Gerboth Award Applicants Sought

The Music Library Association is soliciting applications for the seventh Walter Gerboth Award, established in memory of the esteemed member of the Association, professor of music at Brooklyn College, and former head of the music library there.

The award is given to a member of the Music Library Association who is in the first five years of his or her career and seeking assistance for a research project in progress in music librarianship or music bibliography. It is desirable that the research lead to publication. Past Gerboth Award winners include:

- Holly Ann Gardiner, for research on a 350-volume collection of French music and theater almanacs
- Robert Richart, for a bio-bibliography of György Ligeti
- David Day, for an annotated catalog of the printed and manuscript opera and ballet collection of the Theatre de la Monnaie
- Joan Redding, for a descriptive catalog of the manuscript scores and sketches of Lennox Berkeley
- David Hunter, for his bibliography Opera and Song Books Published in England, 1703-1726
- Alan A. Green, for a bio-bibliography of Allen Dwight Sapp

An application must be accompanied by two letters of support (one for the person and one for the project) and should include a vita with the names of further references. It should describe the project and its significance, and show the total budget, specifying the amount requested from the Association (up to $1000), sources of other funds if any, and the purpose of the funds requested. No funds will be awarded for capital purchases.

Applications should be submitted by 31 October 1991 to John Shepard, Music Division, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023.

Awards Nominations Invited

MLAs Publications Awards Committee invites the membership to submit nominations for the 1990 awards to be given in the following categories:

- The Vincent H. Duckles Award, for the best book-length bibliography or other research tool in music.
- The Richard S. Hill Award for best article-length bibliography or best article on music librarianship.
- The Eva Judd O'Meara for best review of a book or score in NOTES.

Nominating Committee Seeks Recommendations

The Nominating Committee is seeking recommendations for Vice President/President Elect, Recording Secretary, and three Members-at-large positions on the MLA Board of Directors, as well as suggestions for the MLA Citation.

Members of the Committee are Gordon Theil (chair), Lenore Coral, Laura Dankner, Jean Geil, and Donna Mendro. Pease send recommendations by July 1, 1991 to Gordon Theil, Music Library, 1102 Schoenberg Hall, University of California, Los Angeles, CA 90024-1490; Bitnet: ECZ5GOR@UCLAMVS.

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I am pleased to announce the appointment of Edwin (Ned) A. Quist as Assistant Convention Manager. This action was taken after receiving an unanimous recommendation for Ned from the Search Committee. Ned is Head Librarian at the Peabody Conservatory of Music and has considerable convention management experience. He is Local Arrangements Chair for the 1992 MLA Annual Meeting in Baltimore, served as exhibits manager for the 1988 American Musicological Society national conference, was Local Arrangements Fiscal Officer for the 1985 MLA meeting in Louisville, and hosted the Sonneck Society Annual Meeting in 1983.

Ned is assisting Convention Manager Christine Hoffman with the arrangements for the Baltimore conference and will become Convention Manager for the 1993 Annual Meeting in San Francisco. Yes, SAN FRANCISCO!! (More about that later.) On behalf of the Association, a fortissimo chorus of thanks to the Search Committee (Rick Jones, Martin Silver, and Sherry Vellucci, chair) for their excellent work, and to Ned for accepting the appointment.

The Westin St. Francis hotel on Union Square in downtown San Francisco will be the site of our 1993 Annual Meeting from February 17. To quote Chris Hoffman, MLA has pulled off a "real coup". The St. Francis, one of the country's most venerable hotels, is an elegant classic building with outstanding facilities and beautiful public rooms.

Room rates will be very reasonable. Cable cars run by the front door; maybe MLA should charter a car or two for special meetings. The Art Libraries Society of North America (ARLIS) will hold their Annual Conference at the St. Francis immediately before MLA. Discussions are underway to determine whether or not joint sessions are possible. MLA is very fortunate to have obtained splendid facilities, and affordable prices, for the Baltimore and Bay Area Annual Meetings.

It is difficult to believe that Executive Secretary A. Ralph Papakian and Newsletter Editor Jim Farrington are in the fourth and final year of their appointments. We need to be thinking about possible candidates for these two critical positions. Search committees will be appointed this summer and the application procedures will be announced in the next issue of the Newsletter. It is anticipated that final interviews will be conducted, and appointments made, during the Baltimore conference.

Please feel free to communicate with me about any MLA matters. I trust that everyone will have a productive and restful summer. Don L. Roberts MLA President
LASTING CONCERNS

Question 3 (from previous issue): 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?

Response: Some CD cleaning methods are known to be less damaging to the disk than others. But no method is guaranteed to be safe. Therefore, your concern for cleaning a large collection of discs raises the issue of whether you really need to clean most of them anyway. From a technical standpoint, unless a CD is dirty enough to cause audible playing errors, the best advice is not to clean it.

This advice applied to library practice is not so simple. It means relying on the user to report the audible errors. With circulating collections, it also means relying on the user not to clean the disk unnecessarily or incorrectly.

Unlike LPs, playing a dirty CD will not damage it. Also, CD technology includes error correction mechanisms, so that to some extent minor scratches and contaminants on the surface are rendered inaudible. However, by cleaning a CD, you do run the risk of creating audible damage, such as tiny scratches that happen to parallel the circular data track.

If cleaning a CD does prove necessary—certainly more likely for circulating collections, given the lack of proper handling by many users—the correct methods will minimize the potential for damage. Whether you use a cleaning machine or a cloth, the wiping motion should be radial, in the direction of spokes on a wheel. Don’t use any machine that wipes with a circular motion, in the manner that LPs are cleaned. Don’t use any solvents. Many sources recommend only the use of a dry, soft, clean, lint-free cloth, with a light touch. Here again, the wiping motion should be radial, from the center outward.

Music Preservation Workshop

Eastman School of Music will offer a "Music Preservation Workshop" during the week of July 15-19 as part of its regular Summer Session offerings. Ted Honea, Conservator of Sibley Music Library, will conduct the workshop with the assistance of guest lecturers.

The workshop will be oriented specifically toward music collections and will include both lectures and hands-on training in the Sibley Music Library and its conservation laboratory. Lectures will cover conservation philosophy, organization and administration of conservation programs, and selection for preservation. The hands-on training will complement the lecture material with information on conservation and repair techniques and materials.

The course is designed for professional and non-professional staff working with music collections, but would also be valuable to private collectors. For further information write: Summer Session, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

Upcoming Preservation Events

June 17-September 7: Several sessions of 12-day courses in arts and crafts, including book arts and paper, Penland, North Carolina. Tuition $250 and higher. Contact: Penland School, Penland, NC 28765; 704/765-2359.

June 30: "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.

July 8-August 2: Rare Book School at Columbia University, New York City. Courses include "Introduction to Rare Book Librarianship," "Physical Evidence in Early Printed Books," "Advanced Seminar in Special Collections Administration," "Rare Materials in Music," and "History of European and American Papermaking." Tuition $485 per course. Contact: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; 212/854-4734; FAX: 212/854-7846.

July 9-13, 1991: White House Conference on Library and Information Services, at which delegates elected by state conferences will examine Federal policies, including policies affecting preservation. (For example, the New York State conference sends its delegates with eight resolutions, one of which urges that all publishers use stable alkaline paper and that federal, state, and local governments increase support for preservation efforts.)


Please send your questions about preservation, answers to questions which you have read in this column, and announcements of grants received, projects completed, new literature, or upcoming events, 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.
MLA-L subscribers have continued to keep each other’s mailboxes “full” of valuable and occasionally interesting or amusing questions, answers, and helpful hints. Discussions on seaweed, garden hose, and the Kentucky Derby have rivaled for amusement earlier debates on the politically correct term for library patrons/users/clients. Several issues of timeliness and substance have generated much deliberation as well.

The discussion of circulation policies for sound recordings related in last issue’s column continued for some time. Further responses echoed earlier libraries’ policies in allowing compact discs to circulate more freely than other sound recordings.

What we will and will not let people take out of our libraries apparently creates a lot of problems for many of us. Several other issues regarding circulation have also been discussed recently over MLA-L. A query from the University of Oregon regarding lending policies of composers’ complete works and monuments of music (“M2s” and “M3s” in Library of Congress parlance) engendered several responses. As one might expect, many libraries restrict borrowing of these materials. Their reasons vary, however. Most respondents cited the value of replacing lost or damaged items as the primary reason for their policies.

At least one librarian, however, pointed out that the intrinsic value of a composer’s complete works would be diminished were they not available as a complete set for reference. Some libraries distinguish between practical performing editions (e.g. Hortus Musicus and Nagels Musik-Archiv) and scholarly monuments within classes and vary their lending policies accordingly.

Whether to shelve together books or scores that have accompanying tapes was a consideration raised by Leslie Troutman (University of Illinois at Urbana-Champaign). These materials are a problem for libraries with electronic security systems, since electromagnetic devices will damage tapes. Policies vary, depending on the location of individual libraries’ listening/media centers. Most libraries house tapes separately with other recordings and make a note in the cataloging record accordingly. Other librarians reported that they shelve printed items with accompanying tapes as single units in their listening/media centers for patrons’ greater convenience. Storing tapes separately in boxes or folders next to the items they accompany was offered as another possibility.

Jim Farrington (Wesleyan University) posed a more challenging shelving/preservation problem. His library recently acquired a works with accompanying seaweed and Jim shared his quandary with MLA-L subscribers. As one might expect, he received more than a few wisecrack answers, including suggestions on preparing it with stir-fried rice. The work’s aesthetic qualities aside, how to deal with such realia is a question that requires thoughtful and practical consideration. Jim was advised to seek the advice of an objects conservator, the name of which may be obtained from the American Institute for Conservation.

Another preservation discussion centered on possible deleterious effects labels have on compact discs. Tom Moore (Princeton) shared his institution’s experience with discs that had been damaged from the adhesive material on labels eating through the polymer coating. Karl Miller described Texas’s similarly bad experiences with labels, while Middlebury College reported that it uses Demco circular labels affixed to the clear inner ring of the CD, and that no destruction has been evident thus far.

Hi-Pro-Tech offers a product, Identadisc, which uses pressure to mark the center ring of the compact disc. A query from Robert Curtis (Tulane University) about its effectiveness was answered by Nancy Nuzzo (SUNY-Buffalo), who explained the method. Her library had only recently received Identadisc; perhaps by now she might be offer an evaluation of it to other libraries. A similar product is the Electro Stylus engraver from Precision Products of Colorado Springs, given an “OK” by an engineer from Denon CD manufacturing plant in Madison, Georgia.

Karl Van Ausdal (Appalachian State University) asked about the use of notched, double-fan glued binding for scores. Several libraries reported that they use this technique successfully and that items bound in this manner lie flat and hold up better.

This summary of information shared through MLA-L during the past two months (March and April) has not been entirely comprehensive; I regret that because of space limitations I have decided not to include the many discussions related to music cataloging (including where to class a work that includes a part for garden hose!). I hope that these exchanges will be covered in the Music Cataloging Bulletin.

I would also urge those persons who receive replies to questions they send through MLA-L directly, rather to the list, to share their responses with the group. Such cooperation will benefit the entire music library community.

Mark McKnight, Chair
Information Sharing Subcommittee
MLA-L NOTES

Those of you who have read Mark McKnight's "E-mail Digest" columns in the past few issues of the Newsletter but who do not yet subscribe to the list might be interested in knowing about alternatives for accessing MLA-L, the electronic mail distribution list hosted by Indiana University. Although most subscribers to MLA-L use accounts on BITNET or the Internet, participation in MLA-L is certainly not restricted to members of those networks. During the past couple of years, gateways have been established to link several commercial electronic networks to the Internet, making it possible for anyone with a computer and a modem to make full use of the services of MLA-L at a fairly low cost.

MCI Mail and CompuServe are the two most popular of these for-profit networks and each has advantages and disadvantages. Both have membership fees ($2/month for CompuServe and $35/year for MCI mail), but connect time and mail charges are handled quite differently. While MCI Mail does not charge for connect time, there is a charge for each outgoing message ($45 for every 500 characters). On the other hand, there is no charge for incoming messages, so it would be possible to monitor MLA-L through MCI Mail at no cost whatsoever beyond the annual membership fee. Also, for users outside metropolitan areas, MCI Mail offers free 1-800 access. MCI Mail also offers message-related services, including electronic mail, fax, Telex, and paper mail delivery.

CompuServe's e-mail utility—known as EasyPlex—is only a small part of its wide range of information services. In contrast to MCI Mail, there is no charge for either outgoing or incoming messages, but there is a charge for connect time. Checking mail once a day for only two minutes each day would cost about $12.50 a each month (approximately $.21 for each minute). Also, unless you live in a respectably large metropolitan area, you must use an 800 number that imposes a surcharge.

Users of either MCI Mail or CompuServe may receive and contribute MLA-L messages as well as retrieve files from the MLA-L filelist. Both services have customer support numbers (MCI Mail: 1-800-444-6245; CompuServe: 1-800-848-8990).

MLA expands services

MLA began as a simple mail distribution list in Spring 1989, but since then it has become much more. In July 1990, Ralph Papakhian set up monthly logging; every message sent to the list is now stored in a monthly archive maintained for six months. Files in the archive may be retrieved using the GET command or searched using the LISTSERV database utility (D-BASE).

In August 1990, Ralph began storing informational files on the MLA-L filelist. The first few files he added were the MLA Administrative Structure, Dick Griscom's directory of MLA e-mail addresses, and Lois Kuyper-Rushing's list of references works and thematic indexes used by catalogers at the Library of Congress. In more recent months, Ralph has loaded the 1990 annual reports for the Association, the text of MLA Newsletter 82, and the minutes of June and October 1990 Board meetings, and a list of music-related distribution lists compiled by the Cleveland FreeNet Music SIG.

In December 1990, we announced Automatic File Distribution (AFD) and File Update Information (FUI), the LISTSERV utilities that allow users to "subscribe" to a file. AFD will send revised versions of a file to subscribers as soon as it is stored. FUI will simply send subscriptions notification that the file has been revised. By using AFD or FUI, users can make sure that they remain current on important files, such as the Administrative Structure and the electronic-mail directory. The services are not restricted to MLA-L subscribers; they are available to anyone with access to the Internet.

During the two years that MLA-L has existed, we have seen it assume an increasingly significant role in the profession. A number of topics have been addressed with a thoroughness and candor that would seem impossible in any other forum. The model that MLA-L most closely resembles is our annual meeting—not the portion devoted to formal plenary sessions, but the numerous round table discussions, the committee meetings, the conversations in the corner at the opening reception, the discussions in the hallway.

MLA-L fills a vacuum that has existed in MLA and exists in most other organizations. Although we have various formal instruments for communication with our membership, there has been no means of casual group communication outside of the annual meetings. Through MLA-L, nearly four-hundred people engage in a perpetual conference, exchanging ideas, reference questions, suggestions, admonitions, caveats, praises.

Now, with the addition of directories, bibliographies, reports, and File-subscription services, MLA-L has become a valuable information resource as well as a forum for exchanging ideas with colleagues. We can only hope that its services will continue to develop and flourish.

For more information on MLA-L, please contact Ralph Papakhian or Dick Griscom.

Richard Griscom
University of Louisville

New ARSC Officers

A new Board of Directors was elected at the 91st Association for Recorded Sound Collections conference in Atlanta. They are:

1st Vice President/President-Elect: Martin Silver (University of California—Santa Barbara)
2nd Vice President/Program Chair: Brenda Nelson-Strauss (Chicago Symphony Orchestra)
Treasurer: Manuel Morris (Washington, DC)
Secretary: Holly Mockovak (Boston University)
Members-at-Large: Elwood McKee (Silver Spring, MD) and Leslie Waffen (National Archives)
Currently-Available Committee, Chapter, and Round Table Publications and Services

MLA Executive Secretary
Brochures:
- *Music Librarianship, Is It For You?*
- *Music Library Association, What's the Score?*
  Available in large quantities for distribution
MLA Constitution (also included in the Membership Directory)
MLA Administrative Structure (also included in the Membership Directory and printed in the fall issue of NOTES)
MLA Full and Brief Calendar
MLA Publications Order Form
MLA Membership Directory (members receive a copy free; extra copies available for $3.00 each for members, $10.00 for nonmembers, prepaid)
MLA Handbook (sent to the Board, Officers, Editors, and Committee chairs when significant revisions are made)
MLA Filelist (index of files on MLAs listserver at Indiana University)
- Except where noted, all available at no charge from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405; Bitnet: PAPAKHI@IUBVM.

Administration Committee. Music Automation Subcommittee
"Automation Requirements for Music Information."
Reprint from *NOTES*, 43/1 (September 1986). Available at no charge from A. Ralph Papakhian, Music Library, Indiana University, Bloomington, IN 47405; Bitnet: PAPAKHI@IUBVM.

Finance Committee. Subcommittee on Investments
"MLA Investment Policy."
Documents the philosophy of MLA’s investments program, the establishment of the Subcommittee on Investments, and current investment policy as determined by the Board of Directors. Available free from the Chair of the Subcommittee on Investments, Linda Solow Blotner, Hartt Music Library, University of Hartford, West Hartford, CT 06117; Bitnet: BLOTNER@HARTFORD.

Education Committee
  A compilation of information regarding courses offered that either fully or partially include music library-related information. Latest revision (third) is dated May 1990. Note: continually updated; a 4th ed. will be issued in some format ca. 1992.
- Available for $5.00, payable in advance to MLA, from Ralph Papakhian, Executive Secretary, MLA, Indiana University Music Library, Bloomington, IN 47405.

Preservation Committee
"Conference of Cooperative Preservation Programs, Organizations Represented at the December 1989 Meeting."
Organizations include national, regional, and local agencies, libraries, councils, and project groups which offer funding and/or counseling for small preservation projects.
- Available from 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. Please include a stamped, self-addressed envelope.

Women and Music Round Table
- **Women and Music** 1988/89: A Selective Bibliography on the Collective Subject of Women in Music. 1990. 28 p. $3.00
Lists monographs, dissertations, periodicals, articles, scores, recordings, videos, catalogs, brochures, and unpublished material on the subject. Copies of single years (prices above) or all four bibliographies ($8.00) from Margaret Ericson, Ithaca College Library, Music/Audio Department, Ithaca, NY 14850. This will be an annual publication, and relevant items for inclusion in the bibliography should be sent to the compiler.

Greater New York Chapter
  Available for $5 ($3 for members), check payable to MLA Greater New York Chapter, from Marilyn Quinn, 241 Hampshire Drive, Plainsboro, NJ 08536.

Midwest Chapter
- Publications Committee, MLA Midwest Chapter. *Directory of Music Collections in the Northwestern United States*. 1990. $5.00
- Cataloging Committee, MLA Midwest Chapter. *Directory of Automation Projects in the MLA-Midwest Chapter*. 1990. $5.00
  Available free (except where noted, payable to MLA Midwest Chapter) from Anita Bealer, Minneapolis Public Library, Minneapolis, MN 55401.

New England Chapter
  Contains information regarding holdings and staff of over ninety libraries.
- Available free (except where noted, payable to New England Chapter) from Richard Slapatsky, University of Lowell, O’Leary Library, Wilder Street, Lowell, MA 01854.

Southern California Chapter
  Conference proceedings of the 1985 Joint Conference of the Southern and Northern California Chapters. Available for $25.00, payable to MLA—Southern California Chapter, from Martin Silver, Arts Library, UC Santa Barbara, Santa Barbara, CA 93106.

Texas Chapter
  Available for $10.00, payable to Texas Chapter MLA, from Robin Fredenburgh, PCS.2.300 Automated Bibliographic Services, General Libraries, University of Texas, Austin, TX 78713.
COMMITEE AND ROUND TABLE REPORTS

Education Committee

The Education Committee is currently investigating the possibility of offering 1/2 or full-day continuing education courses in conjunction with future national MLA conferences.

An important factor in our decision to move forward with this idea will be the result of input gathered from MLA members. We would like to know how you feel about the concept of CE courses, possibly to be endorsed and planned by appropriate MLA committees. If this appeals to you, please also indicate whether you would find it beneficial for these courses to be presented in a formal accredited program, with CEUs and a certificate awarded at the end of each course.

If you have specific ideas on topics that you would like to see covered at these sessions, feel free to list them as well. Please respond by July 1, 1991 to Roberta Chodacki, Music Librarian, East Carolina University, Greenville, NC 27858-4353; 919/757-6250; FAX: 919/757-6618 (specify "Music Library"); Bitnet: Lmcchodac@ecuvm1.

Organ Music Round Table

For its afternoon meeting in Indianapolis the Organ Music Round Table had two of its three announced presentations. Ann Marie Rigler, candidate for a DMA in organ performance and pedagogy at the University of Iowa, shared some of her research on the German born John Zundel, organist to the famous 19th-century American preacher, Henry Ward Beecher of Brooklyn, and composer of the tune for the hymn "There's a wideness in God's mercy." Zundel produced a hymnal for Ward's Plymouth Church, which became a model for all subsequent hymnbook editors, as well as several anthologies of organ music and a successful organ method.

The second presentation by Jennifer Kolmes, Music Cataloger, University of Arkansas, Fayetteville, reported on the International Summer Organ Academy held in Paris during July of 1990, which focused on the organ music of Franck and the organs of Caville-Coll. Jennifer showed slides that she had taken during the conference with comments on the churches, organs, and other sites visited by academy members.

Although the hoped-for organ crawl did not materialize, the Christ Church Cathedral on Monument Circle, Indianapolis, had an Evensong with a choir of men and boys singing Purcell and Stanford under the direction of Frederick Burgmaster, a midday chamber music program by Piano Plus, and was very generous in allowing interested persons play their fine tracker.

Plans for the February meeting at Baltimore in 1992 include a report on some of the regional archives which have materials by local church musicians.

Frederick James Kent, Coordinator
Organ Music Round Table

Jazz and Pop Music Round Table

A sizeable group of J & PMR aficionados met on a rather cold (somewhere between 0 and -30 degrees) Saturday morning, stimulating conversation/ideas/news regarding jazz and popular music problems and successes. Discussion centered on an online Pop Song Title Index at Arizona State University which can be accessed via the Internet (Arlys L. McDonald, ASU), and an overview of a forthcoming book on Louisiana popular music by Laura Dankner and her sister to be published by Norton. In discussion about a tentative program for the J & PMR at next years’ MLA meeting in Baltimore the following ideas emerged and will be investigated: a trip to local jazz/pop music clubs in the area; inviting local jazz performers to play and speak to us; and a “Show and Tell” by our members.

If you have other ideas, or would like to talk about any of those mentioned, please feel free to contact the coordinator, Monica J. Burdex, Oviatt Library, Public Services Department, Music Library, 18111 Nordhoff Street, Northridge, CA 91330; or during July and August: 2904 Veteran Avenue, Los Angeles, CA 90064. Also, anybody listed on—or those who would like to be added to—the J & PMR list who have corrections/additions (e.g. FAX, e-mail addresses) please contact me. I am in the process of compiling the new list for 1991/92, and would like to have it completed and mailed this summer.

Monica J. Burdex, Coordinator
Jazz & Popular Music Round Table

PLACEMENT SERVICE NEWS

Downsizing, hiring freezes, institutional cut-backs—these are some of the recent trends that I’ve been following in the library employment market. I hope to investigate these issues at ALA in Atlanta, and I also invite any of your thoughts (or horror-stories, worst-fiscal-nightmares-come-true, etc.) on these or any other Placement topics.

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; 617/828-8540.

To list a position or for any additional information: contact Paula Matthews, Ladd Library, Bates College, Lewiston, ME 04240; 207/786-5266/6267; fax: 207/786-6055; Bitnet: pmatthews@bat.bates.edu.
Contemporary Music Subject Access Round Table

The Contemporary Music Subject Access Round Table held its second meeting in Indianapolis with about 30 people attending. The goal of the Round Table is to investigate the establishment and use of descriptors for contemporary music which would provide better access to such music than is possible with current LC headings.

During the past year, roundtable members contributed terms and suggestions toward this end; terms were selected from a variety of sources, including composers’ notes, program notes, secondary sources, and from authorities in the field. These terms were compiled into a preliminary list of descriptors that was distributed and discussed at the meeting. Glenn Lemieux (University of Mississippi) gave a presentation on his methodology for selecting certain terms, and Alan A. Green (SUNY Buffalo) presented a paper discussing a possible hierarchical arrangement of terms for minimal and serial music. The Round Table plans to continue finding appropriate descriptors as well as investigate ways these terms can be used in the catalog record.

David Lesniaski, Coordinator Contemporary Music Subject Access Round Table

Women and Music Round Table

The Women and Music Round Table session on Thursday morning featured two guest speakers: James Briscoe, from Butler University in Indianapolis, and Nancy Reich, biographer of Clara Schumann.

Dr. Briscoe spoke first on “Basic Resources for Teaching about Women in Music.” As the compiler of the Historical Anthology of Music by Women (Indiana University Press, 1987), Dr. Briscoe has substantially smoothed the way for those seeking to incorporate music by women composers into their teaching. He naturally had little trouble persuading this audience that compositions by women would provide fresh and interesting examples for students

and that the greater awareness of these composers would also give a boost to female composition students, for whom role models are relatively scarce. Performances of the works included in his anthology are currently being recorded on three cassettes that he hopes to make available through Indiana University Press in the fall. For a copy of the two-page annotated bibliography that accompanied Dr. Briscoe’s presentation, contact the round table coordinator (Cataloging Dept., King County Library System, 300 Eighth Ave, North, Seattle, WA 98109).

Dr. Reich, who had come to the meeting to participate in a plenary session, spoke informally to the round table about her ongoing research in the area of women and music. She noted that she gave her first presentation on Clara Schumann at the 1997 MLA meeting in Nashville and that it was the warm reception of her work there that encouraged her to undertake the full-length biography published by Cornell University Press in 1985. Not surprisingly, this has lead her to other research on European women musicians in the nineteenth century.

Margaret Ericson distributed the fourth of the bibliographies on women and music that she has prepared for the round table and spoke of her plans to publish an indexed, five-year cumulation that would achieve wider distribution than the current informal method. Both of our distinguished guests expressed enthusiasm for Margaret’s work as a biographer. The round table also expressed its appreciation for her efforts and encouraged her to seek publication. For a copy of “Women and Music 1989/90: A Selective Bibliography on the Collective Subject of Women in Music” (38 p.), send your request with $4.00 to cover photocopying and postage to Margaret (Library Audio Center, Ithaca College, Ithaca, New York 14850).

Under old business, the round table reaffirmed its vital interest in collecting demographic data on the MLA membership.

In addition to our fine program, some members of the round table were especially fortunate this year in being able to accept the invitation of Dr. Briscoe and his wife to enjoy a delicious light supper and an evening of congenial conversation at their home. This was by far one of the most relaxed times at the predictably hectic meetings that any of us could recall!

Cindy Richardson, Coordinator Women and Music Round Table

Pennsylvania Chapter Meeting

The 1990 annual meeting of the PaMLA chapter was held in the Francis Harvey Green Library at West Chester University on 19 October. After coffee and registration the participants were welcomed by Dr. Malcolm Tait, Dean of the School of Music at West Chester University, and Mary Nehlis, Assistant Library Director of the Francis Harvey Green Library.

The opening session was a panel, “Volunteers in the Music Library,” with Kathryn Logan (Carnegie Library of Pittsburgh), Elizabeth Walker (Curtis Institute of Music), and Virginia Schawacker (West Chester University). The second session, “The Super-Heyer Project: A Demonstration,” by Paul Emmons (West Chester University), summarized the methods and progress of the on-going project.

The lunch break offered time to visit the West Chester Music Library and a generous buffet supplied by the University. The first afternoon session, “Dusting Off a Kleinmeister: Reconstructing the Life and Works of Antonio Rosetti, 1750-1792,” was presented by Dr. Sterling Murray (West Chester University School of Music). The final session, “CD ROM, Hypermedia and Music: New Products for Self-Guided Music Study,” presented by Steven Bertsche (University of Delaware), offered a review and demonstration of the new technology.

The business meeting was followed by dinner at Rosie O’Grady’s restaurant in West Chester. Many thanks go to local arrangements chair Paul Emmons. The 1991 meeting will be held at The Curtis Institute of Music on 18 October.

Kenton T. Meyer
Curtis Institute of Music
G. Schirmer has recently undergone substantial changes. After being acquired by Music Sales Corporation, a family-owned company, in 1986, the printing of Schirmer music publications was licensed to Hal Leonard Publishing Corporation. Schirmer has retained all editorial rights; Hal Leonard handles engraving, printing, and distribution. Schirmer Books was retained by Macmillan at the time of the acquisition of Schirmer by Music Sales.

At this time G. Schirmer has arrangements with about 20 contract composers. They are not publishing any series or critical editions. The name of the Schirmer store was licensed to others about ten years ago and has no connection to the store currently operating in New York.

The chapter meeting concluded with a short business meeting.

Deborah Davis Mannes
College of Music

Pacific Northwest

The annual meeting of the Pacific Northwest Chapter was held in Seattle at the University of Washington on May 3-4.

Friday's sessions were held in the Allen Auditorium: new small, very comfortable, and bristling with computers, wires, wall screen, etc. Deborah Pierce (University of Washington) opened the way with "Computer Assisted Instruction in the Music Library: Buying, Processing and Living with CAI." Charles Coldwell (Seattle Public Library) introduced us to "Video and Interactive CDs for Music Libraries." Both were excellent presentations which, with their clear handouts, surely helped pave the way for those of us who have yet to get into these areas.

Separating these computer sessions was "Binding Issues in Music Libraries" by Kathryn Leonard, Conservatory for the University Libraries. She surveyed the range of possibilities for dealing with sheet music, computer discs, CDs and combined formats, and brought many examples for us to examine. A short tour of the recently opened Allen Library gave us a chance to stretch our legs between sessions. Dinner at Marcia Reed's house included a spectacular view from the top of one of the NW hills.

Saturday morning "We Archive the World: A Visit to the UW Ethnomusicology Archives" was presented by Laurel Sercombe (University of Washington). After surveying the field and the archive for us, she played some fascinating snippets of in-house videos of the departmental artists-in-residence. Cathy Gerhart (University of Washington) coordinated a run-through of the Indianapolis Conference for non-attenders.

The conference concluded with the business meeting. The main topic of discussion was the new edition of our Directory of Music Resources in the Pacific Northwest. A committee was formed to present specific content and survey proposals in the fall chapter newsletter. New officers were elected for 1991-1993: Leslie Bennett (University of Oregon), Chair; Cindy Richardson (King County Library), Vice Chair/Chair Elect; and Elaine Breach (Washington State University), Secretary-Treasurer. Bob Richart (Western Library Network) will edit the Newsletter.

Next year's meeting will be in Pullman, WA, hosted by Washington State University.

Barbara Rhyne
Multnomah County Library
Music-Related Articles from Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference & Public Service Committee: Mark McKnight, chair; Geraldine Laudati, editor; Roberta Chodacki, Pamela Bowden Dahlhauser, Barbara Henry, Roger Olson, Jane Penner, and Judy Weidow, contributors.

Afro-American Music—Bibliographic Instruction

Archives

Beethoven, Ludwig Van. Symphonies, no. 9, Op. 125

Bell, William Henry

Berio, Luciano

Berio, Luciano. Sequenza, no. 3

Berlin, Irving

British Library. Manuscript. Cotton Vespasian B VI

Broadcast Music, Inc.

Byron, George Anson Byron—Musical Settings

Cage, John

Carnegie Hall
Covington, Richard. “The house on Goat Hill is alive with the sound of music.” Smithsonian 21/11 (Fe ’91): 68-80.

Cataloging of Music

Cataloging of Sound Recordings

CD-I Technology

Chisholm, Erik

Church Music

Cognition

Collection Development

Compact Discs—Catalogs

Copland, Aaron

Copyright—Performing Rights


Diderot, Denis, 1713-1784


Easter Music


Flanders, Helen Hartness


Flute—Construction

Norris, Richard N. "Design for a right thumb rest for the flute based on physical analysis." "Medical Problems of Performing Artists" 5/4 (De ’90): 161-162.

Folk Music—Scotland


Folk Music—United States


Folk Music—Venezuela


Folk Music—West Virginia


Gershwin, George


Gospel Musicians—Tennessee


Gospel Musicians—Tennessee—Memphis


Hughes, Langston


Hyman—History and Criticism


Kipling, Rudyard—Musical Settings


Kitaro

Akutsuka, R. "Kitaro: Master of the synthesizer." "Japan Quarterly" 38/1 (Ja-Ma ’91): 85-89.

Kluge, Alexander

Kluge, Alexander. "On opera, film and feelings." "New German Critique" 49 (Wi ’90): 79-98. [Interview]

Libraries—Cultural Programs


Milton, John—Musical Settings


Motet—16th Century—History and Criticism


Motion Picture Music


Music—China—Tun-Huang Caves


Music—Competitions


Music—Examinations—Bibliography


Music—Germany—History and Criticism—19th Century


Music—Juvenile Literature


Music—Library Resources—California—San Francisco


Music—Library Resources—Great Britain

Music—Library Resources—South Africa

Music—Manuscripts—Bibliography

Music—Performance—Psychological Aspects

Music—Philosophy and Aesthetics
Dilworth, David A. "Mozart and Santayana and the interface between music and philosophy." Monist 73/3 (Jl ’90): 464.

Music—Theory—17th Century

Music and Dance

Music and Literature
Andrews, Martha. "Music in the young adult novels of Sue Ellen Bridges." Alan Review 18/1 (Fa ’90): 14-16.
Donnan, Thomas M. "Vinteuil's music as central to Marcel's artistic calling." Romance Quarterly 37/4 (No ’90): 419-430. [Proust and French chamber music]
Golstein, V. "Pushkin's Mozart and Salieri as a parable of salvation." Russian Literature 29/2 (Fe ’91): 155-177.
White, H. "Brian Friel, Thomas Murphy and the use of music in contemporary Irish drama." Modern Drama 33/4 (De ’90): 553-562.

Music and Women

Music Appreciation
Aristides. "The ignorant man's guide to serious music." American Scholar 60/1 (Wi ’91): 7-16.

Music Hall (Variety-Theatres, Cabarets, etc.)—Great Britain

Music Trade

Musical Instruments

Musical Revue, Comedy, etc.—United States

Musicians—Accidents and Injuries

Musicians—Diseases and Hygiene

New Age Music

Opera

Opera—St. Louis—History
Performing Arts—Medicine—Bibliography
Goede, David J. and Sara-Patsy Knight. "Identification, retrieval, and analysis of arts medicine literature." Medical Problems of Performing Artists 6/1 (Mr ’91): 3-7.

Piano—Performance—Psychological Aspects

Prince, Harold

Radio and Music

Rainier, Priaux

Rapping (Music)
Campbell, Emily. "Obscenity, music and the First Amendment: was the Crew 2 Lively?" Nova Law Review 15 (Wi ’91): 159-240.

Revolutionary Ballads and Songs—France

Rock Music

Sellars, Peter

Songs—Africa—Ivory Coast

Songs—China—Sung-Yuan Dynasties, 960-1368

Symbolism of Numbers

Tchaikovsky, Peter Ilich

Wagner, Richard
Baker, R. "From Rhinegold to Ring and back again: Wagner's operatic comment on money, wealth, and greed." Parabola 16/1 (Sp ’91): 24-33.

Wind Instruments—Performance—Physiological Aspects
First ARSC Awards for Excellence Winners

In an unexpectedly dramatic ceremony held in a banquet room at Georgia State University, looking out on the city of Atlanta, the Association for Recorded Sound Collections presented its first annual awards for excellence in historical recorded sound research. The sounds accompanying the presentation were not recorded, however—a violent thunderstorm outside brought bolts of lightning and crashes of thunder at the announcement of some winners.

The awards are designed to recognize the finest work published each year in several fields of recorded sound research, and encourage others to emulate its high standards. They are the first such awards presented by ARSC in its twenty-five year history.

The late Ulysses “Jim” Walsh was honored with the first Lifetime Achievement Award. Walsh, who died in December 1990, was a newspaper and radio writer who began writing about acoustic-era popular recording artists in the late 1920s, while most of his subjects were still alive. He knew many of them personally, and his insightful biographies, published in Hobies magazine in a monthly column that ran from 1942 until 1985, have become a primary source for subsequent researchers. Walsh also contributed material on the early recording industry to Music Lovers’ Guide, Variety, The New Yorker, American Record Guide, and various books. Before his death he donated his extensive record collection and files to the Library of Congress.

Following are the winners for best research published in 1990, by category:

- **Best Research in Recorded General Popular Music**
  
  The Complete Judy Garland by Emily R. Coleman (Harper & Row)

- **Best Research in Recorded Classical Music**
  
  A Gregorian Chant Discography by Jerome F. Weber (self published)

- **Best Research in Recorded Rock, Rhythm and Blues or Soul**
  
  “The Classic Carl Perkins” by Colin Escott, notes to Bear Family BCD15494

- **Best Research in Recorded Jazz or Blues**
  
  You Got to be Original, Man! The Music of Lester Young by Frank Buchmann-Moller (Greenwood Press)

Music Publishers’ Archives

Under the joint sponsorship of the Music Library Association and the Music Publishers Association, a Task Force on Music Publishers’ Archives has been newly empaneled “to investigate, promote, and assist in the documentation of the American publishing industry.” The task force, which includes music publishers, archivists, librarians, and historians, is interested not only in locating and preserving any extant company records of defunct firms, but also envisions an active collaboration with current publishers in documenting their own history as it unfolds.

Members of the group are Dean Epstein (Chicago, IL), Wilma Cippola (State University of New York, Buffalo), Sylvia Goldstein (Boosey and Hawkes, New York), Bernard Kalban (Hudson Bay Music, New York), Stuart Pope (Princeton, NJ), Lynn Sengstock (Warner Publications, Secaucus, NJ), Bruce Wilson (University of Maryland), Mary Davidson (Sibley Music Library, Rochester, NY), and Kent Underwood (New York University). Anyone with information, ideas, or an interest in knowing more about the task force’s work is invited to contact the group’s coordinator: Kent Underwood, Music Librarian, New York University, 70 Washington Square South, New York, NY 10012; 212/998-2523; Bitnet: UNDERWOOD@NYUACF.
Sonneck Society News. At its annual meeting in Hampton, Virginia, on 6 April 1991, the Sonneck Society for American Music announced that the 1991 Irving Lowens Award, for the best book, article, or recording appearing in 1990 concerning American music, has two winners. One is Vivian Perlis (Yale University) for Copland Since 1943 (St. Martin’s Press) by her and the late Aaron Copland. The other is Dale Cockrell (College of William and Mary) for Excelsior: Journals of the Hutchinson Family Singers, 1842-1846 (Pendragon Press).

Frederick Fennell, founder and former director of the Eastman Wind Ensemble, was named Honorary Member of the Sonneck Society for his important contributions to American music.

Allen P. Britton, distinguished scholar on early American sacred tunebooks, dean emeritus of the University of Michigan School of Music, and third president (1985-89) of the Sonneck Society for American Music, was awarded the Distinguished Service Citation for his contributions to the Society and to American music.

Thanks to a generous bequest from H. Earle Johnson, the Society is able to offer publication subventions for completed manuscripts dealing with American music, including work that would normally have difficulty in finding a publisher such as a bibliographies, discographies, and repertory lists. The maximum award is $2500, and the application deadline each year is January 15. For more information contact Dena J. Epstein, Publications Committee Chair, 5039 South Ellis Avenue, Chicago, IL 60615.

The 18th national conference of the Sonneck Society for American Music takes place Wednesday-Sunday, 12-16 February 1992, at Louisiana State University, Baton Rouge. The deadline for receipt of proposals for papers, panels, performances, and lecture/recitals is 15 September 1991, to the program committee chairman, Frederick Crane, School of Music, University of Iowa, Iowa City, IA 52242 (319/335-1621). Further details are published in the spring 1991 issue of the Sonneck Society Bulletin.

The Center for Beethoven Studies at San Jose State University has acquired the earliest printing of Beethoven’s three Sonatas for Piano, Opus 2, one of the rarest first editions among the major works of the master’s of the Classical period. Ira and Irma Brilliant of Phoenix, Arizona donated the score to the Center after acquiring it from an English antiquarian music dealer. Only two copies are known to exist in the world, one at the British Library, London, and the other at the Staatsbibliothek Preussischer Kulturbesitz, Berlin. The Berlin copy was used by Beethoven to correct the first edition and contains many marks in his own hand.

Viennese publisher Artaria issued this edition in March 1796 with many errors, some of which were first corrected in a later printing from the same year and secondly in a much later issue from ca. 1806 (which the Beethoven Center also owns). Because Beethoven’s autograph score of these sonatas is lost, the first edition is the most important source for the sonatas.

The Center’s collection of first and early editions is the largest in North America. There are currently 220 first editions and 1,100 editions from Beethoven’s lifetime and the early 19th century. For more information on the Beethoven Center and its collection and activities, contact William Meredith or Patricia Elliott at 408/924-4590.

The Chicago Public Library, The Jazz, Blues and Gospel Hall of Fame, and the Center for Black Music Research are co-sponsoring the first national Conference of Black Music Collections. The event will be held Thursday, 10 October 1991, 9:00 a.m. to 4:00 p.m. at the Harold Washington Library, Chicago.

The stated purpose of the Conference is to celebrate the opening of the Harold Washington Library by bringing together invited representatives of library and archival collections with holdings in black music. The Conference will incorporate repository reports, summary papers on issues of interest to the participants, and group discussion.

The desired outcome of the conference is further cooperation and resource sharing among repositories, including publication of a union list of black music holdings and similar projects. If the attendees agree, the group may become an ongoing organization.

The Conference of Black Music Collections will take place the day before the beginning of the National Conference on Black Music Research meeting with the College Music Society, the Society for Ethnomusicology, and other organizations. It is hoped that the repository representatives will take advantage of the opportunity to register to attend program sessions of interest to them during the subsequent conference.

Representatives from any library with special collections on black music are welcome to attend. If you would like an invitation or would like more information, please contact Suzanne Flan- dreau, Librarian and Archivist, Center for Black Music Research, Columbia College, 600 S. Michigan Avenue, Chicago, IL 60605; 312/663-1600 ext. 559; FAX: 312/663-9019.

The Music Division of the Library of Congress has made some very significant additions to its collection of source materials by or related to George and Ira Gershwin.

The largest body of this material comprises approximately 275 legal documents, originally from the files of the New York law firm, Wattenberg & Wattenberg. The documents span the period 1917-1949, with most dating from the 1920s and 1930s and represent nearly every score written by the Gershwins for Broadway and Hollywood from 1919 until George’s death in 1937.

The Music Division has also received an important four-page music manuscript in George Gershwin’s hand for a dance sequence from the 1928 hit show, Rosalie. The manuscript, and a signed contract for the original production of Porgy and Bess, are gifts of noted singer

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Briefly (Continued from Page 15)

and pianist Michael Feinstein. Although the Library holds manuscript and printed copies of most of Gershwin's music for *Rosalie*, this selection was not previously represented.

Completing the Library's trio of recent Gershwin acquisitions is a fascinating manuscript for *Rhapsody In Blue*. The 18-page incomplete manuscript is in three different hands. There are pencil notations in the latter portion of the manuscript in Gershwin's hand with indications for scoring. The manuscript comprises about one-half of the complete composition. It is said to have come from the estate of Ferde Grofé, who scored the work for its premiere and who later made the symphonic orchestration as well.

These three acquisitions considerably enrich the Library's Gershwin holdings — already the world's preeminent collection of original Gershwin materials. After processing of these materials has been completed, they will be available for use by music scholars in the Performing Arts Reading Room in the Library's James Madison Memorial Building.

### NEW FACES/NEW JOBS

**Timothy Carobine**, Assistant Director, Music Library, Duke University.

**Paul Cauthen**, Music Cataloger, University of Cincinnati Conservatory of Music.

**Richard Harwood**, Music Cataloging Librarian, Penn State University.

**Alberto Hernández**, Art and Music Librarian, University of Northern Iowa.

**Margaret Kaus**, Assistant Cataloger, University of North Florida.

**Judith Marley**, Reference/Music Librarian, University of Alabama.

**Elizabeth Weisbrot**, Music/Non-Print Cataloger, Auburn University.

**Cary Wilkins**, Special Formats Cataloger, Clemson University.

### CALENDAR

- **June 29-July 2**, American Library Association, Atlanta, GA.
- **July 1**, Theatre Library Association, Atlanta, GA.
- **August 11-16**, IAML Conference, Prague.
- **August 23**, Copy deadline for MLA Newsletter no. 86.
- **October 18-19**, Northern and Southern California joint Chapter meeting, Pasadena, CA.
- **October 24-26**, Chesapeake and Southeast joint Chapter meeting, Chapel Hill, NC.
- **October 24-26**, Midwest Chapter meeting, Kansas City, MO.
- **February 19-22, 1992**, MLA annual meeting, Stouffer Harborplace, Baltimore, MD.

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