter when trying to order microforms from libraries, historical societies, archives, and third party holders. He gave advice on all of the various channels one should consider and stressed how practices vary from country to country and from institution to institution. He gave many tips on how to encourage timely responses and also warned the librarian to know what is being ordered—scholars may be very hazy on details (such as the length of the item being requested).

The morning concluded with a recital by faculty and students from Boston University's Opera Institute. They performed excerpts from _Yerma_, an opera by American novelist and composer Paul Bowles, based on the play by Federico Garcia Lorca. The materials for this performance came from the Libby Holman Collection of Boston University's Department of Special

(Continued on Page 14)
Collections. Ms. Holman had commissioned the opera and given its only previous performance.

After lunch there was a very brief business meeting centered entirely on the question: should the Membership Committee continue to be a standing committee as mandated by the Chapter’s by-laws? Since people were interested in serving on this committee, its existence was continued for now.

The afternoon program was devoted to Boston University collections. Music Librarian Holly Mockovak presented “An Overview of Resources in Music at Boston University.” Programs in music are offered by four different schools: Graduate, Theology, Education, and Music. Materials relevant to the study of music are likewise found in four different locations, but the chief of these is the Music Library housed in the main library. Many personal collections donated by musicians are kept in Special Collections, which was the next topic.

Margaret Goostray, Assistant Director of the Department of Special Collections, gave a fascinating summary of this impressive collection. Although Special Collections includes materials dating back to a set of the Federalist Papers (with annotations by James Madison), the emphasis is on the 20th Century Archive which comprises 1200 collections of papers. In addition to authors in various languages, poets, cartoonists, journalists, playwrights, film stars, and political figures, many prominent musicians are represented: instrumentalists, singers, conductors (including Arthur Fiedler), composers, musicologists, and critics. Several exhibits from Special Collections were on display in the main library, including collections of Martin Luther King, Robert Frost, and Bette Davis.

The afternoon ended with coffee, cider, and dessert, with optional library and Special Collections tours. Many thanks to Holly Mockovak for hosting such a rewarding meeting.

Ken Pristash
New England Conservatory

Southeast

The 1990 meeting of the Southeast Chapter was held at Memphis State University, 4-6 October. The meeting opened with a reception and get-together sponsored in part by Audio Buff and Marty Rubin. The meeting sessions were held at the School of Music on the MSU campus.

The first session was an update from Pauline Bayne (University of Tennessee—Knoxville). At last year’s meeting in Knoxville, she and Joe Rader introduced their grant-funded project to develop a staff training program using HyperCard computer software. This year she was able to share with us the specific project plan and strategies, statistics, and partial results. They expect to have the program’s seven modules completed and “bug-free” by the end of November. Official implementation in the UT Libraries and distribution to other interested libraries will begin in January, 1991. Two stations were set-up with several modules allowing hands-on experience at the end of the session.

The next session dealt with Memphis music. Ross Johnson (Memphis State University Libraries, Reference) shared “The Need for a Unified Collection” and Michele Fagan (MSU Libraries, Special Collections) gave us an introduction to the holdings of the Special Collections which was started in the 1960s. Included in the collection are regional manuscripts, sheet music, audio and video tapes, and LP recordings.

The afternoon session was “Music in Online Catalogs: How Are We Faring?” Five panelists presented their responses to the Midwest Chapter’s 1986 survey of music in online catalogs. The online catalogs discussed were: CLSI presented by Dr. Philip M. Smith (MSU Libraries, Systems and Head of the Catalog Department), DRA presented by Dennis S. Wujcik (Memphis Shelby County Public Library, Music Cataloger), InMagic presented by Cheryl Gowing (University of Miami, Music Cataloger), LS2000 presented by Leslie Kamtman (North Carolina School of the Arts, Music Librarian), and NOTIS prepared by Shirley Watts (Vanderbilt University, Music Librarian) and presented in her absence by Robena Cornwell (University of Florida). Following this, time was scheduled for informal library tours on and off the campus.

Saturday morning began with the presentation by Dr. Laura Jarman (Middle Tennessee State University), “From Blues to Gospel: The Case of Mr. W.B. ‘Hop’ Hopson.” The paper was followed by a most enjoyable and moving performance by Mr. Hopson of Hayward County, Tennessee. This session was sponsored by The Center for Popular Music, Middle Tennessee State University and its director, Paul F. Wells. A business meeting followed, at which results of the election were announced: Bill Coscarelli (University of Georgia) is Vice Chair/Chair Elect and Ann Viles (Memphis State University) is member-at-large for the next two years.

Next year’s meeting will be held jointly with the Chesapeake Chapter at The University of North Carolina at Chapel Hill, 24-26 October 1991.

Robena Cornwell
University of Florida

VTLS Meeting in Indianapolis

For the upcoming meeting of the VTLS Music Special Interest Group in Indianapolis, each member is asked to bring summaries, both oral and written, describing your collection: size of general collection, size of music collection, amount/portion of collection in VTLS or machine readable form; include any specific problems of retrieval in the VTLS 89 software, and any improvements or new features which assisted you in more efficient or effective service. Material will be circulated in an upcoming newsletter of the users group.

Ralph Hartsock, Chair
VTLS Music
Special Interest Group
The Boston Public Library has announced the receipt of a $122,733 Strengthening Research Library Resources Program grant from the U.S. Department of Education for preservation microfilming and cataloging of the Allen A. Brown Music Collection. During the one-year HEA Title II-C grant, which will begin December 1990, microfilming priorities will be established and 600 volumes of the collection will be sent for preservation microfilming. In addition, 2,000 items previously microfilmed plus the newly microfilmed materials will be cataloged on OCLC.

Allen A. Brown, an amateur musician and collector, contributed his extensive collection to the BPL in 1895, at the time of the opening of the McKim Building in Copley Square. He continued to add to the collection until his death in 1916, at which time it had grown to approximately 16,000 volumes.

The collection contains a wide range of books and scores, from early European and American imprints, incunabula, and autograph and copyist manuscripts, to modern published editions. The collection with its innumerable clippings, scrapbooks, and concert programs is an extremely valuable resource for anyone documenting musical life both here and abroad for the turn of the 19th century.

For further information contact Diane Ota, Curator of Music, The Boston Public Library, Copley Square, Boston, MA 02116; 617/536-5400 x285.

The National Endowment for the Humanities, the Research Foundation of the State University of New York, and the College at New Paltz are jointly funding a research tool to aid scholars in the fields of American eighteenth century cultural history. Entitled "American Performing Arts in the 18th Century: the Newspaper Sources," the project, based at the State University of New York at New Paltz, will use a staff of experienced researchers to compile all information in the extant colonial-era newspapers (1690-1783) including those in the German and French languages.

The resulting database will contain complete transcriptions of all relevant texts, a general index of all names, genres, subject and titles, and a poetry and song lyrics index of titles, first lines, indicated tunes, and burden texts. Once completed, the indexes and transcriptions of the newspaper data will be published in machine-readable electronic files on computer networks, tapes or CD, on microfiche, or in book form, as feasible.

Project director is Dr. Mary Jane Corry, and indexer and technical director is Kate Van Winkle Keller. Queries should be addressed to the former at the Music Department, State College at New Paltz, New Paltz, NY 12561.

Issue No.3/1991 of Fontes Artis Musicae will be a special issue compiled by IAML's public library branch. The contents of this issue will include articles, news items about individual members and institutions, and other special features.

In order to have a broad range of contributors, public librarians from the United States working in the field of music, regardless whether they belong to IAML or not, are asked to send letters commenting on the following thematic: Is IAML of any importance to you—what could IAML do better for public libraries? Letters should be sent no later than 1 March 1991 to Ken Nein, IAML-past President, Public Libraries Branch, Pariser Str. 46, D-1000 Berlin 15.

Future Association Meetings

The Canadian Association of Music Libraries/Association canadienne des bibliothèques musicales will hold its 1991 conference in Banff, Alberta, 21-25 May 1991. For more information and registration materials please contact Debbie Rosen, Banff Centre Library, P.O. Box 1020, Banff, AB TOL OCO; 403/762-6221; fax: 403/762-6266.


The Library of Congress has acquired a major collection of pre-Revolutionary Russian phono recordings, consisting of approximately 5,000 78 rpm records manufactured in Russia, chiefly from 1899 to 1917. Less than 5 percent of the recordings are available anywhere else in the United States, and much of the material is extremely rare, even within the Soviet Union.

The collection has come to the Library over the last few years in installments from Joes Berger, who had assembled it beginning in the mid-1960s from private sources, European collections and during his visits to the Soviet union.

About 10,000 vocal performances are represented in the Berger Collection, including examples of opera, art songs, traditional and Gypsy romances, liturgical music, patriotic songs, and ethnic and popular material. As rare as the recordings themselves are the 150 original and photocopied Russian music catalogs and more than 100 photographs and postcards of early Russian vocalists and musicians that Dr. Berger also collected. Virtually no major vocalist of the time is not represented in the collection.
NEW FACES/NEW JOBS

Kathleen A. Abromeit, Music Librarian, Wright State University.
Brian Cockburn, Music Librarian, Southwest Texas State University.
Jean N. Cohen, Allen County Public Library.
Dean Corwin, Principal Cataloger/Head, Original and Revised Cataloging Section, University of Nebraska-Lincoln.
Suzanne Eggleston, Head Librarian, Music Library & Sound Recordings Archives, Bowling Green State University.
Mark Germer, Music Librarian, University of the Arts.
Laura Gayle Green, Visiting Assistant Librarian/Music Cataloger, Title II-C Project, Indiana University.
Glenn Lemeiux, Cataloger, Sound Recordings, University of Mississippi.
Kim Lloyd, Music Scores Cataloger, Illinois State University.
Stephen Long, Music Cataloger, Capitol University.
Elisabeth Reisman, Reference Librarian, University of California, Berkeley.
Laura Probst, Acting Music Bibliographer, Music Library, University of Minnesota.
David Reimer, Music Cataloger, University of British Columbia.
Cindy Richardson, Sound Recordings Cataloger, King County Library System, Seattle, Washington.
Connie Von Der Heide, née Gempeler, Adult Services Librarian, Comstock Township Library, Michigan.

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.

CALENDAR

January 2, 1991, Gerboth Award deadline.
January 12-17, ALA Midwinter, Chicago, IL.
January 20-26, National Book Week.
February 12-13, MOUG meeting, Indianapolis, IN.
February 13-17, MLA, 60th Anniversary meeting, Indianapolis, IN.
March 8, MLA Newsletter deadline.
April 3-7, Sonneck Society conference, Hampton, VA.
April 13, New England Chapter Spring meeting, University of Massachusetts, Amherst.
April 14-20, National Library Week.
May 15-18, ARSC Conference, Atlanta, GA.