MLA AWARDS

Publications

The Music Library Association is proud to announce the recipients of its awards for 1989 publications in the field of music and music bibliography as given at its 1991 convention in Indianapolis.


  Planned as a seven volume set, these first four volumes devoted to vocal music (now usable as a complete entity) provide a comprehensive overview of the sources, editions, history, and bibliography of each work. The *Bach Compendium*, when complete, will furnish more thoroughly most of the information in Schmieder's *Werkverzeichnis*. John Butt, in his *NOTES* review (47/2) states that "never before has so much information on the sources, history, and bibliography for each work been retrievable in a single study." Not limited to a small circle of scholars, this publication will have a wide and important impact.

- The Eva Judd O'Meara Award, given for the best book or score review published in *NOTES* during 1989, was awarded to William Kraft, for his review of Stravinsky's *L'Histoire du Soldat*, edited by Johann Carewe and James Blades, which appeared in Vol. 46, No. 1 (September 1989): 212-216.

  This extraordinarily thoughtful essay on an important new edition is valuable not only to students of the piece but also to anyone contemplating a perfor-

Walter Gerboth Award Winner

Alan A. Green, a graduate student in music and librarianship at SUNY Buffalo, became the sixth recipient of the Walter Gerboth Award. 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 Green in support of his project, a bio-bibliography of American composer Allen Dwight Sapp.

Mr. Green has already completed a bibliography of Allen Sapp's compositions and writings. He will be using the award to continue his archival research and to conduct interviews of the composer and his colleagues. The results of his research promises to reveal an influential and uncompromising composer, an inspired teacher, and a dedicated administrator. The completed work will be published by Greenwood Press.

Applications for next year's Walter Gerboth Award should be submitted by 31 October 1991 to John Shepard, Music

(Continued on Page 3)

Citation for Coral

An MLA Citation was awarded to Lenore Coral, Music Librarian at Cornell University and a Past President of the Music Library Association, in recognition of her distinguished service to music librarianship. Coral was honored as a scholar "whose vigorous, timely, far-reaching achievements in music bibliography and descriptive cataloging impart the highest standards of intelligence, skill, courage and integrity, and whose persistent encouragement of associates, colleagues and students is valued above all."

Walter Gerboth Fund Raising Campaign

Celebrating its 60th anniversary, MLA launched a fund raising campaign for the Walter Gerboth Award endowment at the national meeting in Indianapolis. The campaign, which exceeded the $4,000 goal set for the conference, will continue over the coming year. Our objective is to raise $6,600 more, the balance needed for the endowment to support entirely the $1,000 annual award.

Nearly 200 donors, a record number of contributors to MLA, gave over $4,600 at the campaign table. Donors of $20.00 or more received as a premium a handsome canvas tote bag imprinted with an MLA design derived from the 60th anniversary logo. Thanks are due MLA members who staffed the Gerboth table, Marsha Berman, Linda Blotner, Laura Dankner, Mary Davidson, John Druesedow, Jean Geil, Dick Griscom, Ruth Henderson, Dale Hudson, Nancy Nuzzo, Michael Ochs, John Roberts, Sherry Vellucci, and Ross Wood.

The Gerboth Award was established (Continued on Page 3)
It is a pleasure to communicate with the MLA membership through my first President’s Report. The recent Indianapolis conference was one of our finest, featuring many informative and stimulating sessions; and with 493 registrants, it set a new attendance record. A highlight was the very successful premiere of MLA’s 60th anniversary commission, Bruce Adolph’s *Triskelion* performed by the American Brass Quintet. hearty thanks are extended to Program Chair Jane Gottlieb and Local Arrangements Chair Anna Thompson, along with their respective committees, and to Convention Manager Christine Hoffman, for a memorable 1991 conference.

The Development Committee has recently focused its efforts on increasing the Walter Gerboth Award endowment to the $14,000 level required to fully fund the Award from designated endowed resources. The $4,625 contributed by almost 200 people attending the Indianapolis Convention exceeded the Conference goal. The Development Committee intends to raise the remaining $5,375 needed to complete the endowment by the end of the Baltimore meeting. Congratulations to Gerry Ostrove and the rest of the Development Committee for successfully initiating MLA’s first fund-raising campaign.

As Past-President Suki Sommer has reported in this column, MLA is blessed with a talented and conscientious Board of Directors. We will miss the sensible advice of Nina Davis-Millis, Dale Hudson, and Gordon Theil who have completed their terms as Members-At-Large, but at the same time we welcome Jim Cassaro, Jane Gottlieb, and Sherry Vellucci to the Board knowing that MLA will benefit from their expertise.

Searches are underway for two extremely important positions. MLA seeks an Assistant Convention Manager who will assist Convention Manager Christine Hoffman with the Baltimore Convention and then serve as Convention Manager for the 1993 and 1994 meetings. This is a demanding but interesting and rewarding position, which provides an opportunity to interact with the hotel, food, and beverage industries. Potential candidates should contact Sherry Vellucci, Chair of the Search Committee.

Elizabeth Gamble has resigned as Editor of the *Music Cataloging Bulletin* so that she can focus her MLA activity on preparing the Library of Congress “Music Cataloging Decisions” for publication. Applications for the post of MCB editor should be sent to Search Committee Chair Nancy Nuzzo. It is my pleasure to announce as a result of a recently completed search Richard Jones, who has served MLA in a variety of capacities, is the new Publicity Officer. I am sure that MLA will continue to benefit from Rick’s multifaceted talents.

Preparations are underway for the next election. Gordon Theil, the chair of the Nominating Committee, desires to present a balanced slate of well-qualified candidates and would appreciate receiving your suggestions for the positions of President-Elect, Recording Secretary, and three Members-At-Large.

The Board has created a Special Achievements Award to honor midcareer music librarians. This Award will commemorate a specific significant accomplishment and thus differs from the Citation which recognizes cumulative contributions. The Award, accompanied by a stipend of not less than $350, will be granted by the Board but not necessarily be given every year. If you wish to recommend a colleague for consideration, please so inform me or any Board member.

For many years I have regretted that MLA and the National Association of Schools of Music did not have a viable working relationship. Certainly these organizations have many common concerns and MLA has a collective expertise that could benefit NASM and its membership of academic music executives. NASM President-Elect Frederick Miller, Dean of the DePaul University School of Music, and I have been discussing possible areas of mutual cooperation and I am pleased to announce that a joint MLA/NASM Committee will be appointed to identify and explore potential joint projects.

I believe MLA should expand its influence beyond the normal boundaries (Continued on Page 3)
MUSICAL QUERIES

Query #20: Lars Troide (McGill University), who is editing the letters of Fanny Burney, asks, “Has anyone heard of a ‘feather song,’ circa 1779? Fanny Burney mentions it in a letter to her sister Susan, who she thinks received the ‘notes’ for it from her friend, the singer Tenducci. The nearest candidate I’ve found is The Feathers: A Favorite Masquerade Song, published by Peter Hodgson, circa 1775 (British Union Catalogue of Early Music).”

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 Ausdal, Music Library, Appalachian State University, Boone, NC 28608; 704/262-2389; Bitnet: VANAUSDALK@APPSTATE.

Awards (Continued)

Gerboth Winner (Cont. from Pg. 1)

Division, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023. 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.

Fund Raising

(Continued from Page 1)

in 1984 in memory of Walter by Janice Gerboth, his widow, who is also a music librarian and MLA member. The prize has been awarded annually since 1986 to a music librarian in the first five years of his or her career who is engaged in research likely to lead to publication. Each year’s winner is announced during the association’s business meeting, and subsequently in the library press.

As the Gerboth endowment campaign continues donations will be requested in issues of the MLA Newsletter. (A form for your contribution is printed on the inside back page.) The campaign will also be conducted at the chapter level, where local chairs and newsletter editors will play an important role encouraging donations at chapter meetings.

All donors of $20.00 or more will receive a premium; their MLA canvas tote bag will be mailed to them by the Executive Secretary. For those who have not yet seen one of these attractive tote bags, as sported by an Indianapolis donor, it is trimmed in navy, the MLA design is navy and red, and the bag holds as many books, scores, or records as a person is likely to carry (the dimensions are 15 1/2” w x 11” h x 5 1/2” d).

We thank those who have already donated to the Walter Gerboth endowment and who have enabled it to grow to the point where our long-range goal is now clearly in sight. Now we need only $6,000 more. To those who haven’t yet made a contribution: MLA needs your donation to help make the Ger-

Publications (Cont. from Page 1)

manance of it from this or any other edition. It is a review that engages the subject matter thoroughly with appropriately strong emphasis on the problematic area of the percussion parts.


Anderson’s article stands out as an exemplary contribution to the critical examination and historical perspective of the music library profession. The documentation of the development of the nation’s largest music collection and its influence on the evolving field of musicology provides fundamental insights into the early policies and personalities that shaped many aspects of the field of music librarianship as we know it today. Anderson’s thorough research and polished presentation are a model for future efforts to assess and celebrate the heritage of music libraries in America.

Nominations for awards for publications appearing in 1990 in the above categories should be submitted by 31 October 1991 to John B. Howard, Chair, MLA Publications Awards Committee, Eda Kuhn Loeb Music Library, Music Building, Harvard University, Cambridge, MA 02138.

both Award self-sustaining. We have one year in which to raise that amount. We can do it, I’m sure.

Geraldine Ostrove, Chair Development Committee

President’s Report

(Continued from Page 2)

of the Association. It is my hope that the MLA/NASM project will be followed by other successful efforts to increase MLA’s official communications with pertinent professional organizations. I very much would appreciate receiving your comments and suggestions relating to outreach activities. Within the MLA Board, communications are being improved through an increased reliance on electronic mail since, for the first time, all Board members have direct access to an e-mail network.

MLA’s members — YOU! — are the Association’s greatest assets. If MLA is going to expand successfully the sphere of its influence and strengthen the integrity of our profession, it is important that the best qualified and most interested people contribute to the work of our Association. If you feel MLA is not properly utilizing your talents or if you have concerns or questions, please do not hesitate to contact me. I look forward to hearing from you (incidentally, my new e-mail addresses are DROBERTS@NUACVM.BITNET and droberts@nuacvm.acns.nwu.edu) and to seeing you at the 1992 Convention in Baltimore.

Don L. Roberts
MLA President
E-MAIL DIGEST

MLA-L, the Listserv for music librarians, has seen quite a bit of activity during the past three months. The amount of information shared has increased significantly and in direct proportion to the growing number of subscribers. Questions/queries have ranged from the practical to the philosophical, some of them eliciting lively, good-humored discussions.

A request for evaluative information on the self-instruction course Perfect Pitch (TM) drew varying opinions on the intrinsic merits of pitch identification. More than one contributor felt that for most musicians a good sense of relative pitch was more important, whereas a reader whose background is in conducting pointed out the advantage musicians with perfect pitch have over those who don't.

Another philosophically-oriented discussion occurred in December concerning the longstanding library term for those persons who use our facilities, i.e., our "patrons." Ralph Papakian proposed that libraries have "clients" instead of "patrons" or "users." Most respondents agreed that "client" was much more professional sounding. Two librarians pointed out, however, that such a term implies a contractual agreement: "Clients pay — users, patrons, readers... don't!" was the fervent reply of Suki Sommer.

Two questions that generated the most response from MLA-L subscribers concern problems that we all face. Arizona State University was interested in knowing whether other libraries circulate scores and parts as units or as individual items. Most respondents reported that they circulated scores and parts together (one item number) and that their staffs were instructed to count parts at the point of charging and discharging. Certain online circulation systems require acknowledgement that all parts are returned before the item can be discharged.

The largest number of responses came in a request from the University of Oregon concerning circulation policies for sound recordings. A related question about inter-library loan policies for sound recordings was also brought up during the round of discussions. Most libraries who contributed seem to have fairly restrictive policies regarding their sound recording collections. Music faculty members usually have the greatest privileges, in most cases being able to borrow recordings from a week with no renewals to a semester, with renewals, and some institutions extend similar privileges to their graduate teaching assistants, though with somewhat less liberal loan periods. Many libraries have more generous policies for compact discs than for LPs.

The formation of consortia in some areas has caused libraries to restructure their policies to conform with their sibling institutions. At least one librarian who responded circulates its recordings to no one, while another allows inter-library borrowing of its recordings with approval of the music librarian. As Jeffrey Earnest of Stanford pointed out, libraries collect sound recordings for many different reasons; an institution's individual policy should conform to the primary purpose of the collection.

Files of all these communications are archived on the Indiana University main frame, IUBVM.

Mark McKnight, Chair
Information Sharing Subcommittee

MCB Editor Sought

The Music Library Association is seeking applications for the position of Editor of the Music Cataloging Bulletin. The duties of the Editor include preparing monthly camera-ready copy composed of: material provided by the Music Section of the Special Materials Cataloging Division of the Library of Congress; LC correspondence; reports on activities of the MLA Bibliographic Control Committee and its subcommittees and working groups; and other pertinent information. The Editor will be expected to participate in some facet of the activities of the MLA Bibliographic Control Committee and MLA Publications Committee.

Qualifications: Experience as a music cataloger. Previous editing, desk-top publishing experience and access to a database which can display older forms of authority records is desirable. Send nominations or letters of application accompanied by a résumé of relevant experience and sample publications and/or a sample of your writing to Nancy Nuzzo, Music Library, Baird Hall, University at Buffalo, Buffalo, NY 14260; 716/636-2924; Bitnet: MML.NUZZO@UBVM. The other members of the search committee are Janet Bischoff, Grace Fitzgerald, and Ruth Henderson. The President will appoint the MCB Editor upon the recommendation of the search committee and in consultation with the Board of Directors.
At the meetings of the MLA Preservation Committee in Indianapolis, the concern was expressed that the relatively light reader response to this column indicated a lack of interest in preservation issues among music librarians. However, the large turnout and spirited discussion at the committee's open meeting showed that concern to be ill-founded. The committee learned not only that music librarians have countless preservation problems to be addressed but also that many MLA members have considerable experience and expertise in dealing with preservation problems. On the strength of that observation, we now present the questions we have recently received to our readers and invite their answers and comments.

**RISM Libretto Project News**

The U.S.-RISM Libretto Project at the University of Virginia, working with funding from the U.S. Department of Education and the National Endowment for the Humanities, has finished entering cataloging for all pre-1800 librettos in the Albert Schatz collection at the Library of Congress (and on microfilm in several other libraries) into the RLIN Books file.

The Project would like to hear from anyone who has used the online records; comments, compliments, and complaints are all welcome. Institutions or individuals with collections of historical librettos are encouraged to begin contemplating how they might contribute either on-line cataloging or microfilm of their collections for cataloging. In the meantime, the 19th-century portion of the Schatz collection is available on RLIN for comparison against other holdings of 19th-century librettos.

A new, comprehensive guide to searching for the libretto data on RLIN is available from the Project Office for $2.00. Contact Marita P. McClymonds or Diane Parr Walker, U.S. RISM Libretto Project, Music Department, Old Cabell Hall, University of Virginia, Charlottesville, VA 22903; bitnet: DPW@VIRGINIA or BM.Z03@RLG.

**Question #1:** What is the best way to deal with (that is to say bind and/or safeguard) those 20th-century scores which are either large and bulky (for example Stockhausen's *Klavierstück XI*) or which include transparencies and/or other loose sheets which cannot be bound? Because the nature of our collection is such that we have many, many of these kinds of scores, I'd like to know if there is a preferred way to handle them.

**Question #2:** Because of the poorly controlled environmental system in our library, temperatures and relative humidity have remained so high that mold has begun to grow on the paper in our book and score collections. Is there any way to deal with this problem?

**Question #3:** Radio Shack has a battery-powered CD cleaner that cleans the disc. There are other companies with equal or better products on the market. Have these products been tested to be reliable for use with a large collection of discs and shown to be harmless to them over time?

In addition to the above questions, we learned in Indianapolis that many music librarians are stuck with large collections of 78 r.p.m. recordings which are both bulky and very heavy. For a kind of "78 forum" in this column two issues hence, we would like to solicit music librarians' comments and advice about ways of storing and handling this problematic but valuable recording technology.

**Literature**


**Upcoming Preservation Events**

**May 16-18, 1991:** Annual Meeting, Association for Recorded Sound Collections, Atlanta, Georgia.

**June 24-28:** "Audio Preservation Transfer Technology for the Sound Archivist," workshop at the Peabody Institute of Music, Baltimore, Maryland, sponsored by Audio Preservation Subcommittee of the Audio Engineering Society and the Associated Audio Archives [AAA] Committee of the Association for Recorded Sound Collections. Tuition $380. Contact: Morgan Cundiff, Curator, The International Piano Archives at Maryland, Music Library, Hornbake 3210, University of Maryland, College Park, MD 20742; 301/405-9224; Fax: 301/314-9419.

**June 30, 2-4 p.m.:** "Knowing the Score: Preserving Collections of Music," program at the ALA Meeting in Atlanta, Georgia, sponsored by the Education Committee of the Preservation of Library Materials Section of ALA.


**Audio preservation referral:**

Donald McCormick, Chief of the Rodgers & Hammerstein Archives of Recorded Sound at The New York Public Library, is President of the Association for Recorded Sound Collections and Chair of ARSC's AAA Committee. He has offered to accept individual audio preservation questions and refer them to the appropriate AAA constituent to be answered. Please send your questions to Donald McCormick, Chair, ARSC AAA Committee, Rodgers & Hammerstein Archives, The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498; FAX: 212/787-3852.

If you have preservation questions (audio included) you would like to see answered in print, announcements about new literature or upcoming events, or answers to questions which have appeared in this column, please send them to John Shepard, Chair, MLA Preservation Committee, Music Division, The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498; FAX: 212/787-3852.
The MLA Legislation Committee monitors legislative issues reported in the MLA Washington Newsletter, and will report and summarize them to the membership on a regular basis through the pages of the MLA Newsletter. The dates in parentheses point to particular issues of Washington Newsletter in which these matters were discussed, the last generally superseding the others, but fuller discussion of issues involved sometimes occurred earlier.

Copyright:

- Visual Artists Rights Act of 1990, Title VI of HR 5316, the Judicial Improvement Act, signed into law (PL101-650) on Dec. 1 (Nov. '90).

Summary: The act is intended to place the U.S. in full compliance with treaty obligations specified in the Berne Convention. "This title gives artists the right to claim authorship of their works, to disclaim authorship of distorted or mutilated works, and to bring a civil copyright claim for certain destruction or mutilation of their works. It applies only to signed, numbered, limited editions of 200 copies or less of paintings, drawings, prints, sculpture, and still photographs. No governmental entity is authorized by this title to take any action or enforce any restrictions prohibited by the First Amendment." This may have significance for multi-media works.

- Architectural Works Copyright Protection Act of 1990, Title VII of HR 5316, the Judicial Improvement Act, signed into law (PL101-650) on Dec. 1 (Nov. '90).

Summary: Creates a new category of copyright for the constructed design of buildings, and is part of the general act to adjust U.S. laws to conform to Berne Convention.

- Computer Software Rental Amendments of 1990, Title VIII of HR 5316 the Judicial Improvement Act, signed into law (PL101-650) on Dec. 1 (Apr., Nov. '90).

Summary: expands the limited exception to the first sale doctrine with respect to phonorecords to include computer programs. "As with phonorecords, computer programs under the new law may not, for purposes of direct or indirect commercial advantage, be rented, leased, or lent." Exceptions are provided however for nonprofit purposes by nonprofit libraries and educational institutions, in which "transfer of copies within a single entity, whether nonprofit or for-profit, is exempt. . . . The transfer of possession of a lawfully made copy of a computer program by one nonprofit educational institution to another or to faculty, staff, or students is also exempt" (Oct. 27, Congressional Record, pp. H13314-15). The bill requires that all copies of software lent by nonprofit libraries bear a notice warning borrowers that unauthorized copying may violate the copyright laws (Judiciary Committee report, H. Rept. 101-735, on HR 5498). The library exemption is to be reviewed in three years by the Register of Copyrights, who shall make a report to Congress after consulting with copyright owners and librarians. The text of the warning notice, as prescribed by the Register of Copyrights, was published in the Federal Register of February 26, 1991 (56 FR 7811-12) as a final regulation effective March 28, 1991.

The copyright law of the United States (Title 17, United States Code) governs the reproduction distribution, adaptation, public performance, and public display of copyrighted material. Under certain conditions specified in law, nonprofit libraries are authorized to lend, lease, or rent copies of computer programs to patrons on a nonprofit basis and for nonprofit purposes. Any person who makes an unauthorized copy or adaptation of the computer program, or redistributes the loan copy, or publicly performs or displays the computer program, except as permitted by Title 17 of the United States Code, may be liable for copyright infringement.

This institution reserves the right to

(Continued on Page 7)

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**Placement News**

The Placement Service at MLA in Indianapolis sponsored an Interviewing Workshop, attended by 35 people. Response was so positive that we will expand it next year in Baltimore to include small discussion groups and resume writing. We hope to be able to discuss this issue both from the point of view of the employer as well as that of potential job candidates.

The Mentoring Program at Indianapolis ended with 50 people participating. We are asking for evaluations from everyone who contributed to this program, in order to determine the successfulness of this attempt to "involve" new MLA members more directly in our organization. Thanks again to all who participated!

The Placement Desk at MLA registered 42 people for informal interviews with representatives from 9 organizations. We also sponsored two well-attended Orientation Sessions where discussion was lively concerning all issues surrounding the current employment scene. It was good to meet so many Job List subscribers (now numbering approximately 300) who were able to make it to MLA.

Thanks again to Patricia Fiskin from Dartmouth College who did such a wonderful job as Placement Officer while I was on leave!

Paula D. Matthews
MLA Placement Officer

MLA's Placement Service assists music librarians who seek initial or new employment and informs members of developments in the job market. To these ends the Service publishes a monthly Job List of positions currently available.

Individual registrations are $10.00 per year.
Institutional registrations are $15.00 per year.

Employers may advertise in the Job List without charge.

To join the Placement Service: contact the MLA Business Office, P.O. Box 487, Canton, MA 02021; 617/828-8450.

To list a position or for any additional information: contact Paula Matthews, Ladd Library, Bates College, Lewiston, ME 04240; 207/786-5266/6267; fax: 207/786-6123; Internet: pmatthews@bat.bates.edu.
Assistant Convention Manager Needed

The MLA is seeking candidates for Assistant Convention Manager, who will in turn become the Convention Manager. Both positions coordinate and oversee the planning of national meetings of MLA. This includes working with Program and Local Arrangements Committees, Publicity, the Board, exhibitors, and hotel negotiators and staff.

Qualifications: Five year's experience as a music librarian; good understanding of MLA's organizational and meeting structure; administrative experience and good organizational skills; budgeting experience; effective communications skills; availability for business trips of two to three days duration three to five times a year; availability to attend all annual meetings for a full week; computer skills, and access to a laser printer, modem, fax machine, and institutional support are highly desirable.

Send nominations or letters of application accompanied by a resume and three professional references to Sherry Vellucci, 20 S. Main Street, Pennington, NJ 08534; 609/737-6857 (h), 609/921-3658 (w). The other members of the committee are Martin Silver and Rick Jones.

The president will make the appointment upon the recommendation of the committee.

Monitoring (Continued from Page 6)

refuse to fulfill a loan request if, in its judgment, fulfillment of the request would lead to violation of the copyright law.


  Summary: Kastenmeier withdrew this title, intended to reform the fair use doctrine to clarify that it applied to unpublished as well as published works, because he felt that the interested parties (authors, publishers, and the computer industry) had not adequately negotiated agreement (Sept. 27, Congressional Record, p. H8270).

- States' immunity, as specified in the Copyright Remedy Clarification Act, P.L. 101-553, signed Nov. 15 (Aug., Nov. '90).

  Summary: The law makes clear that all remedies for infringement specified in the Copyright Act and the Semiconductor Chip Protection Act, apply to states and their instrumentalities [i.e., state universities] as well as individuals. The Senate's earlier provision to limit reimbursement for attorneys' fees and other costs to copyright owners in certain cases was dropped in conference (H. Rept. 101-887 on HR 3045).

Other
- Arts and Humanities (NEA, NEH, IMS [Institute for Museum Services] (Apr., May, June, July, Sept., Oct. '90).

  Summary: After heated national debate, the NEA was funded at $175 M, and the NEH at $170.9 M. Humanities Projects in Libraries and Archives received $2.785 M, and the Office of Preservation $22.581 M, with the Brittle Books initiative receiving $9.9 M and the National Heritage Preservation Project $6.2 M, all in all a cut of 52.4%. The House's language prevailed: the NEA chair must ensure that grants are made "taking into consideration general standards of decency and respect for the diverse beliefs and values of the American public." The percentage of NEA block grants transferred to state programs was however increased.

- Library of Congress Fee Service Proposals (Apr., July '90)

  Summary: The library community and ALA in particular are violently opposed to LC's charging fees for MARC tapes, etc. In October 1989 LC sought an opinion from the GAO about whether it could 1) charge more than cost +10%, and 2) vary charges among subscribers according to ability to pay or commercial use. The answer to both was "no." The following March Henriette Avram wrote to MARC Distribution Service subscribers saying Billington had withdrawn the licensing proposal pertaining to U.S. subscribers, but is still considering it for foreign subscribers.


  Summary: The government may authorize the development of a high-capacity (super-computers), high-speed (fiber optics) network to facilitate communication among researchers, students, and educators, and promote the use of advanced computers. The Department of Education will be encouraged to support projects that promote linkages using the NREN, including the development of "digital libraries." Proposals to establish this network are jointly sponsored by ALA, American Association of Law Libraries, Association of Research Libraries, Coalition for Networked Information, Chief Officers of State Library Agencies, EDUCOM, Special Libraries Association, U.S. National Commission on Libraries and Information Science. NREN would be phased out when suitable commercial high-speed networks have been developed. Hearings are being held on current congressional legislation known as the High-Performance Computing Act of 1991 (S. 272, HR 656).

- National Film Registry (Aug. '90)

  Summary: PL 100-446 established the National Film Preservation Board at the Library of Congress, which has now published final regulations establishing criteria for the selection of films and procedures for the public's participation in the selection of films for the National Film Registry. See the Federal Register for August 9 (55 FR 32566-71), or contact Eric Schwartz, 202/872-1787.


  Summary: Establishes a national policy to promote use of acid-free paper.


  Summary: Hand-wringing over funding was reported, and the fact that the director appointed in February (Linda Resnik, formerly executive director of the American Society for Information Science), resigned and was replaced in November (Jean M. Curtis, formerly acting director of the Women's Bureau at the Department of Labor) 15 March 1991.
INDIANAPOLIS PLENARY SESSIONS

Music Printing: Past, Present, and Future

The first plenary session of MLA's thirty-sixth annual meeting—titled "Music Printing: Past, Present, and Future"—took place on Thursday, 14 February. Moderator David Hunter (University of Texas at Austin) provided a succinct set of definitions aimed at separating the concept of music printing from that of music publishing. He enumerated the four major methods by which music printing has been carried out: letterpress (or typography), engraving, lithography, and reprography.

Maxey Mayo (Lewisville, Texas) provided an illuminating discussion on "Letterpress Music Printing in America in the Nineteenth Century." Working with examples taken from his recently completed master thesis, Mayo presented a series of slides showing the development of nineteenth-century American music typefaces as reflected in a variety of typefounders' specimen books. Mayo also provided examples of point sizes, breakdown of types, worn typefaces, and arrangement of the music printer's case. The presentation concluded with descriptions of how the stereotype and electrotype processes replaced direct printing from standing type, and a final and powerfully convincing slide showing how engraving—not typography—could reflect the movement, sweep, and gesture of a Massenet autograph.

Cynthia Horton (A-R Editions) presented her topic—"Computerized Music Engraving"—largely through the considerable accomplishments of her employer. Horton provided background on A-R Editions' development of its processes and font, indicating the firm's view of computerized engraving as a technological extension of the classical engraving tradition. Aided by a series of slides, Horton showed the development of A-R's hardware from its embryonic state in 1962, to the powerful C-programmed, Unix-supported Sun workstations currently in use. Various slides illustrating composition and editing capabilities were also presented. With an eye toward the near future, Horton indicated that A-R is releasing its expertise to the public through a software package called MusE.

Garrett Bowles (University of California at San Diego) was to have presented a video of his own production and direction, Ken Miller: An Engraver at Work. Unfortunately, the video was cancelled, and instead he presented "A Survey of PC-Based Score Programs." Looking at the small end of the issue presented by Horton, Bowles discussed commercially available programs for music printing aimed at the desktop publishing market, and provided a set of fifteen points to use when evaluating PC-based programs for purchase: documentation, help, MIDI capabilities, music notation, user-defined symbols, screen editing, block commands, text, transposition, size, special features, paper formatting, spacing, and part extraction. Based on his evaluation of music notation programs using these points, Bowles recommended two—Finale and Score—as best in meeting his criteria, although noting that none were really perfected.

Mary Kay Duggan (University of California at Berkeley) closed the session with an attempt to predict what the future may hold for music printing. Duggan's discussion began with presentation of four paradigms intended to illustrate patterns in the transmission of music in the past, present, and (possibly) future. These paradigms can be illustrated in this way:
1) Composer → Performer → Listener
2) Composer/Performer → Listener
3) Composer → Musicologist (Reader)
4) Textbook → Student

In the first paradigm, music printing plays its traditional role in transmitting the music in graphic form from the composer to the performer, who in turn transmits it aurally to the listener. Duggan noted that this paradigm is dependent upon musical literacy, a seriously declining skill.

The second paradigm represents the current state for most consumers of music not part of the art tradition. The medium of transmission here is entirely aural, represented mainly by sound recordings. In this paradigm music printing is unnecessary, as neither the composer/performer nor the listener requires musical literacy.

The third paradigm represents production of music notation for readers—using "musicologist" in the broadest sense—rather than direct performers or listeners. In this paradigm music printing still has a role to play, but Duggan speculated that this role may be fulfilled through databases of scores capable of on-demand printing as an cost-effective way to service a small clientele comprised of the musically literate.

Duggan concluded with the fourth paradigm in which music notation fulfills a textbook role in education. Here her speculations centered around what forms the text might assume, suggesting that the traditional printed score might be replaced in this model by multimedia programs, interactive systems, or applications of artificial intelligence to pedagogy.

Calvin Elliker
University of Michigan

Ephemera in the Music Library

Ephemera has the unique position of being both a collectible for the fan and a serious tool for the scholar. As an untapped natural resource, fans, collectors, and much of the ephemeral material that they collect has a potency worth exploring.

This session, moderated by George Boziwick, focused on three aspects of this exploration each illuminated by a different speaker. Suzanne Flandreau of the Center for Black Music Research spoke about administering a collection that is primarily ephemeral in nature. This "stuff" of ephemera ranges from clippings to programs and brochures which are in many cases the only known documentation of a particular event.

Due to its relative simplicity, ephemera lends itself well to minimal cataloging and retrieval. This was illustrated by techniques derived from standard manual cataloging and archival practice as well as MARC-AMC formats. Because of the unorthodox nature of ephemeral material, more

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Ephemera (Continued from Page 8)

often than not a slightly unorthodox method of cataloging and retrieval works best. Finally she stressed that cataloging these items like-mindedly or in context to one another was perhaps the most important element in making them available to collectors and researchers.

This point was illustrated by the second speaker, musicologist Nancy B. Reich, in her research using the concert programs of Clara Schumann. This body of ephemera yielded for her not only basic information on concert venues dates and programs, but also unusual information such as frequency of performances, concert practices and etiquette, ticket prices, the changing tastes of audiences, performance practice, and the development of program annotations.

The third speaker, Robert Pruter, Rhythm and Blues Editor of Goldmine Magazine and an avid collector spoke about another aspect of ephemera — published material not necessarily aimed at the library or scholarly market. These include trade journals, specialty press books, and “fanzines”. After a brief history of the fanzine he cited examples of research on rock music and rhythm and blues culled specifically from these types of printed sources. He pointed out that because much of this material does not intersect with normal library collecting channels it becomes necessary to cultivate relationships with fans and collectors. He cited a few examples from his own work and experience.

Finally respondent John Shepard, Curator of Rare Books and Manuscripts at the New York Public Library Music Division, shared a few experiences where the library’s ephemeral collections of clippings and press releases yielded information on new and emerging artists whose names and biographies have not yet reached the standard reference sources. In conclusion he pointed out that probably the most important lesson to be learned from this plenary session is that relationships with fans and collectors should be encouraged in order to tap their genuine expertise and enthusiasm for a given subject area. By doing so the librarian succeeds in fulfilling the role of community liaison as originally mandated and traditionally carried out as an integral part of the library experience.

George Boziwicz
New York Public Library

Collection Evaluation

The plenary session, “Collection Evaluation,” was sponsored by the Resource Sharing and Collection Development Committee of MLA and moderated by its Chair, John H. Roberts (University of California, Berkeley).

The session focused on collection evaluation as a systematic attempt to analyze and assess a collection or a substantial part of one. While in the past such projects were aimed at improving or maintaining a single collection, there has been recent interest in evaluations with consortium, network, or national scope. For an overview of collection evaluation, John recommended the 1989 ALA publication, Guide to the Evaluation of Library Collections.

Peggy Daub (University of Michigan) spoke on “The RLG Music Conspectus: History and Application.” She covered how the music portion of the conspectus originated, and how it was used and accepted.

The conspectus breaks down the LC classification into groups of numbers representing a subject area (e.g. M300-M986 chamber ensembles: trios-nonets). For each area two numeric values are assigned — one showing existing collection strength, the other current collecting intensity — based on subjective comparison of holdings to standard bibliographies. Verification between institutions study to show that the values in the conspectus were comparable to each other was done by shelflist measurement. While many have had some criticism of the conspectus, the approach has been used outside RLG both in the U.S. and abroad. Peggy feels that the conspectus is a framework that can provide a beginning to evaluate our collections successfully.

“Development of Guidelines for Evaluating Music Collections as Part of a Regional Assessment Plan” was the title of Elizabeth Davis’ (Columbia University) talk. She gave an introduction to METRO and its Collections Inventory Project and reported on the work of the METRO Music Task Force in creating supplemental guidelines for assessing music collections.

METRO (New York Metropolitan Reference and Research Organization) is a consortium of various types of libraries formed to share resources, staff expertise, and institutional experience. Its Collections Inventory Project has two goals: to improve the management of collection building by supporting a regional assessment contained in a database showing levels of collection strength by subject for member libraries, and to assist cooperative collection development and sharing agreements which would strengthen the sources in the region.

The Music Task Force divided the field by format: sound recordings, scores, periodicals, and books. They decided on a core list of “benchmark” assessment tools for each format, and for each benchmark a sampling method. Some were searched comprehensively, others by random sampling. Although checking holdings against tools is very time-consuming, it has its rewards. A better knowledge of one’s collection results in a better position to serve users effectively and a stronger basis in building and sharing knowledge about your collections with peers and administrators.

Sherry Vellucci (Westminster Choir College and Columbia University) discussed “Technology for Collection Evaluation: AMIGOS and other Tools.” Sherry focused on the application of technology to collection evaluation, particularly focusing on the OCLC/AMIGOS Collection Analysis CD-ROM, a stand-alone, microcomputer-based system that allows one to measure and analyze both quantitatively and qualitatively a collection and compare it to the collections of peer group libraries. The system generates clear and concise statistical reports and bibliographic lists, and identifies wide-

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Collection Evaluation
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ly or scarcely held items, gaps in a collection, or unique items.

Sherry also discussed briefly some alternative automated approaches to collection evaluation. AMIGOS offers a collection analysis custom tape match for a single library or a consortium of libraries. Another service offered by several vendors (including AMIGOS, WLN, and Brodart) is the BCL 3 tape match, where one's archival tape is run against the 3rd edition tape version of Books for College Libraries. Most vendors, however, will not run subclasses such as music separately. Another automated approach to collection evaluation is a statistical evaluation based on course analysis run on a microcomputer with a good database program. This method assumes that a valid measure of a collection's worth is its ability to support the curriculum.

The last speaker was Lenore Coral (Cornell University). Her topic was "Evaluating the Conspectus Approach: Problems and Alternatives." Lenore noted that when deciding which methods to use for collection assessment, the purpose of the assessment must be first identified. Defining the collecting policy within one's own institution is quite a different goal than comparing interinstitutional collections.

Lenore enumerated factors that actually go into choosing what is acquired: chronological periods, geographical factors, lists of individual authors or composers, intellectual level of the material, quality or aims of the editions, and categories of subject matter or genre (which in academic institutions are usually tied to the curriculum and research programs). Except for genre or subject, none of these criteria are reflected in the LC classification for music, therefore making it unsuitable as a basis for music collection evaluation.

Lenore feels that national databases speak for our collections. Users are not interested in the abstract idea of what collection is strong in what area, but rather who owns specific titles and editions, or is strong in a particular genre from a particular period in a particular geographic area.

Lenore recommends that, if a tool is necessary to compare collections, librarians must then develop a tool that more closely reveals the kinds of choices that govern collection development. Describing what a collection contains and how it is growing requires a more narrative approach. Comparing collections will be facilitated by national databases, and as more and more libraries convert their catalogs into machine readable form, mechanical techniques to analyze and compare should become more available.

Brenda Chasen Goldman
Tufts University

Panel Discussion on Commissioning/Meet the Composer

To celebrate its 60th anniversary, in a befitting gesture for an organization concerned with music, the Music Library Association commissioned a composition. How it went about it, and how you can commission too, were the subject of a plenary session. For good measure, not to mention good entertainment, we got to hear the composer and one of the performers speak at length on their view of the enterprise.

President Suki Sommer, introducing the panel, reported that initially the MLA board was enthusiastic about the idea of commissioning a work, although they had campaigned on the slogan "no new dues." Not knowing what to do next, they naturally appointed a committee to look into the matter (Geraldine Ostrove, Eero Richmond, and Anna Thompson). Fortunately, this committee was sensible enough to decide immediately they did not want the work to celebrate ourselves (what price "A Fugue on M-L-A"?) but be one that would enter the repertory.

Once the committee had weighed for them the pros and cons of possible media, the board — looking towards the locale: Indiana, heartland of America, home of good wind players — plumped for a brass quintet. As for further specifications, it should be 12-15 minutes in length, have appeal to a broad audience... and be written on time. Having settled that, they soon came up with the name of Bruce Adolphe, a New Yorker educated at Juilliard, where he now teaches.

"But what about the fee?" you money-conscious librarians cry. The panel didn't come out and say exactly how much Adolphe received for his pains — what did you expect? — but they gave us a taste of the delicacy and scope of such negotiations. Richmond's organization (the American Music Center) had published guidelines on how much one should expect to pay composers for various types of works (alas, not brass quintets). Composers are professionals, he reminded us, and they need to be paid accordingly. But some composers, he added, were so desperate they would accept "commissions" without money changing hands.

Adolphe laughed at the very idea: he likes to eat, no doubt. Yet he conceded that a fee is a "package": an audience, a situation, a place, a performing group. The package in this case included MLA, Indianapolis, and his choice of ensemble. That and the cash seem to have done the trick for him.

Adolphe had actually written a brass quintet before (1978), he told us, hastening to assure us that "This is a much better piece." When asked to write a brass quintet again, how had he conceived it? To be celebratory, full of rhythmic energy, though without the customary corny fanfares. He also wanted a fine performance and so recommended his Juilliard colleagues the American Brass Quintet and was "very glad they were free — I mean, available." This was a cue for the introduction of Ray Mase, first trumpet of the ABQ, who gave us a potted history of the group.

As an interlude, Richmond explained the purpose of the American Music Center, an organization that does an enormous amount to promote performances of music by American composers. They have holdings of over 30,000 scores, provide information, and dispense practical advice on grants, competitions, copyrights, promotion, and the like.

Next Adolphe expounded his philosophy of composition, decrying the

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common 20th-century obligation to experiment constantly — a horrible burden." He had just tried to write a good piece, "without worrying whether it would change the history of brass music." What is valuable in music to him is that a personality speaks through the music. Moreover, he wants to write music that any professional or ambitious student ensemble could play. Lots of music of the past was written for — and commissioned by — amateurs. Not all the music of today "should have the top professionals sweating."

Bringing us back to commissioning in general, Sommer asked: "What if the piece isn't finished on time or the performers don't like it?" Adolphé in an instant: 'I've never had that experience." Quick as a flash, Sommer responded: "I wasn't asking you." ABQ, it turned out, had had that experience. If they didn't receive the piece on time, they performed perhaps one movement or another work by the same composer. If they didn't like it ... well, they didn't have to play it again. Adolphé agreed that, unless the work were incompetent, it was important to at least give the premiere. In any case, only under Stalin were composers ordered to produce only masterpieces; in a free society, you pay your money and you take your choice. Since so many commissioned pieces receive a first performance but nary a second, it was heartening to learn that ABQ already had several other performances of this one planned.

Adolphé's quintet bears the name Triskelion — not your everyday word and one that naturally begged for an explanation. It means "a figure composed of three usually curved or bent branches radiating from a center" (Webster's 3rd). As a good music librarian, Sommer welcomed the distinctive title but confessed she had to go to a dictionary to find it. Adolphé shot back: "That's why I chose it."

Beyond that, the piece has three movements, the material of which is closely related in pitch and rhythm, and the first and third movements are similar in mood and structure. Still, the title came after the piece, which was originally entitled Badinage, as Adolphé playfully revealed.

A librarian to the core, Sommer now asked how we could buy the piece. Adolphé reported that he had just agreed with MMB of St. Louis that they would take it but he did not yet know exactly how it would be made available. If enough librarians asked MMB, perhaps they would actually publish it. Sommer thereupon invited us to tie up their phone lines. [See sidebar for a publication and recording update.]

As for a recording, ABQ have talked about one but made no definite plans. Mase informed us it takes $15-25,000 to make a CD these days. ABQ generally makes no money on its recordings and indeed often has to offer their own services gratis. The only brass recordings that sell in large numbers are of Christmas music. That being the case, I propose a solution to this problem: Adolphé only has to change the name of his piece to Kris Kringellon and we will all have a best-seller on our hands.

David Lasocki
Indiana University
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Those of you in Indianapolis who heard the brilliant performance of Bruce Adolphé's Triskelion, the brass quintet commissioned by MLA for its 60th anniversary, should be interested in further news of "our" piece, which was so successfully premiered by the American Brass Quintet February 15th.

Marcia Goldberg of MMB Music in St. Louis (formerly Magna Music Baton) reports that scores will be available for purchase by libraries. They will be on acid-free paper in a manageable size, have a proper title-page, and not be spiral bound. The publisher's price is $25.00, and parts will be available on rental from MMB Music, 10370 Page Industrial Blvd., St. Louis, MO 63132.

More good news is that the American Brass Quintet will include Triskelion on their next recording which they will be taping this month. The label on which it will be released is still uncertain because the project is not yet fully funded (but the prospects are excellent). We'll keep you posted.

Those of you who were active in the commissioning process for Triskelion were awfully pleased with the work. At the very outset we had agreed that there were two things we would really like from the commission, neither of which could be guaranteed: first, a good piece and second, one which would continue to be played by musicians with pleasure. After the premiere we agreed that Bruce Adolphé had indeed realized our first goal: Triskelion is a very good piece. Music critic Jay Harvey of the Indianapolis Star reviewed the work enthusiastically. And the enthusiasm of the American Brass Quintet, themselves virtuoso performers who in turn teach some of the best young brass players in the country, virtually guarantees the work a successful start on a long life.

In its first two weeks, Triskelion was featured in a master class at Butler University and performed in concert in Madison, Wisconsin and on a faculty series at the Juilliard School. Adolphé, a performance which I and several other MLA members were able to attend. It will be on the program at the Aspen Music Festival this summer, another good venue for aspiring brass players to hear the work. Music librarians can also help bring our foster child to the attention of potential performers by getting the score on to our library shelves.

Incidentally, several of the ABQ players remarked to me later what a pleasure MLA was as an audience to play for. There was a feeling of excited expectation and knowledgability in the auditorium of the Indianapolis Museum on that night that reached out to the stage from the darkened house, and the quintet responded to it gratefully with a superb performance. It was a special moment for all of us.

Suki Sommer
MLA Past President
Videos in the Music Library

Moderator James Cassaro (Cornell University) introduced the final plenary session of the Indianapolis meeting by noting that most music librarians were more at point “X” than “V” in terms of their knowledge about the AV format of video. The session was meant to provide an overview, or “A to Z,” approach to videos and their applicability to the music library. Five panelists addressed this alphabetic confusion with brief presentations about how to acquire, catalog and preserve videos, understand new formats, and avoid legal prosecution in the process.

Rick Schwiegel (Chicago Public Library) highlighted the wide variety of available videos. The music librarian’s challenge in acquiring videos is twofold: first, how to find videos; second, once they have been located, how to evaluate them. In a library’s film department numerous sources can help locate titles. Schwiegel recommended Bowker’s Complete Video Directory as the “best single source” of information about currently produced videos, and pointed out that most recordings jobbers supply videos as well.

In addition to the four main video producers (Films in the Humanities, Kultur, Home Vision, and VAL), there are many more specialized video publishers. For example, Homespun concentrates on folk and pop styles, Hal Leonard and DCI provide pop, rock and instructional videos, and Rhapsody produces documentary and blues films. Media Review Digest and Video Rating Guide are two excellent sources for locating reviews.

Dennis Norlin (University of Illinois, Urbana-Champaign) provided a fascinating overview and demonstration of locally-produced interactive videos. Referring to media librarians as the “academically homeless,” Norlin noted that even the largest collections spend less than one percent of their total budget on nonprint formats even while they are becoming more and more important to the educational process.

Using an IBM 7086 with an AV connection, Mr. Norlin digitizes sound and images from a wide variety of sources. The audience was treated to a demonstration of this as we viewed a tape which Mr. Norlin had produced entirely from the computer. It contained a diverse combination of images and sounds that demonstrated the enormous potential of interactive video. (It also provided a very personal musical touch, as we listened to background music provided by Dennis Norlin’s clarinet.) All materials used in his video were in the public domain and not under copyright restrictions. Responding to audience questions, Norlin noted that the program allowing interactive video had originally been purchased to support the bibliographic instruction program at Illinois.

Using the license of “cataloger’s judgement” as the theme for his presentation, Lowell Ashley (Virginia Polytechnic Institute and State University) provided an overview of the challenges inherent in cataloging this format. He outlined questions that determine the desirability to classify videos, including browsability, circulation policies, security and space considerations, cataloging costs, location(s) of the videos, and an absence of a generally accepted classification scheme for fiction films and videos.

The most problematic areas in descriptive cataloging are choice of entry, statement of responsibility, and the MARC format. While several portions of AARC2 Chapter 21 can be manipulated to correspond to music videos, the Rule Interpretation for 21.1 provides the only concrete guidance for catalogers outside of Chapter 7. Finally, Mr. Ashley urged that the 543 field in the MARC format be validated, and suggested further clarification in what constitutes a different edition when changes are made to a publisher’s name. The lack of standardization is more glaring for videos than for any other format, and Mr. Ashley questioned whether AACR2 should be revised to cover more completely the format.

Noting that AV formats had certainly changed since he went to high school, Franz Witte (AMPEX Corporation) provided a succinct overview of the history of video tapes from the 1950s to the present. Witte stressed that, while no tape is of archival quality, virtually all tape can last a long time with proper storage and handling. Through an effective use of charts and graphs, Mr. Witte made it clear that the video tape industry is in the process of ongoing evolution and improvement.

The complexities of acquiring, creating, cataloging, and preserving the video format have also been mirrored in the copyright law. Michael Beck (Woodward, Emhardt, Naughton, Moriarty, and McNett of Indianapolis) prefaced his statements about the copyright law by admitting that it is the most confusing area of the legal code. Framing the law within the history of its constitutional origins, Beck provided an overview of its evolution (though not completely up-to-date).

Financial considerations are of seminal importance to the law. Limitations to the copyright law include sovereign immunity (the right of individual states to determine their interpretations to the law), first sale doctrine, and fair use for educational or nonprofit purposes. Section 108 of the copyright law provides libraries with other exceptions. Current questions about video use, which could have an impact upon libraries, include showing excerpts of videos, and the new “Software Rental Bill,” which affects the first sale doctrine.

It is obvious that the copyright law for video is evolving along with every other facet of the format. Our “A to Z” approach provided only a fleeting glimpse of what proves to be a rapidly changing, dynamic alphabet of possibilities.

Beth Christensen
St. Olaf College


World Music Panel

The Public Libraries Committee and the World Music Round Table co-sponsored a session on world music recordings on Saturday, 16 February. Public Libraries Committee chair Rick Schwengel (Chicago Public Library) began the program with a slide/tape presentation produced by Kristen Shuman (NYPL) which introduced contemporary recording artists from around the world—from Juju musician King Sunny Ade of Nigeria to Indian singing star Najma to the Gypsy Kings.

The first scheduled speaker, Robert H. Browning of the World Music Institute, was unable to attend but sent a short paper, distributed at the session, which provided background on the growth of interest in the United States in the world's music. Describing various uses of the term "world music," he suggested as a working definition, "the music of all cultures including popular, folk, and art idioms," normally excluding Western art music.

John Storm Roberts of Original Music filled in at the last minute for Browning and spoke on his experiences as a collector, scholar, critic, and distributor of recordings of world music. He suggested "other people's music" as one of several ways of expressing what world music is all about. His observations effectively conveyed the complexity of the current situation regarding recordings: "world beat" is in, and recordings in many international pop genres with roots in traditional music are enjoying popular success locally and in the Western market.

Roberts confirmed the suspicion that even working full-time at it, one can't keep up with the world music scene; purchasing current material is tricky at best. He expressed concern that recordings of the original traditional music that produced the pop offshoots are in many cases less available than they were, and he lamented the continuing lack of recordings by and for the people who make the music.

The second speaker was Anna Seaberg, music librarian for the King County Library System in Seattle, Washington. To accompany her talk she played taped examples and distributed a hand-out, "World Music Sources," listing vendors, labels, reviews, and discographies. Seaberg made a distinction between commercial and non-commercial recordings as follows: with non-commercial recordings, the microphone goes looking for the musician, while for commercial recordings, the musicians go looking for the microphone! In addition to suggesting appropriate labels, Seaberg recommended for selecting current materials the reviews in the Down Home Music catalog, Original Music catalog, Beat, and Dirty Linen.

The final speaker was Professor Paul Berliner, ethnomusicologist on the faculty of Northwestern University and author of The Soul of Mbinda: Music and Traditions of the Shona People of Zimbabwe. His topic was "Focusing on a Specific Culture," namely, that of the Shona people, whose music he researched throughout the 1970s.

Berliner brought along two mbira which he demonstrated. He shared stories from his early studies and introduced basic rhythmic and melodic concepts, giving a glimpse of the complexity and logic of the Shona musical system. Berliner taught those present several simple repeated vocal patterns to accompany his playing of the dzavadzimu and hosho "slippers" (enabling him to be a one-person mbira ensemble) and his demonstration of Shona vocal techniques.

A glossary of world music-related terms prepared by Carolyn Dow (Lincoln City Libraries) was also distributed. For copies of any of the speakers' hand-outs, contact Laurel Sercombe, Ethnomusicology Archives DN-10, University of Washington, Seattle, WA 98195; Internet: julius@uwav1.acs.washington.edu.

Laurel Sercombe, Coordinator
World Music Round Table
planning the session which looks back at the Works Project Administration 50 years after its termination. The particular focus will be the support given the visual arts, theater, dance, and music and the current needs for research into these programs. By focusing on the WPA, they will highlight the necessity of consulting additional library and information agency departments, such as manuscript collections and government documents.

The ACRL Audiovisual Committee has completed the Spec Kit No. 162, "Audiovisual Policies in ARL Libraries." Sections included are: "Brochures and Fact Sheets," "Circulation and Fine Policies," "Collection Development and Selection Policies", and "Reserve Policies and Procedures." The clip note on the same topic is in the final stages of completion and is expected to be available within the next few months. The Committee is also proposing to do a survey of 2-year college libraries for this topic. The program sponsored by this Committee for the Atlanta conference, "Video Collections: Copyright and Public Performance" is slated for Saturday, 29 June, 9:30 a.m.—12:30 p.m. The three speakers will present different viewpoints on public performance copyright issues.

For Atlanta the Association for Library Collections and Technical Services, Preservation of Library Materials Section (ALCTS, PLMS), Education Committee is sponsoring the program, "Knowing the Score: Preserving Collections of Music." It will be held on Sunday, 30 June, 2:5-3:30 p.m. Mark Roosa is the chair of the subcommittee that planned this program. It will cover the problems and challenges of preserving music in both print and non-print formats. Susan Sommer will give an introduction, Jane Gottlieb (The Juilliard School) will discuss administering preservation activities in music conservatories, Gerald Gibson (Library of Congress) will cover preserving collections of sound recordings, and Leslie Kopp (New York Public Library) will speak on assessing the preservation needs of diverse music collections. In conjunction with the program there will be an exhibition assembled by the MLA Preservation Committee of various sorts of protective enclosures used with music materials.

The ALCTS PLMS Education Committee has formed a new Subcommittee on Preservation Education. Among its activities the committee will look at what library schools are teaching in this area. The Subcommittee will meet for the first time in Atlanta, and anyone interested is encouraged to attend.

A number of interesting sessions are being planned for upcoming conferences by units within the Library Administration and Management Association (LAMA). The program, "What's Legal: Recruitment and Employment Issues and Practices of the 90's," is sponsored by the Personnel Administration Section, Supervisory Skills Committee for Atlanta. For San Francisco 1992, the Middle Management Discussion Group is sponsoring, "Problem Solving Techniques for Middle Managers."

News from the exhibits: Music Index will be distributed by Chadwyck-Healey on CD-ROM. Initial plans are to include the latest 10 years. A prototype was demonstrated (and commented upon) at the MLA Indianapolis conference in February. Music Directory Plus, the CD-ROM product announced by Bowker and included in my report last year, is virtually defunct. Expressions of disappointment in the demise of this project addressed to Bowker would let them know the interest in the product.

Brenda Chasen Goldman
MLA Representative to ALA

New MLA Members
The Music Library Association welcomes the following new members:
Donna M. Arnold, Denton, TX
Xoan M. Carreira, Spain
Penelope H. Carson, Kensington, MD
Paul Cary, Malden, MA
Bill Cohen, Binghamton, NY
Conservatorio di Musica, Veneto, Italy
Susan Decamp, Akron, OH
Escuela Nacional de Musica, Unam, Mexico
Gregory L. Freeze, Killen, AL
Jane H. Galante, San Francisco, CA
Marian Judka, Stuart, FL
Jacques Leiser, New York, NY
Allen Lanham, Champaign, IL
David Meyer, Urbana, IL
Paul Patanella, Syracuse, NY
David Prochazka, Chicago, IL

ALA Exhibit Table
MLA Publicity will be needing volunteers to staff the MLA exhibit table at ALA again this year. The conference will be held at the World Congress Center, Atlanta, GA, June 29-July 2, 1991.

If you live in that area or will be attending ALA and would like to help out, please contact the new MLA Publicity Officer, Richard Jones, 1904 Sandalwood Drive, Greencastle, IN 46135, 317/653-9379.
Committee Reports

Subcommittee on Descriptive Cataloging

Joint Steering Committee Update

As a result of proposals initiated by the MLA Subcommittee on Descriptive Cataloging (SDC), the Joint Steering Committee for the Revision of AACR (JSC) has approved several rule revisions affecting the cataloging of music and sound recordings. Some of these revisions will correct errors in the 1988 revision of AACR2 and will not affect the actual application of the rules. These include the deletion of the final sentences of rules 25.34B1 and 25.10A, changes in the wording of 25.30B1 and the correction of the italics in Rules 25.30B4, B5, and B6.

The Joint Steering Committee also approved MLA’s proposals to delete Rule 25.35F2, which requires the addition of the language to the uniform title for liturgical works, and a change in the glossary definition of the term “Part (Music)” to cover parts for more than one instrument issued in score format.

In other actions, the Joint Steering Committee approved a change in the placement of the GMD for items without collective titles to immediately following the title proper (inclusive of part titles and alternative titles but exclusive of parallel titles and other title information). JSC also approved a Canadian proposal to correct the wording regarding “continuo” in 25.30B4 and approved rule changes from ALA which would allow for the inclusion of some types of producers in the statement of responsibility area for sound recordings.

A proposal to include product numbers (UPCs and EANs) within a bibliographic record was rejected based upon the specific content of the proposal, although JSC indicated that it would be willing to discuss this issue again in another form.

The MLA Subcommittee on Descriptive Cataloging is continuing to monitor JSC’s discussions of proposals which would make the provisions for describing works without a collective title consistent in all chapters and thus would allow a sound recording without a collective title to be described in terms of its predominant work as prescribed under 1.1G.

CC:DA Report

Jennifer Bowen, Chair of SDC and MLA liaison to CC:DA (ALAs Committee on Cataloging: Description and Access), attended two meetings of CC:DA, as well as meetings of CC:DA’s Task Force on Multiple Versions, held 11-14 January in Chicago during ALA Midwinter.

During these meetings, CC:DA approved MLA’s proposal to eliminate inconsistencies in the use of the term “musical work” within Chapter 25 and clarify the applicability of the rules under 25.35 to collective as well as to individual uniform titles. The proposal will now be sent to JSC for its approval.

CC:DA also discussed a proposal to move technical specifications for videorecordings (VHS, Beta) from a note to the physical description area: action was deferred until after OLAC and the ALA/ALCTS AV Committee have commented on the proposal. A proposal to expand the IFLA document “Guidelines for Authority and Reference Entries” (GARE) for music uniform titles was also reviewed by members of CC:DA and by members of SDC.

CC:DA Task Force on Multiple Versions

CC:DA Task Force on Multiple Versions is continuing its work toward developing a set of guidelines for the application of the “hierarchical technique” for items which are identified as reproductions. The hierarchical technique, which was endorsed last year at the Airlie House Forum on Multiple Versions, would involve the linking of a “subrecord” for a reproduction to a full-level bibliographic record for the original item. While the bibliographic record for the original item would be a complete, stand-alone record, the attached record for the reproduction would include only those data elements which vary from those of the original item.

The technique would resemble the former practice of creating “dashed-on” entries and would allow such hierarchically-linked record structures to be used within online systems. In addition to developing a set of guidelines which would exist apart from the cataloging rules, the Task Force is also examining possible rule revisions to Rules 0.24 and 1.11 which would allow the option of applying the hierarchical technique.

A more detailed report on the activities of the Subcommittee on Descriptive Cataloging will appear in an upcoming issue of the Music Cataloging Bulletin. Please address any questions or comments on the work of the Subcommittee to any Subcommittee member or to Jennifer Bowen, Chair, MLA Subcommittee on Descriptive Cataloging, Sibley Music Library, Eastman School of Music, 27 Gibbs Street, Rochester, NY 14604; 716/274-1365; Bitnet: JBSM@UORVM.

Jennifer Bowen, Chair
Subcommittee on Descriptive Cataloging

Music Library Facilities

The Subcommittee on Music Library Facilities held an open meeting in Indianapolis to hear MLA members’ opinions on the future of the National Equipment Inventory and on a proposed register of building and renovation projects. (The purpose of the meeting was explained in the last MLA Newsletter, page 5.) After Gordon Theil described the history, goals, and current status of the inventory, participants discussed their concerns and came to some general agreements about the kinds of services librarians need. We do need information about audio and video equipment beyond that available in published reviews. Primarily, we need information from our colleagues about how specific pieces of equipment perform in a library. Because of the rapid changes in models and capabilities, the information must be timely.

The National Equipment Inventory should not be continued in its present form because it is not filling these needs adequately. MLA’s Listserv, MLA-L, offers a mechanism for exchanging information quickly, but it is not available to everyone. It was suggested that MLA-L be the primary means of communication, and that the subcommittee recruit a liaison in each MLA chapter to pose queries and gather data for librarians in the chapter who do not have access to electronic mail. The liaison could also

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Music Library Facilities
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help to publicize the service within the region.

The discussion then shifted to the register of building and renovation projects involving music library facilities. The subcommittee circulated a draft of a report form to be used in gathering information on such projects, and asked for comments. Participants favored listing all aspects of music facilities on the form, including those not unique to music libraries (such as lighting and carpeting). Many suggestions were offered about the form and about the process of collecting information. If the concept of a chapter liaison proves to be a workable one, the liaisons might assist in identifying libraries in their regions that should be asked to report on new facilities.

The subcommittee is working to finalize plans for both of the activities discussed at the meeting, and will be developing a proposal on the register of facilities to present to the MLA Board. Additional suggestions for either project are welcome. Please contact the Chair, Joyce Clinkscales, Melville Library, SUNY at Stony Brook, Stony Brook, NY 11794-3333; 516/632-7097; Bitnet: JCLINKSCALE@SBCMAIL. Joyce Clinkscales, Chair
Music Library Facilities
Subcommittee

Education Committee

The Education Committee met twice in Indianapolis to discuss several projects in various stages of development. Jean Purnell of the Small Academic Library Round Table spoke with us regarding the upcoming preconference jointly sponsored by SALRT and the Education Committee, entitled Small Academic Music Libraries: Pressing Problems, Sensible Solutions: an Update [see sidebar for additional information]. Those interested in proposing future preconferences are reminded to contact Laura Dankner, Education Committee Chair, for assistance in planning such programs.

Committee members also discussed possible methods of issuing future editions of the committee-sponsored Library School Directory, including the solution of making it available online via e-mail. Until we decide on the format of future editions, MLA members are reminded that the latest edition is still in print and available from the Executive Secretary.

Future projects being considered by the Committee include the possibility of instituting short, intensive continuing education courses for MLA members. Preliminary feasibility studies will be conducted this year, with additional information to be published in the Newsletter as our work progresses.

Finally, the Committee is working on a public programming concept new to MLA, entitled ASK MLA. This project, hopefully to be presented during the next meeting in Baltimore, is discussed in more detail elsewhere on this page.

Laura Dankner, Chair
Education Committee

Ask MLA

The Education Committee is seeking suggestions for a programming concept new to our association, entitled ASK MLA. These sessions, to be offered (pending MLA Board approval) at the 1992 annual meeting in Baltimore, are based on a highly successful series of presentations developed by ARLIS/NA.

Our version will be loosely structured forums for questions, answers, and ideas on a variety of subjects. While the formats will vary depending on the topics chosen, the goal is for as much interaction as possible between "audience" and "discussion leader(s)". For example: an ASK MLA session on collection development may feature two or more discussion leaders, who would give very brief presentations on a variety of collection development-related topics. Following this, the leaders would answer questions or simply facilitate comments from the audience. We consider this question/discussion segment to be the most important feature of ASK MLA. Any number of issues would lend themselves to this kind of forum.

We are planning to have two different ASK MLA sessions presented in Baltimore, each approximately 1 to 1 1/2 hours long. For the present the Education Committee would like to know what topics the MLA membership would like to see addressed. We also welcome suggestions for discussion leaders. Please contact Michael Rogan at 17 Hemenway St., #3, Boston, MA 02115, 617/247-4140, or Committee Chair Laura Dankner (Bitnet: DANK@LOYNOVM) as soon as possible with your comments.

Small Academic Libraries
Round Table
Plans Preconference

Members of the Small Academic Libraries Round Table attended several planning meetings in Indianapolis to further develop the program for the Preconference that will take place at the annual MLA meeting in Baltimore in 1992. Group leaders and speakers have been tentatively identified.

A variety of subjects will be addressed, including personnel management, collection development, career development, and realistic uses of computer technology in the small music library. For more information, please contact Jean Purnell, University Libraries, University of the Pacific, Stockton, CA, 95211; 209/946-2939; Internet: jpurrell@madvax.uop.edu.

Information Sharing Subcommittee

The Information Sharing Subcommittee has been actively pursuing new ways of fulfilling its mission to further the dissemination of information within the music library community. In cooperation with the Online Reference Subcommittee we presented a program at the annual meeting in Indianapolis on electronic mail. Guest presenter Richard Griscom delivered an overflow audience an exceedingly lucid paper on Bitnet, MLA-L, and other electronic networks and listservs. Dick also provided a successful demonstration on remote access of online catalogs (Continued on Page 17)
Archives

The Archives Round Table had a roster of 40 attendees who enjoyed a number of interesting presentations. David Day of Brigham Young University, after reporting on archival activities at the last IAML meeting, gave a presentation on developing a pilot project using a computer-based Listserv for sharing finding aids among libraries.

David Thomas and Robert Kosovsky of the New York Public Library talked about an in-house database management software designed to generate finding aids. They described the type of technology now available and its implications for searching, generating, and sharing finding aids.

Following the presentation there was lively discussion of new archival collections recently acquired by various institutions.

Finally it was agreed that this year’s topic on archival finding aids would be extended, hopefully to a larger session on next year’s program. The tentative topics to be presented and discussed are: Continued development in on-line finding aids, feasibility of sharing finding aids, and restrictions on finding aid availability.

George Boziwick, Coordinator

Film Music

The Film Music Round Table met on Thursday afternoon, 14 February in Indianapolis; approximately 30 people attended. Several representatives from the Society for the Preservation of Film Music were present, and much of the meeting was devoted to a review of the Society’s activities. Steve Fry, SPFM secretary, began by presenting a thumbnail sketch of the SPFM’s history and purpose; Jeannie Pool, SPFM Executive Director, furnished an update on the Society’s current projects, including their forthcoming Career Achievement Award Dinner honoring John Williams, and future issues of The Cue Sheet, the Society’s journal. Ms. Pool also mentioned that SPFM is seeking an editor for The Cue Sheet.

Following the SPFM presentation, several round table participants reported on their film music research in progress. Janet Bischoff of Brigham Young University described her continuing editorial work (with James D’Arc) on the autobiography of Max Steiner. Leslie Andersen, a member of the SPFM Board, announced that she is collaborating with William Rosar on assembling a combined biography and film scoring textbook based on the work of Leith Stevens, a film composer and one of the first teachers of film scoring. The work will be based on transcriptions of tape recordings of Stevens’s lectures and notes taken by his students.

Martin Silver of the University of California at Santa Barbara announced that several works from the Bernard Herrmann archive at UC-SB will be published by Magnamus; among these are Herrmann’s Nocturne and Scherzo, the Sinfonietta for string orchestra, and the Clarinet Quintet. Martin also mentioned that Steven Smith’s biography of Herrmann will be published soon.

Gillian Anderson discussed her work on a supplement to Steven D. Wescott’s A Comprehensive Bibliography of Music for Film and Television. Although a preliminary version of this supplement was distributed at a conference in 1986, Gillian plans to complete a more extensive supplement which will be published by Harmonie Park Press. She asked for assistance with the compilation of this supplement, and a group of volunteers met after the round table session.

The remainder of the meeting was devoted to an open discussion of future directions for the round table, including lacunae in existing research and possible publication projects.

Gillian Anderson mentioned the need for a bibliographic guide to performable editions of film music, which would enable orchestras wishing to present film scores to locate performance materials. This led to a spirited discussion of the legal issues involved in performing and publishing film music; there was great interest in developing this topic for a future MLA conference program.

This is the final year of the Film Music Round Table’s initial four-year authorization; letters of support for the group’s renewal are being solicited.

H. Stephen Wright, Coordinator

Large Research Libraries

The annual meeting of the Large Research Libraries Round Table convened in Indianapolis on Saturday, 16 February. Elizabeth Davis, Round Table coordinator, welcomed three dozen participants and distributed the agenda.

General announcements included Kent Underwood reporting the formation of the MLA/MPA Joint Task Force on Music Publishers Archives, and David Day reporting on the current status of his Monographic Series Survey and the 20th Century Composers Project. Cooperative acquisitions projects and activities by music selectors in the New York Metropolitan Region, at the University of California, and at various schools in Ohio were presented and discussed. The 1% proposal being put forth by the RLG consortium was presented by Ken Crilly as an informational item. Bill McClellan reported on the survey of acquisitions funding which he has been sending to 36 institutions for the past 3 years.

Discussion then focused on preservation activities, including a New York State grant for photocopy preservation of scores for several New York metropolitan music libraries, presented by Kent Underwood, and the Cornell (Continued on Page 18)

Information Sharing (Continued from Page 16)

via the Internet. The two subcommittees thank Dick for his interesting and valuable presentation.

The Information Sharing Subcommittee is continuing its columns, “Musical Queries” and “Music Articles in Non-Music Periodicals,” in the MLA Newsletter, and hopes eventually to have the latter column available through MLA-L as well. We are also planning a proposal to publish a cumulative volume of “Music Articles in Non-Music Periodicals” in the MLA Index and Bibliography Series. Anyone willing to volunteer to help with this project or to contribute to the “Music Articles” column is invited to contact the chair.

Mark McKnight, Chair
Information Sharing Subcommittee
Large Research Libraries
(Continued from Page 17)

optical scanning/digitizing project, reported by Lenore Coral. Further, Lenore spoke on the retrospective conversion activities of the Associated Music Libraries Group. The group has been awarded additional Title II-C funds to begin conversion of sound recordings cataloging.

The meeting concluded with a brief open forum. Some topics for future discussion include finding ways of disseminating information on, as well as distributing duplicate periodicals; encouraging the Center for Research Libraries to catalog its collection of foreign dissertations; and investigating the policies of the Copyright Clearance Center, Inc., regarding interlibrary loan of periodical articles.

The full minutes of the meeting will be sent to those who attended, and will also be included in the Round Table's annual report. If you would like a copy, please contact the coordinator.

Elizabeth Davis, Coordinator

Small Academic Libraries

The Small Academic Libraries Round Table met in Indianapolis to discuss the topic of music librarians in small library environments who have divided job responsibilities. Approximately 45 persons attended.

Suzanne Risley of Trinity College, Kathy Abromeit of Wright State University, and Sue Welland of Wichita State University each described the nature of their positions, which include responsibilities in the Music Department, in general collection development, in cataloging, and in management, in addition to being a music librarian.

Among the various issues considered problematic were the need to have an up-to-date job description which the employee and supervisor agree upon and the question of whether a branch library or central library location makes it easier for the music librarian with other responsibilities to do his/her job well. On the positive side, the variety of job responsibilities was considered an enriching factor for each panelist. A lively discussion followed the presentations.

Jean Purnell, Coordinator

Video

The inaugural meeting of the Video Round Table was held on Thursday, 14 February with 36 people in attendance.

While there was no formal agenda, two presentations were given at the Round Table. Charles Croissant, University of Illinois, spoke about his soon to be published bibliography on opera videos. Grace Fitzgerald, University of Iowa, spoke about cataloging concerns in regards to videos. Fritz Dolak, Ball State University, distributed a selective bibliography of video sources. Cheryl Taranto, University of Alabama, offered to mail a copy of her bibliography on bibliographic control of videos to Round Table members who desired a copy.

The direction in which the Video Round Table should move was discussed at length. It was decided that the Round Table would maintain a "holis-

tic" approach syncretizing both public services and cataloging interests and concerns. Furthermore, members of the Round Table decided that a liaison between the Round Table, OLAC [Online Audiovisual Cataloger], and the Descriptive Cataloging Committee would be beneficial and should be pursued. Catherine Gerhart (University of Washington), as a member of both OLAC and the Descriptive Cataloging Committee, has agreed to act in that capacity.

Also agreed upon was the general form of communication that members would use to express their questions and concerns throughout the upcoming year: use of the MLA-L e-mail Listserv. Those Round Table members that do not have access to e-mail will receive hardcopy of pertinent mailings. Fritz Dolak agreed to coordinate both e-mail and hardcopy mailings.

Throughout this next year, members of the Round Table will further define goals and objectives, an agenda, as well as obtain presenters for the 1992 Baltimore meeting.

Fritz Dolak, Coordinator

Uniform Titles Pamphlet

The revised edition of "Music Uniform Titles," an instructional pamphlet compiled by Matthew Wise, is now available. Originally displayed on the handouts table at the Tucson meeting, this handy-dandy wonder has been a real hit with many of you.

Designed for use as reference or for classroom use in BI courses, it briefly describes, in "non-catalogese," the most frequently encountered types of music uniform titles. The new edition includes examples of uniform titles for liturgical works and manuscripts. It's also copyright-free, so that you can make all the copies that you'll ever need.

For your copy, send a stamped, self-addressed, business-size envelope to Matthew Wise, Bobst Library-Cataloging Dept, 70 Washington Sq South, New York University, New York, NY 10003. Also feel free to address any comments that you may have concerning the guide, its use, and distribution to the same address.

Social Responsibilities

The Social Responsibilities Round Table met Friday, 15 February, to discuss two issues. We still believe that it is important for MLA to collect demographic data on our members so that we as an organization can get a better sense of who we are. This information, once it is gathered, can be used in a variety of ways, but it must be collected before we can use it.

We are sponsoring a plenary session on ethics in music librarianship at the 1992 meeting in Baltimore. The program is tentatively planned as a speaker on ethics for part of the session followed by a panel discussion on three or four issues. We hope to be able to schedule our Round Table meeting immediately after the plenary session to give interested people an opportunity to continue the ethics discussion if they like. We are pleased with a larger attendance at our meeting than in the past and we look forward to next year's meeting.

Anna M. Sylvester, Coordinator
Call for papers. A new journal, Music Reference Services Quarterly, is beginning publication. Topics will be anything of interest to music reference librarians, including administration, collection development, cataloging, computers, online services, bibliographies, and so forth.

Anyone interested in submitting articles or ideas are invited to contact William E. Studwell, Editor, Music Reference Services Quarterly, Northern Illinois University Libraries, DeKalb, IL 60115-2868; 815/753-9856.

The United Kingdom Branch of the International Association of Music Libraries, Archives and Documentation Centres has a number of publications available which should be of interest to music librarians.


The Ira F. Brilliant Center for Beethoven Studies at San Jose State University received $47,521 for a Beethoven database project under the Title III program of the Library Services and Construction Act. The grant will assist the Center in cataloging its collection of more than 2,400 manuscripts, first and early editions of scores, and books. Cataloging information will be shared with other institutions all over the country through OCLC.

The Center’s one year cataloging project will serve as the catalyst for the much larger Beethoven Bibliography Project. This project will organize the vast wealth of Beethoven materials from all over the world in a bibliographic database. For information contact William Meredith or Patricia Elliott, Center for Beethoven Studies, San Jose State University, San Jose, CA 95192-0171, 408/924-4590.

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TAPE ORDER FORM
Music Library Association 60th Anniversary Annual Meeting

The following conference presentations are available on audiocassette:

Thursday, February 14

M1) Plenary Session: Music Printing: Past, Present, and Future Moderator: David Hunter; Speakers: Mayo, Bowles, Horton & Duggan

M2) Plenary Session: Ephemera in the Music Library Moderator: George Boziwick; Speakers: Flandreau, Reich, Pruter, Shepard

Friday, February 15

M3) Plenary Session: Collection Evaluation Moderator: John H. Roberts; Speakers: Daub, Davis, Vellucci & Coral

M4) Plenary Session: Panel Discussion on Commissioning/Meet the Composer Moderator: Susan T. Sommer; Speakers: Ostrove, Richmond, Adolphe & Mase

Saturday, February 16

M5) Plenary Session: Videos in the Music Library Moderator: James Cassaro; Speakers: Schwengle, Norlin, Ashley, Witte & Beck

M6) Wrap Up Session: Committee and Session Leaders

Price per session (via U.S. mail): $16.00 (US)  All recorded sessions in storage album: $75.00 (US)

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Dan Cherubin, Music Cataloger, American Music Center.
Michael Colby, Head Cataloger, San Francisco Public Library.
Mei Xiang Hu, Catalog Librarian, Tennessee Technological University.
Howard Jaffe, Music Cataloger, Library of Congress, Special Materials Cataloging Division.
Robin Kibler, Technical Services Librarian, Williams College.
Lisa M. Kysiak, Librarian I, Riverside City/County Public Library.
Ellie Luchinsky, Head, Fine Arts and Recreation Department, Enoch Pratt Free Library.

Sharon McKinley, Music Cataloger, Library of Congress, Special Materials Cataloging Division.
Lisa Redpath, Reference Librarian I, Music Department, Boston Public Library.
Linda Richer, Music Monograph Cataloger, Oberlin College.
C. Martin Rosen, Music Cataloger, Bowling Green State University.

CALENDAR

May 11, Copy deadline for MLA Newsletter no. 85.
May 15-18, ARSC Conference, Atlanta, GA.
May 21-26, CAML Conference, Banff, Alberta.
June 8-13, Special Libraries Association, San Antonio, TX.
June 29-July 2, American Library Association, Atlanta, GA.
July 1, Theatre Library Association, Atlanta, GA.
August 11-16, IAML Conference, Prague.

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.