PRE-CONFERENCE WORKSHOP

Small Academic Music Libraries Pressing Problems, Sensible Solutions: An Update

In 1983, the Small Academic Libraries Round Table sponsored a pre-conference workshop during which groups met to share expertise and probe common problems faced by librarians who worked in small music libraries. In comparing the small music library environment today with what it was like nine years ago, some not so startling truths are apparent: that many of the “pressing problems” faced then are still the pressing problems of today, among which are limited budgets for acquisition; an overburdened, small staff; the need to depend upon often inexperienced student employees for the daily operation of music libraries; and the need to identify paths for career growth and professional development in small libraries.

In addition, librarians today face new problems that are the result of a wave of technological advancements and inventions that have brought compact discs, videocassettes, videodiscs, hypertext, and other software into the music library. Staff with traditional training need to learn on the job how to develop, use, maintain, and teach the essentials of these new collections. And because recessionary economic trends spell budgetary cutbacks in higher education, music librarians must attempt to do more with less.

These common issues and others are the focus of a one-and-a-half day workshop, 18-19 February 1992, at the Stouffer Harbourplace Hotel in Baltimore, presented as an update of the 1983 program, and sponsored by the Small Academic Libraries Round Table and the Education Committee. The workshop is structured around a series of small group workshops, and a dialogue with the group leaders will be encouraged. Registrants will choose to attend several sessions, and will receive a folder of instructional materials and bibliographies relating to all sessions presented.

The opening session will feature a presentation by Jean Purnell, University of the Pacific, comparing the small music library in 1983 with the situation today, and a keynote address by Ross Wood, Wellesley College, focusing on demographic changes expected in student populations over the next decade, managing change and the stress it induces, and re-examining the response of music librarians to chronic fiscal restraint.

Laura Dankner, Loyola University, a coordinator of the 1983 workshop, will present a “redux” of her “Day in the Life” of a music librarian. Group sessions will be led by MLA members that will concern career development, time and personnel management, treatment of new formats in audio-visual collections, computer-assisted instruction, technology in the small library, and issues in cataloging.

Jean Purnell
Pre-Conference Workshop Coordinator

Baltimore 1992

It’s not too soon to begin thinking about making your travel arrangements to Baltimore this February. After a lively prelude that includes MOUG, the pre-conference, and tours of the Library of Congress, the conference itself will begin with an opening reception on Wednesday evening, 19 February.

This year’s meeting features morning plenary sessions that promise to increase our global musical awareness, make us think about the ethics of our profession, and provide a glimpse of Baltimore’s musical past. Afternoons will be filled with concurrent presentations, discussion groups, and committee meetings; and we should have time to relax and get to know one another during evening receptions and entertainment. Stay tuned for more details in the next Newsletter—but mark 19-22 February 1992 on your calendar now!

Beth Christensen, Chair
MLA Program Committee,
1992 Meeting
PRESIDENT'S REPORT

The major contributions made by MLA members to the worlds of general librarianship and international music librarianship were visible on various fronts during the summer months. There were so many MLAers in Atlanta for ALA that it almost seemed like an MLA meeting. Although music librarians have long held key positions in ALA, especially in the broad domains of bibliographic control, Atlanta may have been a high water mark for MLA participation in ALA program sessions.

An entire afternoon was devoted to "Knowing the Score: Preserving Collections of Music"; principal speakers included Susan Sommer and Jane Gottlieb. The Association of College and Research Libraries ARTS Section had a program on WPA arts activities; William Coscarelli organized and chaired the meeting and Dena Epstein gave a presentation about the Federal Music Project. I spoke about MLA's computer-based activities for the ACRL ARTS Section/Technology in the Arts Discussion Group. MLAers staffing the MLA exhibit had an opportunity to describe MLA's programs to ALA members. For more details about the ALA conference, please see Brenda Chansen Goldman's report elsewhere in this issue.

At the Prague IAML conference, 35 MLAers constituted the largest block of non-Czech/Slovak delegates and well over half of the MLA attendees made presentations and/or had program/administrative responsibilities. There were even opportunities to transact MLA business in the hallways of the Palace of Culture and the restaurants of Prague. MLAers also made an impact at IFLA in Moscow during that stunning and amazing third week of August. Mary Ashe was there and a paper written by Lenore Coral was presented. MLA's visibility, vitality, and creditability are enriched considerably by its members' extensive participation in other library organizations.

I am pleased to announce the appointment of Catherine Gerhart (University of Washington) as editor of the Music Cataloging Bulletin. Please join me in congratulating Cathy and in extending a big thank you to Betsy Gamble for her superb work as MCB editor. In addition to the searches announced in my last column (Executive Secretary and Newsletter Editor), a search committee has been formed for the position of Notes editor. With the completion of volume 48, Michael Ochs will have served as editor for five years and he feels it is time to turn the reins over to someone else. His successor will inherit a superbly edited journal. The Search Committee consists of Lenore Coral, chair, Linda Blotner, and Robert Follet.

... ... ... ...

The Board has chosen the sites for the 1994 and 1995 Annual Meetings pending the finalization of suitable hotel and meeting space arrangements. The 1994 conference will be in Kansas City, hosted jointly by the University of Missouri at Kansas City and the University of Kansas. 1995 will find MLA in Atlanta, thanks to an invitation from the Southeast Chapter. Given the Board policy of meeting successively in the western, middle, and eastern parts of the country, it is anticipated that the 1996 Annual Meeting will be somewhere west of the Rockies.

Preliminary figures indicate that the Association finished the 1990/91 fiscal year with a surplus of approximately $4,500 in its quarter million dollar budget. A shortage of $6,000 had been anticipated but certain expenses were less than expected. The 1991/92 budget approved by the Board projects a $17,000 deficit necessitated by increases in program expenses. When the annual dues were last raised in 1987, the predicted pattern was for several years of surpluses followed by a period of deficits which would reduce the Association's capital resources. Thus a dues increase is not necessary at this time but will likely become a reality in the near future.

I trust everyone has the dates of the Baltimore conference marked on their calendars (19-22 February 1992). Program chair Beth Christensen and her committee have organized an exciting and diverse agenda. New features include a reduction in the number of plenary sessions to three (with nothing scheduled against them) and three "Ask MLA" sessions which will provide (Continued on Page 3)
PLACEMENT NEWS

The year ended with 320 members of the Placement Service, and a total of 120 postings in the 1990-1991 Job Lists. Detailed statistical breakdown of locations of positions, types of institutions, salary ranges, etc. will be available in the annual report in the fall.

We are still engaged in making are presence known to library school placement service throughout the country. If any of you are affiliated with library schools at the present time— as student, staff or active alumnae—please take the time to mention the MLA Placement Service to the career service or placement office at these institutions. Thanks in advance!

Paula D. Matthews
MLA Placement Officer

MLAs 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: 207/786-6055; Bitnet: pmatthews@bat.bates.edu.

Rhode Island
Sheet Music Index Ready

The Rhode Island Sheet Music Index, by Sarah J. Shaw, is now available. Published in 1991 by Brown University Library and made possible by a grant from the Rhode Island Council for the Humanities, an affiliate of NEH, the 250-page publication contains a bibliography and nine indexes to the 3,050 items in the Rhode Island Sheet Music Collection at the John Hay Library, Brown University. Indexes are by title, lyricist, arranger, illustrator and lithographer, publisher and place, date, series, associated musical theater production, and subjects (including performers).

To order, send $5.00 for postage and handling to: Ernest Costa, Library Business Manager, Box A, Brown University, Providence, RI 02912. Checks or money orders only (payable to Brown University Library); no purchase orders, please.

MUSICAL QUERIES

This column is moribund. MLA-L is where the query action is. Since the first appearance of "Musical Queries" in 1987, twenty queries have been "submitted." To my knowledge only four queries were answered.

From one perspective this situation is not surprising. Not only are these our most difficult questions, but the process of submitting and publishing them in a journal is a nineteenth-century one. Turn-around time (a twentieth-century concern?) makes "snail mail" seem fast.

On the other hand, I believe there are some unanswered questions here, and not just those that appeared in the column. Are we able to answer all of our reference questions locally? Are we so busy managing—serials budgets, hiring freezes, cataloging rule changes, new hardware and software—that we don't have time for the subject content of music librarianship? How many times are we telling our users that "we can't find the answer," or that "there is no answer," when we more honestly could be saying that "this is as far as we are willing to go?" What is the effect of that kind of response on the future of support for our libraries?

There are a lot of unknowns about the query process. What is known—though not as yet formally studied—is that MLA-L is an effective method for referral of difficult reference questions. I encourage everyone to find a way to participate in that forum. You as a librarian, your patrons, and your library will benefit.

Karl Van Ausdal
Appalachian State University

Stolen Rare Books

Three rare music books were stolen from the Boston Early Music Festival & Exhibition, 5-9 June 1991, at the Boston Park Plaza Castle:
• Majer. Museum Musicum, 1732;
• Playford. An Introduction to the Skill of Musick, 1674;
• Nouveau Recueil de Chansons. Tome 6, 1732.

A $1,000 reward for information leading to the recovery of these volumes is offered. Contact J&L Lubrano, 39 Hollenbeck Avenue, Great Barrington, MA 01230; 413/528-5799; fax 413/528-4164.

President's Report
(Continued from Page 2)

informal opportunities to discuss specific topics of mutual interest and concern.

It is clear that the conference program has reached a saturation point. In order to provide more time for committee meetings, the Board has suggested that Sunday morning might be utilized for this purpose starting in 1993. Most attendees do not leave until Sunday in order to take advantage of the excursion airfares available with a Saturday night stay and to attend the Saturday night banquet. If you have any comments about the proposal to schedule some committee meetings on Sunday morning, please convey them to any Board member.

As a part of MLA's efforts to improve membership services, the 1991 Membership Directory has been expanded to include a section with individuals arranged by state. I have already found this to be a most useful feature. An ad hoc committee will be appointed to examine further enhancements by investigating possible changes, the feasibility of collecting additional data, and the costs of making alterations.

Don L. Roberts
MLA President

MLA Newsletter Deadlines
1991-92
No. 87 November 1
No. 88 March 16
No. 89 May 8
E-MAIL DIGEST

MLA-L subscribers saw a bit of a respite this past summer from the list's earlier flurry of activity, despite an announcement from Ralph Papakhian that the number of subscribers recently surpassed the four-hundred mark. Whether the perceived decline in information sharing is due to summer vacations or, instead, a diminishing interest in active participation, is unclear. It should be hoped that the former is the case and that fall finds members making increased use of MLA-L for seeking and disseminating information among their colleagues.

That our listserv is a valuable addition is demonstrated whenever someone shares with other members the successful results of a request or query. Laura Dankner of Loyola University, New Orleans, reported in May that her plea for assistance in planning a benefit auction of musicians' autographs and photographs yielded several helpful suggestions that probably brought in more money for the New Orleans Public Library. Leslie Troutman of the University of Illinois at Urbana-Champaign shared the results of her survey regarding music libraries' level of satisfaction with their online systems. Not surprisingly, Leslie reported, the majority of respondents felt that music materials were not as well served in most online catalogs as were other classes of materials.

Other queries continued to reflect the same concerns of librarians as in the past, with the same kinds of useful solutions. A request for suggestions on shelving for sound recordings from Judy Marley of the University of Alabama brought endorsements for stackable record storage cabinets sold by Highsmith and other suppliers and for slotted metal shelves of the type manufactured by Smith Shelving. Help in ordering scores was kindly offered by Charles Slater of European American Retail Music, who described the Pepper National Music Network, an online service that provides the user with current prices and publishers' catalogue numbers.

Cataloging-related questions also remained frequent topics of discussion. A lively round of "kvetching" ensued relative to the Library of Congress's practice of adding the date of publication (subfield f in the MARC format) in analytics for sound recordings. It appears that almost no one sees any practical use for such information, especially in online systems, since the original purpose of the date was to facilitate filing in card catalogs. Most people felt that the date was redundant and prevented necessary collocation as well as authority validation for many systems; some librarians for those reasons delete the subfield while others unhappily continue to follow LC's practice.

A poll concerning the use of the New Grove Dictionary by catalogers verified its importance for cataloging as well as for reference. Many catalogers were no doubt envious of the number of respondents who could boast their own copies. This survey might be used to support technical services departments' requests for additional copies of New Grove, an event increasingly unlikely in these days of tighter library budgets.

Libraries holding the Shostakovich complete works were alerted by Linda Blotner in June of a misprinting in volume 16. It seems that in the cello concerto (p. 18) a vocal line suddenly appears. Sleuthing by some members revealed the misprint to be from Mussorgsky's Dolka. Several librarians reported that their copies were correctly printed, and offered to share photocopies of the correct page with those institutions who need it.

Whether to have an interest group for music-library research separate and apart from MLA-L was discussed. The argument for such a list was that a different venue would encourage researchers whose work might be in progress and not yet ready to be shared with the community as a whole. Some librarians pointed out that, while not everyone is active in research, all subscribers might benefit from such discourse.

Several members requested that replies to surveys be posted directly to the originator rather than to the list, who should then report a summary of responses to everyone. This would avoid much repetition and unclutter our mail boxes. Such a system will work effectively only if people take the time to share their findings; not doing so negates the main purposes of MLA-L.

Mark McKnight, Chair
Information Sharing Subcommittee

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 MLA 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. To date, the Walter Gerboth Award Committee has received no applications for the 1992 Gerboth Award.

An application consists of: (1) a description of the research project and its significance; (2) a budget which specifies the total amount of funding (up to $1000) requested from MLA, the purpose of the funds requested, and sources of other funds if any; (3) two letters of support (one for the applicant and one for the research project); (4) the names of people who could provide further letters of recommendation; and (5) the applicant's curriculum vitae. (NB: no funds will be awarded for capital purchases.)

Please note that research projects need not require funding as great as $1000 to be considered by the Gerboth Award Committee; that amount is simply the maximum the Committee may award each year. Applications should be submitted by 31 October 1991 to John Shepard, Chair, Gerboth Award Committee, Music Division, The New York Public Library for the Performing Arts, 40 Lincoln Center Plaza, New York, NY 10023-7498.
Question #2 (from earlier column): 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?

Answer: High relative humidity levels in a library environment can indeed lead to an infestation of mold. Paper and natural binding materials absorb moisture from the surrounding air. As the relative humidity rises, so does the amount of moisture in the books and scores. Book materials with a high moisture content are softened and become a food source for mold. Warm temperatures allow the mold to thrive.

Mold left untreated will stain and ultimately decompose book materials. Under the right (or perhaps more properly, wrong) conditions, it will spread rapidly. Especially in an indoor environment, mold is also unhealthful for people. The appropriate remedy is determined by the nature and extent of the mold problem.

If the mold infestation is confined to a small area of your collection, look for a localized source of moisture. For example, are moldy books shelved on outside walls? Moisture can develop along a wall, especially if its outside is regularly soaked by rain or lawn sprinklers. Well-placed fans and portable dehumidifiers can help alleviate localized high humidity conditions.

Moldy materials should be isolated from the rest of the collection as soon as the problem is discovered. They can be cleaned using a dry rag or soft-bristled brush. Wipe the mold away only outdoors or under a ventilation hood. Wear rubber gloves and a dust filtration mask whenever handling moldy materials. While the books are removed, the area where they are stored should be thoroughly cleaned with a household fungicidal cleaner, under adequate ventilation. Under the direction of a conservation specialist, more sophisticated cleaning methods may be appropriate.

Large-scale infestations also require the services of a specialist, who may administer a vaporous chemical fungicide to the area. This kind of fungicide treatment is intended only as a salvaging measure, and not for residual mold control.

Unless the environmental conditions which contributed to the mold growth are modified, your problems with mold will probably recur. The long-term solution is to install a heating/ventilation/air conditioning (HVAC) system with humidity control. Proper HVAC systems which stabilize the environment have other important preservation benefits as well.

To prevent mold recurrence, the relative humidity should be maintained at a consistent level within the range of 45 to 50%. (Relative humidity below 40% may cause paper to become brittle.) Temperatures as high as 70 degrees Fahrenheit are acceptable, as long as the relative humidity is no higher than 50%. It is imperative to monitor routinely the temperature and relative humidity of the library environment. Monitoring devices which record temperature and humidity readings produce documentary evidence which can help the music librarian press the issue of proper storage environment with administrators and physical plant managers. Sandra Nyberg's study (cited in Recent Literature below) effectively summarizes the threats posed by mold, describes specific methods for treatment and prevention, and provides a 29-title bibliography. (Thanks to Ken Calcins of the MLA Preservation Committee for compiling this answer.)

Recent Literature:


William Saffady, "Stability, Care and Handling of Microforms, Magnetic Media and Optical Disks," Library Technology Reports, vol. 27, no. 1 (January-February 1991). Issues of this monographic series, when available singly, may be purchased from ALA (50 East Huron Street, Chicago, IL 60611) for $45.

Free Literature: The Commission on Preservation and Access is cleaning house and has announced that the titles listed below are available free, while supplies last, from Trish Cece, Communications Assistant/CPA, Suite 313, 1785 Massachusetts Avenue, NW, Washington, DC 20036-2117.


Philip Leinbach. "Publications on Permanent Paper" (campus memo from the Director of the Tulane University Libraries).


"RLG Contributes to National Preservation Effort" (reprint from RLG News, Fall 1989).

The American Library Association Annual Conference was held in Atlanta, 29 June—4 July 1991.

"Becoming Literate with Our Heritage: The WPA and the Arts" was sponsored by the Association of College and Research Libraries (ACRL) ARTS Section and chaired by MLA member William Coscarelli (University of Georgia). The challenge to librarians from all speakers is to locate local records of WPA projects, inventory them and otherwise assist in bringing together documentation and preserving the WPA projects in the arts. The program covered music, art, theater, and dance.

In her talk, "Music for the People: The Federal Music Project," Dena Epstein (University of Chicago retired) noted that the music project fared particularly poorly in documentation. One reason is that its records were dispersed when it was transferred from federal to state control. Dena described the massive project under which many orchestras and smaller groups were organized, copyists copied scores and parts for these ensembles, and new works were composed and performed. The possibilities for local studies of substance on the Federal Music Project are great. Librarians can help by compiling guides to local source material to encourage their exploration.

The ACRL ARTS Section, Technology in the Arts Discussion Group sponsored the panel "Computer-Based Resources for Art, Music, Film, Dance from ALA Sister Organizations." Projects of the Getty Art History Information Program, Research Libraries Group, Music Library Association, and Art Libraries Society of North America were among those described. MLA President Don Roberts spoke on computer-based activities and concerns of MLA. He described MLA-L and gave examples of uses. The MLA Board is communicating through its own listserv.

Don also discussed the impact of computers on the way music is composed. Since composers often do not save and print out every version of their composition when using a PC, we are faced with the resulting problem of no longer being able to document the compositional process. The electronic age also presents a problem in archiving materials (e.g. floppy discs). Don also mentioned the efforts of the MLA Bibliographic Control Committee in working with ALA, the Music OCLC Users Group, and the IAML technology-based activities RILM, RISM, and RliD.

For the upcoming Midwinter meeting, this discussion group plans a program on using technology to share collection resources. For the annual meeting, San Francisco 1992, the program "State of the Art & Beyond" they have planned, covering projects using cutting-edge technology.

"Knowing the Score: Preserving Collections of Music" was cosponsored by MLA and the Association for Library Collections and Technical Services, Preservation of Library Materials Section (ALCTS, PLMS) and chaired by Mark Roosa (University of Delaware). The session included an exhibit of binders for various types of scores and containers for audio and video formats.

Susan Sommer introduced the program by describing the preservation problems unique to music which are most often encountered. Recordings are found in many formats, each with its own preservation problems. All need equipment to hear them; and every time they are reformatted information is lost. Scores are different than books because notation is inherently different than the printed word. Each dot, stem, etc. representing pitch and duration is essential. We cannot settle for a reproduction system that does not reproduce them all. Size is important for legibility.

Music also comes in odd sizes. The usual music score is oversize compared to books, and we must contend with very oversize contemporary scores and monumental editions as well as very small miniature scores and oblongs. Scores and parts must be kept track of and protected. The score must lie flat on a stand and the performer must be able to turn the page in a particular time frame. Music from abroad sometimes poses a paper quality problem. MLA is very aware of preservation problems.

The Association has been working with music publishers, and is trying to raise the consciousness of people in non-library organizations with archival collections.

Gerald Gibson (Library of Congress) focused on the audio and moving image materials most frequently handled in the modern music collection, on the particular problems that are most common, and what we can do to save items or prevent problems from getting out of hand. The plethora of audio and visual formats, each one of which must be handled and cleaned differently, can be daunting. The principle problems of recordings are warpage, heavy wear, breakage, damaged edges, delamination (where the surface peels away), and general mishandling.

The "vinegar syndrome" affects any cellulose materials whether disc, tape, or film, and is a process where the materials return to their original chemical components. It was found recently with motion picture film in storage. Its name derives from the smell produced by the deterioration, which progresses until the item becomes so brittle as to be unusable, finally delaminating. The process is irreversible, but is retarded by storing the film in a cold vault until reformating.

Another problem is the destruction and delamination of optical media such as CDs by the inks being used on the back of labels at production. This was first reported in the Manchester Guardian in 1988. They reported the shelf-life predictability of a CD as 8-10 years. At present the pressed vinyl analog disc is the most stable known medium. Digital recordings have many potential advantages with minimum loss of information in copying from generation to generation. However, there are major disadvantages concerning standardization of format and equipment and archival use is not yet possible. The problems of audio and moving image materials are the wide variety of formats, the wider variety of materials with which they are made, and the speed with which they, and especially equipment on which they are played, become obsolete.

(Continued on Page 7)
American Library Association  
(Continued from Page 6)

Jane Gottlieb (The Juilliard School) discussed the preservation approaches in a conservatory library where the collection is for use by performers. Although the conservation program at Juilliard was initially grant funded, it is now a permanent part of the library's budget. She noted necessity to be aware of those items that can be replaced and those that are out of print, and also the importance of user education about basic principles, such as bringing items to be repaired to the attention of staff rather than attempting to do it at home.

Leslie Kopp (PRESERVE: The Coalition for Performing Arts Archives) prepared a slide presentation which was presented by Suki. Leslie's basic list of dos and don'ts for archival storage included: store archival materials in acid-free folders or envelopes placed in acid-free, dust-free boxes on steel shelving; remove metal paper clips, staples, and rubber bands and replace them with plastic or stainless steel clips; open, unfold, and flatten documents; interleave acidic documents with acid-free tissue; avoid damp storage conditions; store video tapes upright and films flat.

The Public Library Association (PLA) Audiovisual Committee sponsored the program "Format Wars," addressing what to do with older formats and whether to move to new ones. In her keynote talk, Jean Kreamer (University of Southwestern Louisiana) offered five considerations:

1. Is there a significant difference between the formats?
2. Will the format serve your audience better, is there a demand?
3. When considering a new format, proceed with caution—try consortium purchasing and test items around to test, have vendor demonstrations, and ask that items be left for a few days, pay attention to the literature of the field, and try leasing.
4. Affordability format—the real problem of costs generally revolves around hardware.
5. Copyright—be sure your planned uses are legal.

John Ganoe (Recording Industry Association of America) covered trends in the recording industry. He expects that we will be seeing minidiscs in the near future. These are 2-1/2" in diameter, recordable, and more portable than CDs. The audio quality is slightly less than on the 5" CD. Sue Ellen Smith (Technical Industries, in Georgia) discussed and exhibited new technologies. Digital Audio Tape (DAT) can be used to store a high quality recording. She demonstrated laserdisc, PC-VCR (a VCR that can be connected to a computer), and two types of large screen video projectors: a 3-gun projector (with 3 projection tubes) and an LCD projector.

The ACRL ARTS Section shared their new ARTS Section Orientation Manual with me. It is a good introduction to the Section and its activities.

The ACRL Audiovisual Committee has completed Clip Note #14, "Audiovisual Policies in College Libraries." It covers staffing and budget issues, collection development policies, circulation, and reserve policies. The Committee is discussing a program for New Orleans 1993 on ethnically-related materials, possibly covering a number of AV formats. The general theme would be how to evaluate and select materials. They are open to input from MLA on a musical component if we are interested. Our input may range from suggestions for a speaker to complete involvement in the development of the program with appointment of a liaison to the Committee.

Brenda Chasen Goldman  
MLA Representative to ALA

Volunteer(s) Needed!

We need assistance with the MLA exhibit at the American Musicological Society meeting in Chicago (Palmer House Hotel), 7-10 November. Volunteer or volunteers will need to be available to unpack and set up the exhibit between 8:00 a.m. and 1:00 p.m. on the 7th, to visit the exhibit several times during the day to make certain it is in order, and to pack and deliver it for shipping between noon and 3:00 p.m. on the 10th. One or more persons can be involved as is possible.

Please contact Richard Jones, MLA Publicity Officer, 1904 Sandalus Drive, Greencastle, IN 46135; 317/653-9379; RJONES@DEPAUW.BITNET. Thanks.

New MLA Newsletter Editor Sought

MLA is seeking applications for a new editor of the MLA Newsletter. The present editor will be replaced following the May-June 1992 issue, with the new appointment effective that July.

The Newsletter editor is responsible for all facets of the journal's production and distribution, including: gathering and editing of news and articles from correspondents, committee chairs, liaisons, and others; working with a local printer during production; labelling and mailing the finished issue; setting a budget. Prospective editors should have access to a microcomputer-based word processor.

The Newsletter editor receives support for expenses necessary to carry out the responsibilities of the position and an honorarium of $715 (1990/91 figure). The customary duration of the position is four years.

Applications should include candidate's qualifications and relevant experience, and samples of writing or editing if any. Applicants are also invited to submit a statement commenting on the strengths and weaknesses of the Newsletter in its present form, and describing innovations they would like to see and their philosophy toward the Newsletter and its function in MLA.

Selected candidates will be asked to submit an interview with the Newsletter Editor Search Committee (Susan T. Sommer, chair; Richard Griscom; Carol Neighbor; and Ray Reeder) at the Baltimore meeting. If necessary, a telephone interview can be arranged.

Please address nominations or applications to Susan T. Sommer, chair, MLA Newsletter Editor Search Committee, New York Public Library, 111 Amsterdam Avenue, New York, NY 10023, by 31 January 1992.

NOTES Editor Needed

MLA is searching for a new editor for Notes. Suggestions are welcome. Please contact the chair of the search committee, Lenore Coral, Music Library, Lincoln Hall, Cornell University, Ithaca, NY 14853-4101; 607/255-7126; LC3@CORNELL.BITNET.
Musings from Prague: What One IAML Attendee Heard

Below you will find an entirely personal, informal report on the IAML meeting; watch for the full, official reports in upcoming issues of *Fontes*. My appreciation to Alison Hall for reporting on RILM and David Sommerfield for reporting on the Catalogue Commission meetings. Over 300 participants from 42 countries registered for the annual conference of the International Association of Music Libraries, Archives and Documentation Centres (IAML) held in Prague from 11-16 August 1991.

As customary, several speakers from our host country spoke on local topics. At a session of the Working Group on Universal Availability of Publications, Vojtěch Možiš reported on Supraphon's new independent status as a private music publishing firm, as of 1990. The firm has spent the last year and a half moving toward conversion to private ownership and looking for partners for investment purposes. The editors planned to continue the collected editions of national composers: Janáček, Martinů, Dvořák, and Smetana, as well as the series of *Musica Antiqua Bohemia*, *Musica Viva Historica*, and *Thesaurus Musicae Bohemicae*. Representatives from Supraphon exhibited a full range of publications during the conference.

Adolf Knoll from the National Library's Music Department noted that they were beginning to establish agreements with foreign producers to publish their valuable collections on microfilm (their collections number approximately 10,000 manuscripts, 5,000 incunables, and 1,000,000 early printed books). He stressed that much more preservation effort is required since storage conditions are not good. He did mention that a factory in Slovakia is gearing up to provide acid-free paper for publishing. Regarding current publications, he noted that it was becoming hard for publishers to afford the required 20-24 depository copies.

Reporting on international lending, he noted that their interlibrary lending requests number 500 titles lent abroad annually and 5,000 borrowed, primarily from Germany and the UK. Foreign periodical subscriptions are financially difficult to support; they have 21% of the number of subscriptions they had 15 years ago, amounting to 260 titles.

At a session of the Research Libraries Branch, an attendee from the library of the Museum of Czech Music noted that a new law is being passed in Czechoslovakia calling for the return of confiscated properties to their original owners. The repercussions from this law are creating some uncertainty for the cultural institutions.

At a Bibliography Commission meeting, Anna Kuciánová reported on music in the Slovak national bibliography. Criteria for inclusion require the material to be a Slovak publication relating to Slovakia and the Slovaks, that it be published in multiple copies of at least 100, and that it be available for public distribution. She noted that they also acquire depository copies of printed music.

At the Commission on Archives, we heard reports on Smetana and Dvořák research projects. A Dvořák database is being created in the Museum of Czech Music which will function as a central register of sources and bibliography.

Libretto-based projects were presented by several speakers. At a Bibliography Commission meeting, a paper by Alessandro Moro, read by Massimo Gentili-Tedeschi, discussed Venetian librettos in the A.C.O.M. (Archivio computerizzato musicale Veneto) project. The A.C.O.M. is a massive project which currently contains 200,000 bibliographical records for scores, librettos, scenography, and manuscripts, as well as prints from Venice and the Veneto region. An additional 200,000 new records are to be added during the next two years.

The libretto catalog contains records for 41,400 librettos from the Rolandi Collection in the Cini Foundation (important for 19th century opera), as well as from the Marciana National Library and the Goldoni House (important for 17th & 18th century productions). The paper also referred to a sub-project involving the storage of scenery on optical discs. Distribution of and general accessibility to this database await a political decision from the Ministry of Culture.

Dorothea Schröder prepared a paper on the catalog of librettos of Baroque opera in Hamburg. This project will create a catalogue and handbook of the surviving librettos of operas performed at the Hamburg opera from 1678-1738, including some 2,400 librettos representing 360 operas, prologues, serenades, and intermezzi.

Diane Parr Walker reported on the U.S.-RISM Libretto Project. The cataloging of the 12,000 librettos in the Albert Schatz Collection at the Library of Congress is just about complete. These records are available through RILIN.

Anik Devriès-Lesure reported on François Lesure's catalog of Italian libretti, compiled from 1585-1656. It is currently consists of 9,000-10,000 records in card format containing summary descriptions for each libretto. It was suggested that it could become the basis of a computerized project.

Reports from other countries included Bernard Huys of the Bibliothèque Royale Albert Ier reporting on 25 years of the *Belgische Bibliografie: Supplement 3, Musiek*, noting the recent publication of the third cumulation covering 1981-1990.

A report on bibliographic research on Brazilian music by Irati Antonio discussed plans for recording and disseminating existing bibliographic sources on Brazilian music, identifying works on music in inter-disciplinary publications, and creating a bibliographic control system for new reference sources. Joana Crespi reported on the Department of Music of the Biblioteca de Catalunya in Barcelona, an institution designated the National Library of Catalonia in 1981. Its mission is to acquire, preserve, and disseminate resources relating to Catalan culture, and to serve as a depository library.

At a Research Libraries Branch meeting on "Changing Horizons in Europe," Hugh Cobbe reported on a study carried out by the International Office of the British Library. Some of the projections from the report include the following: the former state publishing firms have seen their resources and markets diminish; a plethora of new publishers is coming into existence; libraries are forming new

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Musings From Prague
(Continued from Page 8)

perspectives on their missions and will require a new flow of technical and professional assistance; exchange agreements will become less and less effective, and materials will be difficult to obtain both within and without; local booksellers will become important for collection building; there is some question as to whether the same level of standardized cataloging required by Western countries is extendable to Central Europe.

James Pruett, from the Music Division of the Library of Congress, gave a report on their activities and their plans to develop more active exchange programs. He proposed one project, that of microfilming original and rare materials for exchange.

Catherine Massip, speaking on the activities of the Bibliothèque nationale noted that, at the moment, existing plans for the institution as a whole were undecided. It is not clear at this point where the music collections will be housed. The Library continues to function as the music legal depository; however, a new copyright law lowers the number of copies required for deposit—copies which would be available for exchange purposes.

Joachim Jänecke gave a brief history on the creation and status of German national libraries since 1946. With reunification, several changes are taking place. It is planned that a new building on the Potsdamer Strasse will function as a research and lending library for materials published since 1955. An older building on Unter den Linden will house the special collections, including music, when that building is renovated in approximately five years. In the meantime, all units will share a common budget and, it is hoped, an online cataloging system. Probably both libraries will be given a single new name, such as Staatsbibliothek Berlin, Vereinigte Staatsbibliotheken zu Berlin, or Deutsche Staatsbibliothek Berlin.

At a RISM session, Klaus Keil spoke on the establishment of the central office in Frankfurt, as well as two new offices in Munich and Dresden for the A/II and libretto projects. RISM will be creating and disseminating to the national computer programs for use in inputting, adapting, and proof-reading entries for A/II. A sub-committee for the libretto project has been created, and the software for the manuscript cataloging is being adapted for libretto cataloging.

RILM announced the adding of two additional members from the International Council on Traditional Music to the Commission Mixte. RILM’s availability on CD-ROM was noted, and Barry Brook announced that the RILM Center is preparing guidelines on using it effectively. RIPIM representatives gave daily demonstrations of the project’s indexing techniques, editorial procedures, and computer technology.

It was noted in the Cataloguing Commission that the new International Standard Music Number proposal has been sent to the ISO for approval. The Broadcasting and Orchestra Libraries Branch discussed rental music, with particular reference to making music less expensive for renting to children’s performances. It was noted that the German rental rates were likely to become benchmarks for European pricing. [See Geraldine Ostrow’s article covering this Branch’s other discussions elsewhere in this issue. —Ed]

IAML conducted much business. MLA’s own Don Roberts is its candidate for president. Suki Sommer has been appointed the new Fonts editor. The Music Information Centres Branch is being transformed into a new association, IAMIC, the International Association for Music Information Centers. A new Music Documentation Centres Branch is being formed within IAML. Another new Commission, the Audiovisual Materials Branch, is being proposed. The Working Group on Anonymous Music other than Liturgical has changed its name to the Working Group on Uniform Titles for Music Manuscript Collections other than Liturgical.

The evening’s entertainments were truly outstanding. They included a visit to the newly-installed Mozart exhibition at the Klementinium, or National Library, with a reception afterwards. Hot and cold food, beer, wine, vodka, becherova, and many other treats provided a congenial atmosphere in which to meet many of our colleagues.

The Alma Trio played a lovely concert of Martinů and Dvořák at the Convent of St. Agnes; particularly notable were the Bergerettes (1939) by Martinů. A visit to an exhibition of the Collection of Historical Instruments of the Museum of Czech Music was followed by another bountiful reception given by the Museum’s Director. It was preceded by a concert of the ensemble Musica Antiqua Praha in a sumptuous Baroque church.

The farewell dinner on the Vltava (or Moldau) under the Charles Bridge included a boat trip, great performances by a quintet of female singers in close harmony, some rock music with dancing, and fireworks.

Elizabeth Davis
Columbia University

New MLA Members
The Music Library Association welcomes the following new members:

Rick Anderson, Provo, UT
Baltimore Symphony Orchestra
California State University-Northridge
Kevin DeYoung, Wyoming, MI
Brian Doherty, Boca Raton, FL
Daniel Fermon, New York, NY
William Hardin, Atlanta, GA
Peter Higham, Sackville, NB
Canada
Susan J. Kaufman, Dekalb, IL
Lawrence G. Mandel, University Heights, OH
Alice Matheisen, Lawrenceville, NJ
J. G. R. Meuleman, Netherlands
Paul T. Orkiszewski, Baton Rouge, LA
Diane Steinhaus Pettit, Cambridge, MA
Janice D. Pope, Carrboro, NC
Janice A. Safrit, Winston-Salem, NC
Southern Methodist University, Dallas, TX
Bruce H. Tabb, New Haven, CT
Lisa Uyeno, Toronto, ON, Canada
Martha Weil, Eureka, CA
Wisconsin Conservatory of Music, Milwaukee, WI
COMMITTEE REPORTS

Bibliographic Control Committee

At the request of Toni Petersen, Art & Architecture Thesaurus director, I proposed the appointment of an MLA Ad hoc advisory group on the AAT musical instruments hierarchy to which the MLA President with the advice of the MLA Board has now agreed.

Background

The Art & Architecture Thesaurus is expanding its objects facet to include a hierarchy for musical instruments. Museums, which often house instruments, are using AAT to inventory collections. Several MLA members are interested in working toward a similar thesaurus for music.

The Ad hoc advisory group would like to advise AAT about this hierarchy on behalf of MLA, as a contribution to their work and an introduction to our own. The role of MLA is entirely advisory. AAT retains full responsibility. We would expect the MLA hierarchy to be included, per se, in any similar project MLA might undertake.

The charge to the MLA Ad hoc advisory group was to:

- identify and recommend the best sources for validation of terms and structure of hierarchy
- articulate key issues in organizing terms for musical instruments as found in the literature
- suggest names of persons and groups able to advise from the fields of ethnology and museology and specifically consider the following:
  - the needs of organizing actual specimens in museums versus related documents in libraries
  - acoustical principle as primary facet of hierarchy; alternatives
  - problems of cross-cultural classification
  - term as genus and species, i.e. flute as both type and specific example of type

The following MLA members have agreed to serve: Brad Young (University of Pennsylvania), chair; Harriette Hemmasi (Rutgers University); and Mark McKnight (University of North Texas).

Time frame

The committee's initial report to AAT will be submitted 1 October 1991, and the final report for MLA comment is due in February, 1992. The committee is also to be available to comment on specific matters or meet with AAT staff as requested.

All MLA members are strongly encouraged to submit comments and suggestions to be considered in advising AAT about this hierarchy on behalf of MLA.

Brad Young, Chair
Bibliographic Control Committee

Subcommittee on Descriptive Cataloging

ALA's Committee on Cataloging: Description and Access (CC:DA) held two meetings during the ALA Annual Meeting in Atlanta, 28 June and 1 July 1991.

Update on pending proposals:

A proposal initiated by MLA to eliminate inconsistencies in the use of the term “musical work” within Chapter 25 was submitted to the Joint Steering Committee (JSC) for consideration at its July meeting. The proposed changes would clarify the applicability of the rules under 25.35 to collective as well as to individual uniform titles. In a decision similar to one made by CC:DA at Midwinter, CC:DA again voted not to support a revised proposal which would have allowed the inclusion of product numbers such as UPCs and EANs under Rule 1.8, with most CC:DA members agreeing that these numbers do not represent international standards and so are not bibliographically significant.

CC:DA also voted not to support a proposal to return to the earlier practice of recording technical specifications for videorecordings (such as VHS, Beta, etc.) in the physical description area. At the SDC Open Meeting in Indianapolis and over MLA-L, MLA members discussed the possibility of pursuing similar changes for sound recordings, but no consensus of opinion emerged. Therefore, SDC will not pursue any rule changes for Chapter 6 at this time.

Multiple Versions

CC:DA's Task Force on Multiple Versions is continuing its work toward developing a set of Guidelines for Bibliographic Description of Reproductions which will describe the application of the “hierarchical technique” for items which are identified as reproductions. The hierarchical technique, which was endorsed at the Airlie House Forum on Multiple Versions, would involve the linking of a “subrecord” for a reproduction to a full-level bibliographic description for the original item.

Discussion at this summer’s Task Force meeting and at the CC:DA discussions of Multiple Versions centered upon a draft of the guidelines which the Task Force submitted to CC:DA. CC:DA members expressed much concern about the scope of the draft document, which covers reproductions in all formats while specifically listing several types of reproductions for which the technique is appropriate.

While there is general agreement that the scope of the guidelines should be limited to those items which do not qualify as “editions” according to the definition of “edition” in the 1988 revision of AACR2, the current wording of the definition has proven problematic for the Task Force and may need to be reexamined in light of the work which has been done on multiple versions. The concepts of "published" vs. "unpublished" have also been problematic since it is often difficult to determine whether or not a particular reproduction was intended for distribution.

The Task Force suggested that the Guidelines document should serve as only a general description of how the hierarchical technique should be implemented, and predicted that various special materials cataloging organizations will want to develop further guidelines for various special materials.

Other issues which the Task Force is currently discussing in its work on the draft guidelines include:

1) whether or not an entire area should be repeated in the bibliographic description of a reproduction when only one data element within the area differs from the bibliographic description of the original;

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The Broadcasting and Orchestra Libraries Professional Branch met twice during IAML this August. The first of their meetings is summarized here. The group represents the collections of performance and other materials assembled for orchestras of various sizes and types, “serious” music as well as light and popular music. The libraries also lend materials to other broadcasting stations inside and outside their respective countries and to other performance groups, including amateurs. The president is Helen Faulkner of the BBC.

After some preliminary announcements, the agenda began with the EBU (European Broadcasting Union) Music Documentation Centre. The long-time curator of the Centre’s voluntary union catalog of library holdings will retire soon. The catalog will then be transferred to the NOB, Netherlands Broadcasting, and will no longer be kept up to date. There is talk of marketing the catalog commercially, a venture that does not have universal support among the contributors, as the works listed are not all available for loan.

A responsibility that poses problems for broadcast librarians is the acquisition of materials for musicals. Some have separate agreements for these materials, while others obtain them under their standard publisher agreements. In addition, copyright ownership is sometimes unclear, often residing with the arranger of a work, not the composer or publisher.

Broadcasting libraries contain many rarely-used, largely unknown arrangements of music from musicals that other performance organizations would like to borrow. Although some arrangers regard this as a threat to their income, broadcast librarians feel the need for a catalog of such arrangements that will facilitate interlibrary lending. Initially, there should be a survey of this material, which is in manuscript, in order to ascertain the sizes of collections and the libraries’ loan policies.

The next item centered on the opening up of Eastern Europe and the implications for music publishers. In Germany, where some publishers have had offices in both East and West, it appears as though the former offices will by and large be absorbed by the latter. An effort will be made at next year’s meeting, in Frankfurt, to have a representative of a major German music publisher speak.

Finn Kaisner from Danish Radio noted that cooperation with the Baltic countries is impeded by unreliable receipt of materials, which must be requested far in advance. Orders are submitted both directly and through Danish music publishers. To obtain materials for contemporary works from the Soviet Union a variety of sources and connections are employed.

The last agenda item was rental fees in general and copyists’ rates. Faulkner observed that it appears likely in the near future, when EEC countries become a single market, that uniform rental fees will be charged to all members. Germany presently charges the highest rates among EEC countries, and can be expected to set the standard. Other countries may find it necessary to reduce the number of rental works they play owing to those higher fees. The BBC estimates the reduction may be as high as one half.

Production departments must be alerted that rental rates are already rising. A single event, such as a contemporary music festival, may well consume a large portion of an entire year’s budget. Additional expenses will be incurred in the future as copyright is extended from life-plus-50 years to life-plus-70, a change that even some composers are against.

Anne-Margerethe Skari of Norske Opera, Oslo, noted that rental rates for musico-dramatic works for children are very high. For example, the fee charged by G. Schirmer for a Menotti work was so high that the opera company could not afford to pay it.

Copyists’ rates, too, are rising. Some copyists are paid more than the arrangers of the works they copy. Libraries can effect economies through the use of computer software to extract parts.

Written reports summarizing the previous year’s activities that had been submitted by 10 libraries were distributed at the conclusion of the session. An indication of the scope of their activities and size of some of the larger collections can be shown by some facts drawn from those reports:

- Australian radio supports six orchestras. The library includes 33,000 orchestral sets among its holdings.
- The Finnish broadcasting library soon to move to a new building, has a staff of five.
- Radio Prague, founded in 1923, now has a library containing more than 100,000 music items, some of which are rare and of considerable historic value. The reference collection contains more than 4,000 books.
- The BBC has three separately administered collections, one for popular music (100,000 orchestrations, 250,000 song sheets) with a staff of 15, one for television, and the collection most familiar to American music librarians, the BBC Music Library, whose staff numbers 29.

Geraldine Ostrove
Library of Congress
At the Indianapolis meeting, the Automation Subcommittee sponsored users group meetings for ten online systems. These meetings were opportunities for individuals using any given system to meet and share information and concerns about their own systems with each other. The Automation Subcommittee also sponsored an open forum where a representative from each of the users groups could report on some of the significant features of their systems and some of the major concerns raised during the group meeting. What follows is a summary of those reports.

**Carlyle**

No report given.

**CLSI**

12 people attended the CLSI meeting. CLSI is an integrated system; patrons find it to be user-friendly. While it provides for keyboard searching on contents notes, there is a limit on the length of contents notes. It cannot do single digit keyword searches. There are problems with the sharp and flat signs, but those symbols are visible when browsing the system. CLSI has no global change features. There was no company representative at the meeting though one had been invited, which suggested to some that the company was unresponsive to the group's concerns.

Joe Hafner
Indianapolis-Marion County Public Library

**DRA**

About 20 people attended the DRA (Data Research Associates) Users Group meeting. DRA is an integrated system with the capacity to interface with non-DRA systems. The latest software version (2.1) was recently released, and has "cut and paste" functions in the cataloging/edit mode. DRA allows author/title searches, but such searches are slow for prolific composers. There is also an author/uniform title search, but the author heading must be exact. Brief displays may vary from one installation to another.

Some DRA libraries are in a consortium; each individual library's holdings are highlighted on the display. DRA does four software improvement surveys per year. DRA seems to be aware of music users' concerns and their overall impact on the system.

Kenneth Pristash
New England Conservatory

**Dynix**

The three libraries attending the Dynix meeting reported quite different experiences with the system, in part because of the local options to choose which fields can be indexed and to customize menu and summary screens. However, the system was not designed with music issues in mind. Dynix is used primarily but not exclusively by public libraries. It is menu driven, and was reported as user friendly. It can perform keyword/Boolean searches on certain fields, including contents notes, but does not perform author/title searches. Media designations do not show on the summary screen. Dynix cannot search on fewer than three characters. The company generally is not responsive to individual library's requests, and is slow to complete the RFP.

Bonly Hall
University of Richmond

**Geac**

Geac is a modular system; not all sites use all modules. Each site can choose which fields to index. Boolean searches are available on any indexed field; searches may be limited by format, year, or language. Author/title searches are not limited to the same field. A linked authority system is being tested, though cataloging is not done directly on Geac.

Harriette Hemmase
Rutgers University

**Illinet**

Illinet is a statewide system of all Illinois OCLC libraries; any such library may attach its holdings to a record in the system. There are statewide users groups and there is a statewide users guide. There are also concerns about database quality. Boolean searching is available, but is not user friendly. A new menu-driven user interface is in preparation, and will include prompts for music.

Robert Acker
DePaul University

**Innopac**

The 30 or so people attending the Innopac meeting reviewed the group's organizational guidelines and elected Tom Zantow the new chair. The vendor has been responsive to the group's requests, and has been willing to correct some music-related problems (notably the difficulties with the display of the 700 t entries) as a result of the music group's requests.

Certain advantages of the system were noted, particularly the ease of browsing and the minimal downtime associated with reindexing. Direct record transfer from PRISM to Innopac is available, although there still are problems with long records. Concerns include the lack of a true author/title index, the need for improvement in the indexing of the publisher's number (028) field especially for keyword searching purposes, the display of numbers ASCII format rather than in ascending numerical order, and the inability to use keyword searching for words of fewer than 3 characters.

Future developments will include access to other databases, local e-mail capabilities, a booking system for A-V equipment, better local editing, CJK storage, and better subject global update capabilities.

Ross Wood
Wellesley College

**LS2000**

The half dozen people attending the LS2000 meeting shared similar frustrations with the system, although each library's implementation of the system is somewhat different. The system generally was poor for retrieving music materials. There are no 700 t author/title search capabilities, and only the OCLC 4,4 search for 100/200 combinations. The system lacks true boolean capabilities. The system is not user friendly, especially for non-catalogers, and

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The Automation Forum
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search string possibilities are confusing for patrons. Authority maintenance is
difficult and time-consuming. The
documentation is poor, and users
individual solutions to various
problems.

Leslie Kamtman
North Carolina School of the Arts

NOTIS
Some 101 MLA members attended
the NOTIS Users Group meeting. The
president of NOTIS was unable to at-
tend this year. Although NOTIS sent
out an enhancement survey, there was
general concern about the distribution
of the survey—it was sent to various
user groups which had to choose from
a list of potential enhancements, thus
diffusing the effectiveness of user
groups’ suggestions. There was a feel-
ing that, because of institutional
bureaucracies, those most affected by
the system changes may not always
have a chance to see the surveys and
make their opinions known. NOTIS
seems somewhat unresponsive to
special interest groups such as the
music users group. Members prefer
more useful demonstrations of new
software before it is released.
Specific concerns raised include:
the problems with the display of the sharp
sign; redesigning the 028 field as a
phrase rather than standard number
index; allowing keyword searching on
subject subdivisions; correcting the
display of authority heading which
now display improperly because of
punctuation; correcting the display of
700 fields with a f (which now display
far behind the corresponding 100/240
entry); and the development of an
author/title combination search. The
NOTIS system is not the same at each
institution; each is a stand-alone
system with a different profile.

James Cassaro
Cornell University

VTLS
Members of five academic libraries
attended the VTLS meeting. Most are
retaining their card catalogs. There
were several specific concerns with
VTLS raised at the meeting. VTLS has
a dual author alphabetical structure
where main entries and author added
entries are separate from author/title
added entries. Format searching is lim-
ited. MARC field tags are rearranged to
be in numeric order rather than in
AACR2 order. There is no distinction
between corporate entries with sub-
divisions and corporate entries with
titles. The author index (lxx fields) has
little coordination with the 240 and 740;
it would be desirable to be able to use
author/title authority records for
uniform authority control.
The group elected Lowell Ashley of
Virginia Tech as the new chair and
Holly Oberle of Ohio University as the
new vice-chair.

Ralph Hartsock
University of North Texas

A brief general discussion followed
these reports. The topics included: the
wisdom of closing of music card cata-
logs in light of the present limitations of
many online systems; the sharing of
user documentation; and sharing infor-
mation on workflows changes for those
who were in the initial stages of imple-
menting an online system. The au-
tomation subcommittee was requested
to work with the BCC for standards on
authority display.

Anyone interested in the details of
any system is urged to contact the chair of
that system’s user group listed above.
It is possible to search the catalogs of
various libraries through the Internet,
and this is a good way to test how well
certain installations function. The
Automation Subcommittee is working
on a guide, to be published in a future
issue of the MLA Newsletter, on Internet
searching.

In response to comments received
during the users group meetings and
the forum, the Automation Subcom-
mittee will be working with group coor-
dinators to encourage more structured
sessions and reports at future meet-
ings. We hope to make it possible for
both users of a given system and others
to see sample searches and displays,
have a better understanding of a system
or installation profile, and be better able
to compare the features of different
systems.

David Lesniski
St. Olaf College

CHAPTER REPORTS

New England
The Spring 1991 meeting of the New
England Chapter took place on 13
April, at the University of Massachu-
setts at Amherst. Opening remarks
were given by Richard Talbot, Univer-
sity Librarian, and Ernest May, Chair of
the Department of Music and Dance.
The morning program was titled
"The Edwardians sing to us anew, or,
How music librarians can be proactive
instead of reactive in getting students
into the library." In this presentation,
Gordon Clark Ramsey of the Universi-ty of Hartford used his research into
Edwardian sacred song as the backdrop
for all the ways a performer/musicolo-
gist connects with music libraries and
sound archives. Of particular interest
was the research that went into produc-
ing a recording of this music, including
ways to determine the past popularity
of pieces being considered for inclu-
sion. Mr. Ramsey went on to discuss
how some of the puzzles he encoun-
tered in this project could be made to
relate to such activities as publicity,

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fund raising, exhibits, and topics for student papers.

The afternoon session was in four parts. At the business meeting, minutes were read, reports given, and election results announced. Congratulations go to Suzanne Risley (Trinity College), Vice-Chair/Chair-Elect, and Lisa Redpath (Boston Public Library), Secretary/Treasurer. In addition, the appointment of Michelle Koth (Yale University) as Newsletter Editor was announced. After a discussion of finances, the annual dues were raised to $6 ($8 institutional, $4 students and retired members).

In part two, Ann Caldwell of Brown University gave a paper on the “Types of Compositions for Uniform Titles” project of MLA. The list previously issued in MCB is currently being revised and expanded.

Part three was a presentation by Mark Ziomak from the Library of Congress Office of Subject Cataloging Policy. Mr. Ziomak was visiting family in the Amherst area and, as a guest at the meeting, kindly offered to describe the process of how new subject headings are established at LC.

The fourth part of the afternoon was titled “Afraid to say the ‘B’ word?—tips, tactics, exchange of views.” Jerry McBride from Middlebury College presented “A nearly completed backlog project,” in which student aides were trained to search and download cataloging records. Patrick Maxfield of New England Conservatory discussed “Public access to backlogged items,” which is effected at NEC through the integration of acquisition records into the public catalogs. Suzanne Risley spoke on “Vendor as backlog relief,” outlining plans in which vendors supply cataloging along with acquisitions. A discussion period followed.

Thanks go to Pamela Juengling for hosting and Patricia (Tish) Brennan for chairing such a rich and varied program.

Ken Pristash
Member-at-Large

Texas

The Texas Chapter held its annual meeting in Dallas, on 7-8 November 1990, at Southern Methodist University. Robert Skinner, SMU Music Librarian, hosted the conference in the new Hamon Arts Library. There were 24 attendees.

The first speaker of the morning, Carol Bailey Hughes, SMU, read her paper “Prince Vladimir Odevsky (1804-1869) and His Embrace of Beethoven,” which had been prepared for the American Musicological Society meeting in Oakland. In the second morning session, Ronald Davis, SMU History Department, gave a slide-tape presentation on SMU’s collection of oral history tapes on the performing arts. This project, now many years old, contains interviews with people connected with Hollywood and the American Musical Stage.

After lunch, Bob Skinner gave a presentation of two new multimedia hypercard CD-ROMs: the Beethoven

New Edition of
The Best of MOUG

The Music OCLC Users Group has just released the new and greatly expanded 4th edition of The Best of MOUG. This tool, compiled for both catalogers and public service librarians, contains LC Authority File record numbers, current to May 1991, for the works of 10 composers difficult or impossible to search online. It also incorporates English cross references to Slavic uniform titles for 12 additional composers.

Orders must be prepaid, with checks for $6.50 made out to the Music OCLC Users Group. Order from: Judy Weidow, Cataloging 55453, University of Texas at Austin, P.O. Box 1, Austin, TX 78713-7330.

Correction

In the last “Music-Related Articles in Non-Music Journals” (no. 85, p.10) an error in pagination will be found in the article by Jack Kranz under the heading “Cataloging of Music.” The correct pages are 89-97, not 24-26 as given.

ISMN Progress Report

At the plenary session of TC46 in Copenhagen at the end of May, 1991, the draft of the International Standard Music Number (ISMN) was moved to its final voting stage. As soon as the text is translated into French the draft will be circulated for voting by all ISO members. This voting stage lasts six months. If there are no serious problems raised we should expect the ISMN to be finalized within the next 12 months.

Lenore Coral
MLA NISO Representative and Project Editor for ISMN

Ninth Symphony and Mozart’s Magic Flute. Dennis Bowers addressed questions on how users relate to and use these applications and emphasized that a great amount of guidance is needed to use them effectively. Bill Walker, SMU Music Cataloger, described the problems in cataloging them.

In the afternoon session, Michael Keyton, St. Mark’s School of Texas, spoke of his experiences as one of the editors of the 8th edition of Baker’s Biographical Dictionary of Musicians. He pointed out a voluminous number of mistakes found in Baker’s 7th edition and expressed great concern that, with the publisher wanting to rekey the 8th edition, many more errors are probable.

Don Roberts was a guest at our meeting as MLA Vice-President/President-elect. The MLA Board has reinstated a past tradition of MLA officers visiting Chapter meetings. He spoke about the last Board meeting, the upcoming National Meeting in Indianapolis, and his travels to other Chapter meetings.

A business meeting followed. The election of new officers was held with Bob Skinner nominated for Vice-Chair/Chair-Elect and Judy Weidow nominated for Secretary/Treasurer. There being no others, the nominees were elected by acclamation.

Thursday morning consisted of a fascinating tour of the Hamon Arts Library, preceded by a very informative talk by Bob Skinner about the planning and building of the Library. The meeting concluded with a tour of the recently remodeled Bridwell Theology Library.

Raymond Villarreal
San Antonio Public Library
invited to acquire EthnoFORUM files for their institutions.

You can acquire EthnoFORUM files three ways at no cost to your institution via electronic mail: subscription, ftp, and telnet. To subscribe, send a text message, SUB ETHMUS-L to LISTSERV@UMDD (Bitnet), or to LISTSERV@UMDD.EDU (Internet), or type the command TELL LISTSERV@UMDD.EDU SUB ETHMUS-L Lastname, firstname (from command line on VM/CMS systems). Please complete and return the brief application form sent you by Lisserv.

To access the files via ANONYMOUS FTP or TELNET (if you are on a non-IBM mainframe), type the command FTP INFO.UMD.EDU (128.8.10.29). ERD issues, 1-56, are found in subdirectory /Newsletters/Ethnomusicology/Digest. Archive files are found in subdirectory /Newsletters/Ethnomusicology/Archive. Two useful files, README and INDEX, are found in the Ethnomusicology subdirectory. The Lisserv owner is Karl Signell, Bitnet: SIGNELL@UMDD; Internet: signell@umd.umd.edu.

A table of contents for the twenty-volume reprint of the Mozart **Neue Ausgabe** has been prepared by the Curtis Institute of Music Library. The one-page sheet, suitable for binding or taping into the volumes, is available to any Newsletter readers who send a business-size SASE to: The Curtis Institute of Music Library Attn. Mozart Contents 1726 Locust Street Philadelphia, PA 19103

**MLA Seeks Candidates for Executive Secretary**

MLA is accepting applications for the position of Executive Secretary. Under the direction of the president, the Executive Secretary is the officer chiefly responsible for assisting the Music Library Association in administering its services. Duties include communicating MLA's goals and policies as defined by the Board to interested members of the music and library communities. The Executive Secretary works closely with the dues and subscription agency employed by MLA and reports to the Board on the agency's handling of MLA's business affairs.

The Executive Secretary is a non-voting member of the Board, a voting member of the Finance Committee, a liaison with the MLA administration to the Development Committee, and an ex-officio member of the Publications Committee. She develops and maintains exchanges of information with other professional organizations. Other duties and responsibilities are assigned by the president with the advice of the Board.

Candidates should have five years' experience as a music librarian; administrative experience and knowledge of management principles; experience in the editing or production of publications; access to and experience with PCs and e-mail; and familiarity with professional organizations. Membership in MLA is required. Appointment is for one year, with reappointment possible up to a total of four years. The successful applicant's term will begin upon appointment at the end of the 1992 annual meeting in Baltimore.

For a full position description, or to express an interest in applying for the position, please contact Nina Davis-Mills, Chair, MLA Search Committee, Music Library, 14E-109, Massachusetts Institute of Technology, Cambridge, MA 02139; 617/253-5636; INTERNET: ninadm@athena.mit.edu. The other members of the search committee are Ralph Papakhan, Mary Wallace Davidson, and Marsha Berman. Application deadline is 24 January 1992. Interviews will be held at the Baltimore meeting.
**NEW FACES/NEW JOBS**

**Paul Carey,** Public Services Librarian, Cleveland Institute of Music  
**Michael Cogswell,** Archivist, Lovis Armstrong Archives, Queens College  
**Charles Croissant,** Music Cataloger, University of North Carolina, Chapel Hill  
**Brian Doherty,** Music Librarian, Harid Conservatory  
**Catherine Gerhart,** Editor, *Music Cataloging Bulletin*  
**Aison Quam,** Librarian, Resource Center, Lincoln Center Institute  
**Laura Probst,** Head, Music Library, University of Minnesota  
**Jill Shires,** Media Services Librarian, University of Southern Mississippi  
**Dawn Thistle,** Readers’ Services Librarian, College of the Holy Cross  
**Mark Tolleson,** Principal Librarian, Music & Media Services, Morris County Public Library  
**Sheila Torres,** Media-Special Projects Cataloger, Wichita State University  
**Retirements**  
**Richard Colvig,** Music Librarian, Oakland Public Library

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

**CALENDAR**

**October 18,** New England Chapter meeting, New Haven, CT.  
**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.  
**November 1,** MLA Newsletter copy deadline for no. 87.  
**November 5-8,** American Musicological Society, annual meeting, Pittsburgh, PA.  
**February 18-19, 1992,** MLA annual meeting Pre-Conference, Stouffer Harborplace, Baltimore, MD.  
**February 19-22, 1992,** MLA annual meeting, Stouffer Harborplace, Baltimore, MD.