MLA Presents First Special Achievement Award to Ralph Papakhian

During 1990, the Music Library Association Board established a new award, the Special Achievement Award. The purpose is to recognize MLA members who have made a special contribution to the Association and the profession through very specific activities. At the Annual Meeting in Baltimore, MLA President Don L. Roberts, announced the awarding of the first Special Achievement Award to Arsen Ralph Papakhian.

Mr. Papakhian, who is a music librarian at the Music Library at Indiana University, will complete his term as Executive Secretary of MLA in April 1992. He has served the Association in

(Continued on Page 3)

Duckles Award Winners

The Music Library Association is pleased to announce that the winners of the 1992 Vincent H. Duckles Award are Allen Perdue Britton, Irving Lowens, and Richard Crawford for their book, American Sacred Music Imprints, 1698-1810: A Bibliography (Worcester: American Antiquarian Society, 1990). Messrs. Britton and Crawford are members of the School of Music faculty at the University of Michigan. Mr. Lowens, who died in 1983, held many important positions in music librarianship, education, scholarship, and criticism, including Dean and Associate Director of the Peabody Institute of the Johns Hopkins University.

The Vincent H. Duckles Award is presented annually for the best book-length bibliography or reference work published during the previous year. In recommending the award, the Publications Awards Committee stated: "American Sacred Music Imprints is a monument of American music bibliography, the culmination of decades of research. More than a simple list of printed books, it documents the provenance and bibliographic history of the musical repertory transmitted in the sources; it presents, indeed, a historical representation of a repertory

(Continued on Page 3)

Richard S. Hill Award to Jean K. and Eugene K. Wolf


(Continued on Page 3)

Garrett Bowles Wins 1992 O'Meara Award

The 1992 Eva Judd O'Meara Award has been awarded to Garrett Bowles for his article, "Music Notation Software for the IBM-PC," which appeared in Notes 43/6 (March 1990): 660-79. Mr. Bowles is Head of the Music Library at the University of California, San Diego.

The Eva Judd O'Meara Award is presented annually by the Association as recognition of the best review article to appear in Notes during the previous year. In recommending the award, the Publications Awards Committee stated: "Bowles's review is valuable in general for its assessment of music representation software and as a 'buyer's guide' in a relatively new product area. Beyond this, however, the review makes a major contribution to the establishment of critical standards and an evaluative methodology for this particular technology."

The 1993 O'Meara Award, for a review article published in Notes during 1991, will be announced during the 1993 MLA Annual Meeting in San Francisco. Nominations for the 1993 award may be submitted to the Publications Awards Committee, c/o David Day, chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602.

Gerboth Prize Awarded to Pamela Bowden Dahlhauser

Pamela Bowden Dahlhauser has been awarded the 1992 Walter Gerboth Award by the Music Library Association. Ms. Dahlhauser is Music Librarian at the Albuquerque Public Library. The Walter Gerboth Award is an annual prize awarded to music librarians in the first five years of their career who are engaged in research likely to lead to publication.

(Continued on Page 3)
President's Report

Like a vibrant island rising out of the current sea of difficult times, the participation of MLA members in their association has soared to new heights. The Baltimore conference was the largest ever, attracting over 500 registrants and exhibitors, and what a conference it was! Three excellent plenary sessions, numerous informative programs sponsored by committees and round tables, the successful introduction of Ask MLA sessions, intensive Board and committee meetings, many opportunities to interact with colleagues, one of the finest hotels MLA has enjoyed, delightful weather, and a fascinating site combined to produce one for the most memorable conferences in MLA history. The mentoring program for new members continued to flourish and special efforts were made to make first-time attendees feel they are an essential part of MLA.

Conferences, especially successful ones, do not happen by themselves. Instead, a considerable amount of careful planning is required. Fortunately the Baltimore conference had the benefit of superb program and local arrangements committees and convention managers. Beth Christensen and the other members of the Program Committee are to be congratulated for providing a vast array of sessions and for coping with the increased scheduling complexities caused by the Board's request that nothing compete with the plenary sessions. Ned Quist and the rest of the local arrangements people were perfect hosts.

Special kudos to Convention Manager Christine Hoffman for making sure that everything fit together so smoothly. Christine has retired as Convention Manager and MLA will miss her thorough and efficient work in this capacity, but the horizon looks bright since Christine will assist incoming Convention Manager Ned Quist in San Francisco.

Another shining example of increased participation is the fact that a record number of election ballots (542) were cast. This represents 54.5% of the eligible voters (last year's total was 30%). It is unlikely that many other professional associations can claim such a high voting rate. The pre-stamped postcard ballot is partly responsible for the large vote but other contributing factors were the efforts by Board members to stimulate more interest in the election (grass roots prodding) and the excellent slate prepared by the Nominating Committee.

The Annual Meeting is a time of change and regeneration. Sadly it is also when we lose the experienced advice and counsel of Board members who have reached the conclusion of their terms. Suki Sommer (Past President) and A. Ralph Papakhian (Executive Secretary) made major contributions to MLA during their tenure as did Members-at-Large Joseph Boonin, Joan Swanekamp, and Ross Wood. Please join me in thanking them for their dedicated service to the Association. Different perspectives will now be provided by new Board Members Michael Ochs (President Elect), re-elected Secretary Nancy Nuzzo, and Members-at-Large Beth Christensen, Vic Cardell, and Carol Tatian.

There have been other major changes in MLA's administrative hierarchy. Richard Griscom has been appointed Executive Secretary, Daniel Zager becomes Notes editor effective with the September issue, Michael Rogan will edit the Newsletter as of next autumn, and Patricia Fisken will be Placement Officer. Congratulations and good luck to all.

Bravos to Michael Ochs for his excellent editing of Notes, to Jim Farrington for producing an informative Newsletter, and to Paula Matthews for broadening the horizons of the Placement Service. Appreciation is also due to the various search committees for their diligent work, and to the unsuccessful applicants. The searches proved again that MLA has many talented and dedicated members; every search committee reported that the impressive qualifications of each applicant made it very difficult to identify the best candidate.

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Ralph Papakhian
(Cont. from Page 1)
many capacities, including as member of the Board, Fiscal Officer, and on many committees. He is also co-owner and -founder of MLA-L, the email correspondence network that serves the music library community.

In his letter to Mr. Papakhian, Don Roberts stated:

On behalf of the Music Library Association Board of Directors, it is a great pleasure to announce that you are the first recipient of the Special Achievement Award. This award recognizes and commemorates your countless efforts to bring the Association into the electronic age of communications. Perhaps your most significant contribution was the co-founding of MLA-L. As a parent of MLA-L, you should be proud of the way it has grown and developed into a major conduit for the international exchange of information and ideas.

Another way you helped bring the Music Library Association into the electronic age was in creating the listsero for the Board of Directors. This has provided a convenient, efficient, and effective communication mechanism for Board Members. You also provide MLA-L subscribers with messages and files obtained from sources not readily available to music librarians. By doing this you have broadened our knowledge and perspectives.

Congratulations Ralph! Thank you for your conscientious efforts to enhance our profession by keeping us in touch with developments in electronic communications technology.

All members of MLA join Mr. Roberts and the Board of Directors in congratulating Ralph and thanking him for his untiring efforts to the profession and MLA.

Gerboth Award
(Cont. from Page 1)
Ms. Dahlhauzer's research involves the documentation of music publishing in the United States from 1860 to 1866 by means of a study of the unindexed United States District Court Copyright Records, now housed in the Rare Book Room of the Library of Congress. The District Court copyright ledgers are bound in volumes by states, and, while transcriptions of some states' copyright records for books have been published, no significant body of state copyright records for music has yet been transcribed.

Ms. Dahlhauzer's study will result in district-by-district lists of music copyrights in order of registration, as well as indices by personal name, publisher name, and title of the total body of entries. The award will fund her travel from New Mexico to Washington, to transcribe the balance of the entries.

In recommending the award, the Gerboth Award Committee stated that not only will "the publication of Ms. Dahlhauzer's study would greatly enhance the documentation of American musical life during the Civil War," but also it may be expected that her study "may serve to encourage studies of publishing during other periods before the Copyright Office began issuing the first national Catalogue of Copyright Entries. Proliferation of such studies would not only assist in the writing of the cultural history of the United States, but would aid ... libraries with large, uncataloged backlogs of nineteenth-century American sheet music."


Nominations for the 1993 Award should be forwarded to the Walter Gerboth Award Committee, c/o Shirlene Ward, 1035 Monroe Street, Evanston, IL 60202.

Hill Award
(Continued from Page 1)
The Richard S. Hill Award is presented for the best article on music librarianship or article of a bibliographic nature published during the preceding year. In their recommendation of the award, the Publications Awards Committee stated: "The article explores the place of rastrology—the study of musical staving—in the study of musical manuscripts of the eighteenth century. It represents the first attempt to document the history of the technologies for drawing staff lines on paper, to define rastrology as an element of music bibliography, and to propose a methodology for its practical application; it thereby expands in a small but significant way the boundaries of music bibliography and musical text criticism."

The 1993 award, for an article published during 1991, will be announced during the 1993 MLA Annual Meeting in San Francisco. Nominations may be submitted to the MLA Publications Awards Committee, c/o David Day, chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602.

Duckles Award
(Cont. from Page 1) based on bibliography. It will remain a fundamental reference book for many decades."

The 1993 Award, for the best book-length bibliography or reference work published during 1991, will be announced during the 1993 MLA Annual Meeting in San Francisco. Nominations for the 1993 awards may be submitted to the MLA Publications Awards Committee, c/o David Day, chair, Harold B. Lee Library, Brigham Young University, Provo, UT 84602.
New MLA Publications


The checklist contains information about operatic performances recorded on videocassette and laserdisc and released commercially in the United States. Directors, conductors, and cast members are listed together with the location and date of performance, citations to reviews, and details on production, distributor, and video presentation. Individual operas are listed under the composer's name, while appendices supply information on recitals and other programs featuring excerpts from operas. Indices provide additional access by title, performer, ensemble, and performance site. All opera enthusiasts, video and audio collectors, and librarians will find "Operas Performances in Video Format" a valuable addition to their collections.

James Cassaro, the editor of *Planning and Caring for Library Audio Facilities* (MLA Technical Report No. 17), has contributed to and compiled this new Technical Report that deals with the processes and considerations involved in the renovation, reorganization, and creation of music library facilities. The authors of the papers included in this report, which are based on MLA's 1990 Pre-conference on Space Utilization, attempt to address, in the context of the users of such facilities, various broad issues as well as some more closely focused questions about space utilization. This book will be important and valuable to both the music specialist and the library generalist who has to consider these questions.

**CONTENTS:** Introduction / James P. Cassaro I. PLANNING: Planning a Research Library for Scholars and Graduate Performers of Music / Mary Wallace Davidson; Planning Music Library Space for Undergraduate Users / Daniel Zager; Space Planning in Urban Public Libraries / Rosalind I. Hack and Richard Schwengel. II. CONSULTANTS, ARCHITECTS, COORDINATORS: The Facilities Consultant / Philip D. Leighton; Working with the / Architect / Linda Solow Blotner; The / Exigencies of a Library Construction Project / Marjorie Hansen. III. TECHNICAL ISSUES: Recordings, Scores, Square Feet: Making It All Add Up / Michael Fling; Floor Loading Problems / Carl Rahnkonen; Lighting and Electricity / Edwin Quist; Compact Shelving in the Music Library / Carol Tatian. SPECIAL ISSUES: Creative Approaches to Utilizing Existing Space / Christine Hoffman; Acclimating Users in the Transition between Old and New Spaces / Carolyn Rabson.

Both books are available from book dealers or from the Music Library Association, P.O. Box 487, Canton, MA 02021. Book review editors who wish to receive a copy of either text should contact Richard E. Jones, MLA Publicity Officer, 1904 Sandalwood Drive, Greenscain, IN 46135. A complete list of MLA publications is also available.

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**Correction**

The *Union Catalog of Motion Picture Music*, a publication of the International Film Music Society mentioned in *MLA Newsletter* no. 86, p.15, is not connected with the Society for the Preservation of Film Music's similar project (as described in no. 73, p.8). We apologize for any confusion caused in the announcement.

Information regarding the International Film Music Society is available by writing to: The International Film Music Society, c/o The Claremont Graduate School, Music Department, Claremont, CA 91711. The Society for the Preservation of Film Music may be contacted at P.O. Box 93536, Hollywood, CA 90093-0536.
Michael Colby of San Francisco Public Library shared the results of two previous queries. His quest for vendors who offer pre-processed compact discs (including cataloging and processing) revealed one firm: Professional Media Services Corp. of Gardena, California.

Michael’s second survey, on music positions with split responsibilities, elicited more than 25 responses. The respondents reported that their duties were split between cataloging, collection development, and reference. Most of those who evaluated the effectiveness of their situations found them to be “workable,” although nearly half of that group felt that at times they were “spread too thin.”

Kathy Glennan of the University of Southern California reported the results of her poll on users’ satisfaction with online catalogs for music materials. While many of the points raised may be obvious, we all know that they are not always available on most OPACs: browsable indexes, essential authority control and cross-reference structures, the inherent dangers of relying too strongly on keyword searching. Keeping a list of searches that one’s system cannot easily retrieve is a good way of “fighting City Hall.”

Leslie Troutman of the University of Illinois, Urbana-Champaign, responded to Kathy’s posting with some observations. Leslie emphasized the need for keyword and Boolean searching in conjunction with a cross-reference structure to direct the user to appropriate related works. Such a system requires sophisticated programming, but is essential for the retrieval of music materials in an online environment.

Alison Hall of Carleton University shared with MLA-L members the

(Continued on Page 6)
Music Library Association Clearinghouse (MLAC)

Purpose:
The MLAC will distribute information related to music librarianship. The principal means of distribution will be in electronic form via the MLA-L filelist stored at Indiana University, Bloomington at the BITNET node known as IU BVM. Print distribution (charged at a cost to recover costs of printing and postage) will also be available.

Scope:
Any information of relevance to music librarianship will be considered for distribution. Such information may include, but is not limited to:
• reports, studies, bibliographies, analyses, etc. by any MLA committee, subcommittee, round table, task force, etc.
• reports, studies, bibliographies, analyses, etc. of any problems or topics related to music librarianship.

Disclaimer:
Unless otherwise stated, no material distributed by the MLAC is
• endorsed by the Music Library Association
• subject to MLA editorial scrutiny
• subject to peer review
A disclaimer will be included in each document distributed, except for those which have been previously published, in which case the source of the document will be cited.

Procedures for submitting documents to MLAC:
• Preferred procedure. Send the document in ASCII (DOS, TEXT) format to the MLAC coordinator either via BITNET as a file, or as an e-mail message.
• Secondary procedure. Send the document in ASCII (DOS, TEXT) format to the MLAC coordinator on diskette.
• Tertiary procedure. Send the document in printed form to the MLAC coordinator. Such documents will only be available for redistribution in photocopy form, and not via electronic distribution.

Procedures for retrieving documents:
• All electronically stored documents can be retrieved from the MLA-L FILELIST utilizing the regular LISTSERV commands.
• Printed copies of documents can be obtained at costs covering at least printing and mailing (requests, with checks made out to MLA, should be submitted to the MLAC coordinator). These costs will be noted in announcements, and will be based on average printing and postage costs for documents within certain page parameters.

Listing of documents:
Documents available via the MLAC will be recorded in the MLA-L FILELIST. This list will, of course, be available via regular LISTSERV commands. Versions of the list will also periodically be published in the MLA Newsletter as needed.

Discussion:
MLAC is intended to serve, minimally, as a means for distributing information of relevance to music librarianship that is not otherwise being distributed currently. This can include reports of MLA committee and round table activity as well as informal studies conducted by music librarians that will not otherwise be polished for publication; studies could also include papers prepared by librarianship students. Basically, anything of relevance to music librarianship will be considered with the disclaimer noted above.

For more information, contact the coordinator: Ralph Papakhian, Indiana University Music Library, Bloomington, IN 47405; 812/855-2970; papakh@iubvm.bitnet; papakh@iubvm.ucsd.indiana.edu.

E-MAIL DIGEST (Continued from Page 5)

results of her query regarding marking and circulating compact discs. The majority of the thirteen respondents have closed stacks and label and their containers; approximately half mark discs in some fashion and "tattle-tape" jewel boxes. Alison reiterated a suggestion previously reported in this column: for libraries that have open stacks for recordings, it is advisable to display containers without discs and store the CDs in separate containers in a secure area.

The collective power of music librarians to effect change has been evident recently in our evaluations of such new products as Music Index and RILM on CD-ROM. Widespread unhappiness with the first releases of these products as reflected on MLA-L has resulted in vendors’ promised improvements in upcoming releases.

A legal/ethical dilemma was posed by Merry Schellinger of the University of Minnesota-Twin Cities concerning cataloging of questionably-legal fakebooks. Merry's quandary provoked quite a bit of discussion. Contributors were divided in their opinions. Ralph Papakhian led the side of those who advocated refusal to catalog such items (unless one's job is threatened). Richard Griscom and others advocated a somewhat different viewpoint, that catalogers should neither be held responsible for processing illegal materials nor should they have the right to reject materials, unless they also are responsible for selection. Music publisher/dealer Joe Boonin pointed out the effects of illegal materials in driving up the cost of legitimately-published music.

The above report represents only a small part of the discussion of various topics, pleas for assistance and opinions, and general exchange of information that have taken place through MLA-L. If space permitted, I would happily share members' requests for information on yodelling methods, the ukelin (ask Steve Fry), music and the terminally ill, and Polish wedding songs, to list only a few of the subjects with which MLA-L members have been concerned since the last column.

As the list of members grows (now over 500), and as long as contributors maintain the same level of collegiality and etiquette they have thus far, MLA-L's usefulness to the field of music librarianship can only increase.

(please see sidebar on page 5 for information about subscribing to MLA-L. —Ed.)

Mark McKnight
University of North Texas
New MLA Board Members

Each year the membership of the Music Library Association elects three new members-at-large to the Board of Directors. The three new members-at-large elected in 1992 are: Victor Cardell, Beth Christensen, and Carol Tatian. In addition, MLA elected as next Vice-President/President Elect Michael Ochs. A new election procedure resulted in one of the highest voting proportions in MLA's history.

Michael Ochs, senior lecturer on music and librarian of the Eda Kuhn Loeb Music Library at Harvard University, holds the first named music librarianship in the United States, the Richard F. French Chair in Music Librarianship. Ochs holds the Bachelor of Arts degree in music from City College of New York, the Master of Science degree in library service from Columbia University, the Master of Arts degree in musicology from New York University, and the Doctor of Arts in library administration from Simmons College.

Among Mr. Ochs's many contributions to the Music Library Association are the editorship of the Association's flagship journal, Notes, chairing numerous committees, and his membership on the MLA Board. He has been President of the Research Libraries Branch of the International Association of Music Libraries and a member of the Board of the United States Branch. In addition to editing Notes, Ochs has edited the recent anthology Music Librarianship in America and is the series editor for Music in Harvard Libraries. He also prepared An Index to "Das Chorwerk" (MLA Index series, no. 10) and An Alphabetical Index to "Robert Schumann: Werke" (MLA Index series, no. 6), in addition to numerous other publications.

Victor Cardell, Head of the Archive of Popular American Music, University of California, Los Angeles, holds the Bachelor of Arts degree in music from Trinity College (Hartford, CT), the Master of Arts in musicology from New York University, and the Master of Science in library service from Columbia University. Among other works, he has published: "The Archive of Popular American Music: Strategies for the Management of Large Music Archives," in Performing Arts Resources 15 (1990), and articles in The New Grove Dictionary of American Music.

Beth Christensen, Music Librarian and Acting Director of the Library at St. Olaf College, has received the Bachelor of Music degree from Illinois State University, the Master of Science in Library Science from the University of Illinois, and the Master of Arts in Musicology from the University of Minnesota. Ms. Christensen was chair of the Program Committee for the 1992 MLA Annual Meeting and has served as Chair of the Midwest Chapter of MLA.

Carol Tatian, Music Librarian at Brown University, received a diploma from the Juilliard School, a Bachelor of Science degree from Empire State College, and masters degrees in Library and Information Science from SUNY Albany and in Musicology from the University of Pittsburgh. Previously Ms. Tatian worked in the Carnegie Library of Pittsburgh and as a professional violinist with the St. Louis Symphony and the Rochester Philharmonic. She was the editor of the MLA monograph, Careers in Music Librarianship.

Nancy Bren Nuzzo (State University of New York at Buffalo) was re-elected Recording Secretary. The new members joined the continuing members of the Board (James P. Cassaro, Cornell University; Jane Gottlieb, The Juilliard School; and Sherry L. Vellucci, Westminister Choir College) and the retiring members (Joseph P. Boonin, Jerona Music Corp.; Joan Swankelkamp, Columbia University; and Ross Wood, Wellesley College) for joint meetings of the Board of Directors during the 1992 Annual Meeting, February 12-23, and officially assumed office at the end of that meeting.

MLA Names New Executive Secretary

The Music Library Association is pleased to announce the appointment of Richard Griscom as Executive Secretary of the Association. Of special importance in Mr. Griscom's selection is his extensive experience with the Association and with establishment and management of MLA-L, the electronic discussion list for music librarians.

Mr. Griscom received the Bachelor of Music degree in Music History and Literature from the University of Tennessee in 1978 and the Master of Music in Musicology and Master of Library Science degrees from Indiana University in 1981. Since 1988, he has been head of the Dwight Anderson Music Library at the University of Louisville. Prior to assuming that position, he was Music Technical Services Librarian and Music Cataloger and Recorded Sound Services Librarian at Northwestern University, consultant to NOTIS Systems, Inc., announcer for WUOT-FM (Knoxville, Tennessee), and pianist (principal from 197778) with the Knoxville Symphony Orchestra.

He has served MLA as a member of the Board of Directors, Fiscal Officer, MLA Representative to MARBI, and as a member of various committees and working groups. Mr. Griscom is also a member of the Midwest Chapter of MLA, NOTIS Music Users Group, the American Recorder Society, the American Library Association, and the University of Louisville Collegium, and founder and director of the Library Chorale.

Baltimore Plenary Sessions

Plenary Session I
World Music in the Music Library

The opening plenary session dealt with "World Music in the Music Library." Don Roberts, moderator of the session, began by mentioning that one of the reasons we study ethnomusicology is to help us overcome our ethnocentrism. To illustrate his point he showed us a T-shirt which read, "How could Columbus have discovered America if Native Americans were already here?"

Philip Vandermeer's paper covered ethnomusicology and its implications for reference service. He described the rapid increase in the number of ethnomusicologists and an increasing cultural diversity of curricula. In order to better serve these needs, he suggested that music librarians 1) learn a little about the field of ethnomusicology, 2) become aware of the reference sources (even though many are badly out of date), 3) become aware of new reference sources which will soon be published, and 4) become more "generalist" in being able to refer patrons to sources outside the music library.

Jim Farrington's paper on collecting world music told us that the availability of world music materials is better than it has ever been, and that the acquisitions process is the same as that for other materials: selecting, ordering, and receiving. He suggested concentrating on geographical areas appropriate to our individual institutions, collecting series, checking the standard sources for bibliography and reviews, and consulting local experts as well as specialists outside our institutions.

Deborah Pierce described various solutions to the problems of access with world music. She suggested that we seek out local sources of help, such as individuals who have language expertise with the materials we are cataloging. Access points are likely to be country or cultural group, genre, titles, instruments, performers, and collectors. She showed a classification system developed at the University of Washington for dealing Japanese and East Indian materials by expanding the George P. Murdock Outline of World Cultures.

Louise S. Spear spoke on the relationship of ethnographic sound archives and music libraries. She gave a brief history of these archives and played some examples of recordings contained in them. She discussed cultural depth of archives has recently been brought closer to that of libraries because of the increased use of on-line databases for cataloging and in the recent trend of repatriating copies of recordings to their indigenous cultures.

Carl Rahkonen
Indiana University of Pennsylvania

Plenary Session II
Doing the Right Thing: Professional Ethics and the Music Librarian

The plenary session "Doing the Right Thing: Professional Ethics and the Music Librarian" took place 21 February. Carolyn Rabson, Oberlin Conservatory, moderated the session that included a keynote address by Maureen Pastine, Director of Central University Libraries, University of Pennsylvania, followed by a panel discussion of ethical issues for music librarians. The panelists leading the discussion included Carolyn Dow, Lincoln City Libraries; Sandra Acker, University of Victoria; and John Shepard, the New York Public Library.

In her lecture, Ms. Pastine addressed ethical issues for librarians, including such topics as equal access, the right to privacy, censorship, institutional loyalty, and equal opportunity. Ms. Pastine also briefly surveyed legal issues for librarians. In closing she noted the various library organizations that maintain codes of ethics for librarians—observing that MLA is the only library association with which she is familiar that does not have its own code of ethics.

The panel discussion followed the keynote address. Laurel Sercombe, who planned this session, compiled for the panelists a list of ten ethical dilemmas that focused on music libraries. The dilemmas covered freedom of access, censorship, equal opportunity, copyright, and language in subject headings. Topics for discussion were also accepted from those in attendance at the session. Potential solutions were offered by the panel and Ms. Pastine. Immediately following the session's official end, further discussion ensued during the Social Responsibility Round Table's designated meeting time.

Anna Sylvester
University of Missouri-Kansas City

Plenary Session III
Baltimore's Music

Jazz critic Martin Williams of the Smithsonian Institution opened the final plenary session of the Baltimore meeting with a discussion about singer and dancer Cab Calloway. Calloway, born in Rochester in 1907 and raised in Baltimore, began his professional career in Chicago in the late 1920s in the group, The Missourians. In 1931, he went to the Cotton Club, the Harlem night club where, among others, Duke Ellington first gained national attention.

George Gershwin wrote the character Sportin' Life in Porgy & Bess specifically for Calloway's unique voice, which displayed a wide range of textures and devices. Calloway, along with Sarah Vaughan, was credited with exploring the possibilities of the human voice and developing a remarkably wide range of abilities in an American style, in a manner not unlike the development of vocal techniques in nineteenth-century Italian opera. The audience was treated to two recordings demonstrating Calloway's contrasting vocal styles: "Minnie the Moocher," and "My Gal," which showcased the serious, "unmannered," cantorial side of Calloway's voice.

Mark Mazullo from the Peabody Conservatory of Music discussed "Opera and Popular Music in Baltimore of the 1840s." Mazullo's thesis was that opera progressed from an early (Continued on Page 9)
nineteenth-century popular form of entertainment to a highbrow cultural institution by the late nineteenth century. The variety of treatments of opera demonstrated a lack of cultural distinction early in the century.

In antebellum Baltimore, staged opera, parodies, concert performances of vocal and instrumental arrangements of operatic excerpts, and operatic excerpts sung at home all provided opportunities for the entire populace to enjoy opera. A thriving theater business in Baltimore at that time attracted touring groups, who performed in the two major theaters, the Holiday Street and the Front Street Theaters, as well as other locations.

By the end of the century, a complete rift had occurred between popular and "cultivated" art forms, as manifested not only in the divergent forms of music, but also in the separate theaters built for performance, and in the specialization of the music publishing business, focusing on either popular genres or art music. The gap between highbrow and lowbrow culture was apparent in Baltimore even in the 1840s, but the complete detachment of opera as a popular form of entertainment was not to occur until later in the century.

"H.N. Gilles and Music at the Baltimore Cathedral" was the topic of Bob Saladini, librarian at the Library of Congress. The Roman Catholic Cathedral of the Assumption of the Blessed Virgin Mary, now known as the Basilica, has been important in the history and development of the Catholic Church in the United States and holds a preeminent position in the history of American Catholicism. In the nineteenth century, the Cathedral served as the showplace of the musical talent of the city and for a while, even of the entire United States. Under Henri Gilles' leadership during the 1820s, the Cathedral had one of the most interesting sacred music programs in the country.

Gilles, born in 1778 or 1779 in Paris, was one of the first Paris Conservatoire students, and played oboe in various orchestras in Europe before coming to the United States in 1815 or 1816 for political reasons. He moved to Baltimore in 1818, where he was in great demand as a teacher. Two of Gilles' instruction methods, one for guitar and one for voice, were published in Baltimore. Gilles was also a composer of instrumental and vocal music, both secular and sacred, the latter of which was guaranteed performance. Although well-known in his time for his sacred music, since his death in 1834 Gilles' compositions have been all but forgotten. It is for his role in nineteenth-century American music history as music teacher and performer, and especially as musician at Baltimore Cathedral, that he should be remembered.

The final paper was given by Cynthia Requardt, American historian and librarian, currently curator of special collections in the Eisenhower Library of Johns Hopkins University. Requardt made use of the Lester Levy Collection of sheet music to trace the development of lithography, highlighting the use of color and the art of cover illustration in the nineteenth century. The Levy Collection contains about 30,000 nineteenth-century American popular songs, collected on the basis of their illustrated covers rather than the merit of the music itself, and is one of the best sheet music collections to document cover illustrations.

The production of sheet music in America began slowly in the eighteenth century, but saw rapid expansion in the period from 1830 to the 1860s, which coincided with the adoption of lithography in its production. Prior to this, music had been produced by the extremely labor-intensive process of engraving. Cover illustrations made the process even more expensive, and if there was any illustration, it was usually only a vignette, inside, above the title on the first page of music.

Lithography was a far less labor-intensive process which helped music publishers meet the increasing demand for music in the early nineteenth century, and the addition of color in the lithograph illustrations helped to increase sales. Indeed, because of lithography, music cover illustration evolved. In 1826, the first music to make use of an illustrated lithographic cover was published and the idea spread rapidly within the decade to music publishers in New York, Philadelphia, and Baltimore.

Color-tinted lithography, in which a color wash was added over the image, was the next step toward chromolithography. The first chromolithograph sheet music cover is believed to have been "The Pioneer Quickstep," printed in 1842 by Baltimore lithographer Edward Weber. Later chromolithograph covers incorporated up to five colors. In the 1860s, chromolithography reached its height of quality, with delicate shading achieved by combining colors. By the 1870s, chromolithography was being challenged by technological developments in printing which made reproduction of photographs inexpensive and which gradually replaced chromolithography to illustrate sheet music covers.

Michelle Koth
Yale University

LC Acquires Valburn Ellington Collection

The largest collection of recordings of Duke Ellington's music anywhere has been donated to the Library of Congress by collector Jerry Valburn. The collection includes approximately 3,000 78 rpm discs, 5,000 LPs, and 3,000 unpublished open-reel tapes, many recorded by Mr. Valburn himself. It is augmented by some 50 films, as well as videos, clippings, photos, concert programs, and magazines relating to Ellington.

The collection encompasses everything from Ellington's first recording, "It's Gonna Be a Cold, Cold Winter," made in late 1924, to a 16mm color film of the composer's funeral in 1974. Every known commercially released Ellington recording is represented in its original format, save one: a shellac Blu Disc recording (T1003) by Sonny and the DYC's of "Deacon Jazz;" with "Oh I Love My Darling" on the flip side. But even this rare recording is represented in facsimile. Most of the other records are in mint or near-mint condition.
Small Libraries Focus of Successful Pre-Conference Program

About 70 music librarians attended a pre-conference workshop sponsored by the Small Academic Music Libraries Round Table and Education Committee entitled “Small Academic Music Libraries: Pressing Problems, Sensible Solutions: An Update.” The preconference opened on Tuesday evening with presentations by Jean Purnell (University of the Pacific) and Ross Wood (Wellesley College).

Jean described the changes that have occurred in academic music libraries and collections over the last decade, as revealed through the responses of librarians to a survey she conducted in November, 1991. Jean noted how budgets have fluctuated widely in the last decade, with recent cutbacks causing severe problems. Many small libraries are still unable to afford the latest technology such as laserdiscs and players, and CD-ROM indexes.

Ross Wood delivered an eloquent address describing the situation for music librarians in the present decade. He described librarians attempting to do their jobs in “chronically understaffed libraries” as performing a “balancing act.” Ross advised librarians to study the dramatically changing face of the constituent population that will be using academic libraries in coming years in order to determine what they will really need. Librarians will need not only traditional skills—collection development, reference, etc.—but political skills to argue for appropriate funding in a decade where survival of music and arts programs is threatened.

On Wednesday, the workshop participants attended four different group discussion sessions chosen from six topics offered. Group leader Paula Matthews (Bates College) discussed “Professional Development and Career Advancement in Small Music Libraries” in two break-out sessions. Paula gave numerous suggestions for avoiding burnout and for professional development, including applying for sabbatical or unpaid leaves in order to pursue research, taking time to rethink career goals, taking courses, joining committees or clubs to broaden activities or interests, and keeping in touch with other professionals through conferences or e-mail.

Jean Purnell met with three different groups to discuss “Personnel Management/Time Management.” Librarians exchanged ideas regarding training and supervisory techniques used to manage student workers in small libraries. Jean suggested that student workers become bored when supervisors do not spend enough time training them to perform challenging work assignments. Jean encouraged librarians to separate the truly “important” tasks from those deemed “urgent,” and to be realistic about the amount of time they can actually control in their daily work before setting goals on a daily and weekly basis.

Group leader Jim Farrington (Wesleyan University) shared a “Technological Timeline” with three different groups while discussing a “House of Toys”, the audio-visual-computer resources and equipment of music libraries. Jim traced the evolution of different formats, charting the appearance of computer, video, and compact disc technology in the last fifteen years, asking participants to comment on the effect of this rapid development on their libraries.

Robert Skinner (University of California, San Diego) twice presented each of two different group discussion topics, “Hypermedia and Computer-Assisted Instruction” and “Technology on the Small Library’s Budget”. In the Hypermedia session, Bob defined terminology and discussed how Hypermedia could be used in libraries for a variety of instructional products such as orientation programs or guides to collections. He enlivened his presentation with a demonstration of programs he designed himself, describing and showing some of the steps involved in putting a program together. Bob also (Continued on Page 11)
ASK MLA: A NEW FORMAT FOR BALTIMORE

The Education Committee introduced a new format for three sessions at the 1992 annual meeting in Baltimore. Based loosely on the successful "Ask ARLIS" series offered by ARLIS-NA, the new "Ask MLA" sessions were designed to be open forums, each focusing on a single, broadly-defined topic. Ask MLA sessions were offered to provide the members with even more opportunities to obtain professional support from colleagues in MLA. Each session had a moderator, and invited guests acted as catalysts for discussion.

Ask MLA Session I, "Getting to Know the Music Library Association," was moderated by MLA President Don Roberts. Several invited guests, including past and present members of the board and editors of MLA publications, were on hand to field questions during the lively discussion that developed.

Participants discussed various topics, including the possibility of planning joint meetings with other professional organizations such as AMS, CMS, ARSC, ARLIS, or the Sonneck Society. Joint meetings, which have been attempted in the past, can be difficult if budgetary or scheduling conflicts arise. Someone suggested that local chapters try to arrange joint meetings with other local chapters. Laura Dankner noted that moving the date for the annual meeting from February to November would facilitate the arrangement of joint meetings with groups that usually meet at that time of year.

Next came an informative explanation of the MLA administrative structure. The invited guests did a superb job of explaining the responsibilities of the standing committees, special committees, sub-committees, round tables, publications, business officers, and board members. The audience received instruction about joining committees and forming round tables. All members, including new members and library students, are encouraged to participate.

We also learned of the ways our dues are spent and discussed the difficulties of restricted travel budgets during these fiscally lean times.

Ask MLA I concluded with a discussion about the possibility of having pre-conference workshops or continuing education sessions. People were generally interested in such workshops, but institutional funding concerned many. Others expressed concern that pre-conference workshops and/or MOUG meetings might make the week too long and costly.

Ask MLA II, moderated by Dan Zager, focused on "Collection Development and Acquisitions" issues. A wide variety of libraries were represented by the invited guests. Participants offered advice on building a collection and setting up budgets. Reference sources such as Books for College Libraries and A Basic Music Library were suggested along with establishing a friendly relationship with vendors.

The discussion turned to writing collection development policies. Such policies could be drafted by the librarian and a faculty library committee. Also, the ALA guidelines for collection development and the RLG Conspectus could be adapted to music.

The audience discussed the possibility of establishing collection development policies between cooperative institutions. BAML (Boston Area Music Libraries) tried such an arrangement but discovered that each library had to purchase too many of the same items in order to support its own clientele.

Duke, North Carolina University, and the University of North Carolina at Chapel Hill have established a more successful arrangement. This trio, known as the Triangle Research Libraries Network, has both formal and informal collection development and research sharing agreements at the institutional level. Middlebury College and several other New England libraries have established a successful cooperative lending/borrowing arrangement for sound recordings.

We were reminded that cooperative buying arrangements will affect the publisher who may be forced to charge higher prices if fewer copies of an item are sold. Thus, in the long run, the item might cost us more money if cooperative buying affects publishers too greatly. Some publishers offer discounts for

Pre-Conference Summary (Continued from Page 10)

led a discussion focusing on the various software or technological products available and particularly appropriate for those in small libraries.

"Music Cataloging in the Smaller Library" was the topic of two group discussion sessions led by Tony Hess (Colby College), Sharon Saunders (Bates College) and Joy Pile (Middlebury College). Tony spoke about "Using Cataloging Services to Eliminate Music Backlogs" and compared services offered by the Library of Congress, EKI, Marcive, Library Media Service, Professional Media Service Corp., Utlas, and OCLC Techpro in providing cataloging for backlogs. Sharon Saunders described the cost, training tools, uses, and features of OCLC CAT CD450 Music Library. Joy Pile described sources available for authority work, including reference sources and other libraries' online catalogs that can be searched through the Internet.

All pre-conference participants gathered together again at the end of the day for a wrap-up address by Laura Dankner (Loyola University) who described "A Day in the Life" of a music librarian in 1992. She reminisced about earlier years as a music librarian, and shared her personal belief that, despite the difficult funding situation facing her institution, she is still involved in a rewarding career as a music librarian and teacher in a small library, and that MLA provides a rich environment for sharing her experiences, both good and disappointing, with other colleagues and friends.

Workshop participants took home a variety of handouts and bibliographies, as well as a day-and-a-half of new knowledge, insights, and friends. Joan O'Connor and Ray White provided instrumental assistance in registration of participants and other details.

Jean Purnell
Pre-Conference Coordinator

We were reminded that cooperative buying arrangements will affect the publisher who may be forced to charge higher prices if fewer copies of an item are sold. Thus, in the long run, the item might cost us more money if cooperative buying affects publishers too greatly. Some publishers offer discounts for
Ask MLA (Continued from Page 11)
group purchases.

Vendors were encouraged to send flyers and sample scores or recordings to music libraries as a way to advertise, and were reminded that non-ARL libraries appreciate receiving information. Several librarians spoke about on-line ordering of scores. The Pepper network can be used for such services.

The session concluded with a lengthy discussion on acquiring sound recordings. Several sources for reviews were mentioned, along with advice for establishing sound recordings collection development policies. Brad Short noted that if funds are encumbered for something that will not arrive until the next fiscal year, those funds are lost; it might be more prudent to wait to reorder it at the start of the new fiscal year.

Nina-Davis Millis moderated Ask MLA III, “Issues in Public Services.” The discussion revolved around advantages and pitfalls of new technologies such as electronic mail and faxing. For instance, librarians are not always aware of the legal implications of faxing music or authorization signatures. Libraries would be wise to have effective policies in place before conflicts arise.

Faxed reference questions can also be problematic because the information provided is often too sketchy for the receiving librarian. It certainly is difficult to replace the traditional reference interview!

Participants explored the pros and cons of e-mail. There are now several music-related journals, such as Ethnomusicology, that are available only electronically. Although the costs of e-mail are prohibitive to many institutions, an inexpensive alternative would be to use a commercial network [see page 5 for further details. —Ed.].

Some wondered if the convenience of electronic services might keep patrons out of libraries, but others argued that efficient and accurate service would draw patrons toward them. At times, patrons must be told that certain questions cannot be answered over the phone.

As a consequence of the recession (and budget reductions), many libraries and librarians have had to change roles in the community as well as at their own institutions. Some academic libraries now attempt to support their local public libraries whenever possible. The academic and public librarians must communicate regularly and identify clearly the circumstances under which service will or will not be provided. Long and short term priorities should be established.

Finally, some catalogers have started to provide reference assistance. Library administrators must remember that changing roles can be challenging for both public and technical services personnel, and that encouragement and flexibility are critical to the success of such changes.

All three Ask MLA sessions achieved the goal of providing an informal forum for the exchange of questions and answers about selected topics. The moderators, invited guests, and audience members each contributed to the success by sharing their insight and expertise with the MLA community. Tapes of all three Ask MLA sessions can be purchased (see form on page 23).

Anyone who would like to submit comments or questions about the Ask MLA format should contact Holly Mockovak, 1993 program committee chair, Music Library, Mugar Memorial Library, Boston University, 771 Commonwealth Avenue, Boston, MA 02215; mockovak@bu-bu.edu.

Lisa M. Redpath, Michael J. Rogan
Ask MLA Coordinators

Donald W. Krummel Honored

Donald W. Krummel, professor in the Graduate School of Library and Information Science, has been honored by the University of Illinois Foundation as the Alan M. Hallene University Scholar.

As a bibliographer, Krummel has specialized in the design and history of bibliographies. Related interests include the history of libraries and research collections, humanistic scholarship and reference sources, music printing, and American music.

Formerly at the Library of Congress and the Newberry Library, Krummel has received a Guggenheim Fellowship and several awards from the National Endowment for the Humanities, and is a member of the American Antiquarian Society. A former President of the Music Library Association, he was awarded the MLA Citation in 1988.


New Editor of NOTES Appointed

The MLA Board of Directors is very pleased to announce the appointment of Dr. Daniel Zager as editor of the Music Library Association's premiere publication, NOTES. Of special importance in making the selection from a wide field of candidates was Dr. Zager's extensive experience in music librarianship, music scholarship, and music performance.

Dr. Zager holds the Bachelor of Music degree in Organ Performance and the Master of Arts degree in Library Science from the University of Wisconsin—Madison, the Master of Arts and the Doctor of Philosophy degrees in Musicology from the University of Minnesota. He has been Conservatory Librarian at Oberlin College since 1987 and was music librarian at Pennsylvania State University from 1983 to 1987. He has held various positions in MLA (including being the current chairperson of the Resource Sharing and Collection Development Committee) and is also a member of the American Musicological Society, the College Music Society, the Association of Lutheran Church Musicians, and the American Guild of Organists.

Dr. Zager has contributed articles and reviews to Current Musicology, The Diapason, Collection Management, American Reference Books Annual, Notes, Fontes Artis Musicae, German Studies Review, The New Grove Dictionary of Jazz, and MLA Technical Report No. 20 (Space Utilization in Music Libraries). He has presented papers at the Great Lakes Chapter of the College Music Society 1991 meeting, the Midwest Chapter of MLA 1990 meeting, and the German Studies Association 1990 annual meeting. Dr. Zager's appointment is effective with the September 1992 issue of NOTES.
Committee Reports

Subcommittee On Authority Records

The newly-established Authorities Subcommittee held its open meeting in Baltimore on 22 February. The Subcommittee is chaired by Joan Schuitema from Northwestern University; other members include Linda Barnhart, Jane Nowakowski, Jane Penner, Sue Stancu, Barbara Strauss, and Joan Swanekamp.

The meeting began with a report by Barbara Strauss on OCLC developments in its authorities subsystem, and an update by Jeffrey Earnest on the NACO-Music Project. No RLG representative was able to attend. Linda Barnhart, who chaired the meeting in the absence of Joan Schuitema, then outlined the areas of work the Subcommittee plans to undertake during the coming year.

Foremost among these is its assistance to the MARC Formats Subcommittee in preparing a MARBI discussion paper to synchronize bibliographic and authority records in their treatment of linked name and uniform titles. One possible outcome of this proposal would be the elimination of field 240 in favor of 100 $4. Comments on this matter should be directed to Barbara Strauss, Joan Swanekamp, or Karen Little.

The Subcommittee will also be examining cross reference structures in authority records, including but not limited to the problems of (1) item-specific references from collective uniform titles, (2) the need for more flexibility in creating cross references, (3) the need to reexamine cross references in light of Boolean, keyword, and phrase searching, and (4) the need to provide for local needs in national name authority records.

Some other more immediate tasks for the Subcommittee include analyzing some of the issues surrounding how complete (or incomplete) the LC Name Authority File is, and support for the authorities component of the MARC Formats Subcommittee’s discussion paper on 04x data.

The Subcommittee is very interested in input from the MLA membership on authority control problems (and solutions), and encourages your questions, comments, and concerns. Contact Joan Schuitema at schuitem@nuacvm.acns.nwu.edu, or 708/491-3487.

Linda Barnhart
University of California, San Diego

Information Sharing Subcommittee

At its business meeting in Baltimore, the Information Sharing Subcommittee met with Elizabeth Davis to offer comments on the music section of the Guide to Reference Books, 10th edition supplement and 11th edition, which she is editing. Members made several helpful suggestions and remarks concerning the supplement, which is now in press, as well as the upcoming 11th edition to appear in 1995.

Karl Van Ausdal reported on his now-defunct MLA Newsletter column, “Music Queries.” As Karl had announced earlier [no. 86, p.3], MLA-L and electronic communication in general have to a large degree made this column less essential.

Mark McKnight discussed “E-Mail Digest” and his hope that someone would soon volunteer to serve as editor of this work.

Geri Laudati, editor of the Newsletter column “Music-Related Articles from Non-Music Journals,” reported on the current status of the column. It was decided to begin publishing the column in every issue, space permitting. Geri suggested that instead of LCSH-type subject headings, we use terms from the Music Index. There was a general consensus for this proposal.

The subcommittee discussed its proposal to publish an expanded cumulative volume of the “Music Articles” columns, possibly in more than one format, as part of the MLA Index and Bibliography Series. Geri has been identifying retrospective articles missed in earlier columns, chiefly through scanning “Current Contents.” It was decided that the volume should cover ten years (1981-1991). A proposal will be drawn up and given to Debbie Campana, series editor, before the MLA Board’s next meeting in May.

Mark McKnight, Chair
Information Sharing Subcommittee

Online Reference Services Committee

The Online Reference Services Committee sponsored two programs at the Baltimore conference. The first, Thursday afternoon, featured discussion and demonstrations of CD-ROM products and software installations in the music library. The second, co-sponsored by MOUG, consisted of online demonstrations of OCLC’s EPIC and First Search services.

The first session drew an overflow crowd anxious to hear about the CD-ROM periodical indexes, MUSE (RILM Abstracts) and Music Index. Both products will have substantial changes in their next release this spring.

Fred Durr, president of National Information Services Corporation (NISC), began by discussing MUSE, the CD-ROM version of RILM Abstracts. The MUSE software has been totally rewritten; the database will cover citations through 1986, and will also include the Music Catalog of the Library of Congress, 1981-1992. Mr. Durr demonstrated both Novice and Expert modes of the current version.

Chadwyck-Healey, producer of Music Index on CD-ROM, was represented by Eric Calaluca and Melissa Henderson. They acknowledged the complaints and criticisms of the database, and promised that changes would be made in the retrieval software. They stressed that some of the difficulties arose from the format of the data received from Harmonic Park Press, publishers of the printed index.

Major changes include a merge of all subject headings displayed for each article and, most importantly, the short citation list will show, instead of just the subject heading, the title or a portion of the title for each article. The new release will include citations from the 1989 cumulation, but would not include more current information, which Mr. Calaluca claimed would be expensive.

(Continued on Page 14)
to develop. A lively question and answer period highlighted the concerns many librarians have about the Music Index database.

Following this discussion, Gilbert Blount and Charlotte Crockett, both of the University of Southern California, described the computer software installation in the USC music library and how it was used. [An abbreviated version of Charlotte Crockett's presentation is in the accompanying sidebar below. —Ed.] Among other uses, students can use notation software such as Finale to incorporate musical examples in their papers. They felt it was important to expose students to this software so that they would be better prepared for careers in music.

The Friday afternoon session was cosponsored by MOUG, and featured a demonstration of OCLC's EPIC and First Search services. Leslie Troutman and Bob Acker distributed a handout of sample searches which librarians could use to practice their searching skills in the OCLC practice database, where there are no charges. They then demonstrated each search in the main OCLC database and provided some useful search hints as they went along. EPIC is especially useful for locating songs in recordings by searching song titles in the contents notes (nt) field.

The session closed with a presentation of First Search by Jim Olivetti, a representative from an OCLC regional network, CAPCON. Libraries must purchase blocks of searches in advance; the more searches purchased, the cheaper the cost per search. First Search is designed for the end user as well as for library staff who are infrequent online searchers. In addition to the OCLC database, the system provides access to several periodical indexes, including Humanities Index. Arts and Humanities Citation Index will soon be added.

The Committee intends to follow up on its session with Chadwyck-Healey by formulating its concerns about Music Index on CD-ROM and monitoring the new software release that was promised. It also will participate in the beta test of a new Library of Congress CD-ROM consisting of the Music portion of the LC catalog. The new chair of the committee is Beth Reban, University of California, Berkeley.

Bob Acker, Past-Chair
Online Reference Services Committee

Subcommittee on Descriptive Cataloging

ALA's Committee on Cataloging: Description and Access (CC:DA) held two meetings during the ALA Midwinter Meeting in San Antonio, 25 and 27 January 1992.

Update on pending proposal:
At the 1991 Midwinter meeting, CC:DA approved a proposal initiated by MLA to eliminate inconsistencies in the use of the term “musical work” within Chapter 25 which have appeared in the 1988 revision of the rules. The proposed changes would clarify the applicability of the rules under 25.35 to collective as well as to individual uniform titles. Although the Joint Steering Committee (JSC) did not approve the document at its meeting last summer, CC:DA reaffirmed its support for this document, and JSC will discuss it again at its next meeting.

New items of concern:
CC:DA supported a proposal from
(Continued on Page 15)
Committee Reports (Continued from Page 14)

the ALCTS Task Force on Microform Masters to include information about reproducing agency for microforms in the “publication, distribution, etc.” area for microforms and urged LC to extend this provision to other reproductions as well as to microforms.

A new CC:DA Task Force on Description of Interactive Media has been formed to define this type of material and develop cataloging guidelines. Henriette Avram and Ben Tucker, from the Library of Congress, described proposed cataloging simplification measures being discussed at LC. CC:DA members expressed concern with the planned reduction in added entries in several situations.

Task Force on Multiple Versions

CC:DA’s Task Force on Multiple Versions is continuing its work toward developing a set of guidelines for the application of the “hierarchical technique” for items which are identified as reproductions. The hierarchical technique, which was endorsed 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.

During the Midwinter Task Force meeting, the group agreed that several changes should be made to the Guidelines:

- New examples will be obtained to better illustrate certain problematic situations;
- Appendix C, “Implementation Concerns”, will be removed from the Guidelines, and will be replaced by a separate document expressing these concerns in terms of the relevant bibliographic relationships involved;
- Holdings statements, based upon the NISO standard for holdings, will be added to the examples;
- The examples will be altered to reflect CC:DA’s decision to accept the recording of information about reproduction agency in the “publication, distribution, etc.” area for microforms.

Upon the recommendation of the Task Force, CC:DA voted to reappoint the Task Force until the Annual Meeting to allow its members to finish their work on the guidelines. The Task Force also referred several specific topics to CC:DA for guidance, including inclusion of subject headings in the guidelines, consideration of possible rule revisions which had previously been submitted by the Task Force, and the appointment of a new CC:DA Task Force to look into specific problems with the definitions of “edition” in AACR2R.

Future MLA SDC Activities:
The Subcommittee on Descriptive Cataloging continues to monitor the work of the Task Force on Multiple Versions and is also pursuing a possible rule revision for 25.30D2 concerning key for post-nineteenth century compositions. The Subcommittee is also continuing to work towards developing solutions to two other issues concerning abbreviations and numerical designations in uniform titles, and chief sources of information for scores and parts.

Please address any questions or comments on the work of the Subcommittee to any Subcommittee member or to the new Chair of the Subcommittee, Phil Schreur, at the University of California, Berkeley; 415/643-5556 (MW), 415/642-3810 (TTh); pschreur@library.berkeley.edu.

Jennifer Bowen, Past Chair
Subcommittee on Descriptive Cataloging

Authority Control in the Online Environment Interest Group

ALA’s LITA/ALCTS Authority Control in the Online Environment Interest Group (ACIG) met 26 January 1992 in San Antonio. As chair of the MLA Authorities Subcommittee, I serve as a liaison to this group in order to: 1) help the larger ALA community keep abreast of specific music issues in authority control, 2) help the MLA membership keep up-to-date on current authority control issues which affect all librarians, and 3) enlist ACIG’s input and support as needed for any projects the Subcommittee may be undertaking.

The open discussion format for the midwinter meeting allowed members to voice their questions and concerns, and provided the opportunity to explore issues raised. After opening remarks by ACIG chair Deborah Husted (SUNY Buffalo), Karen Calhoun (OCLC) presented a brief update on the status of PRISM authorities search enhancements which are due to be available in early spring 1992. These enhancements will result in the ability to search all headings and cross references using new scanable indexes. (Bach will once again be accessible and we should be able to find the authority record for Tchaikovsky’s Swan Lake without knowing the Russian title.) Karen also briefed us on LSP (Linked Systems Project) activities and phase two of OCLC’s subject heading correction project.

The floor was then open for questions and discussion. The first issue raised was that of whether authority work should be done pre-cataloging or post-cataloging. We discussed the advantages and disadvantages of both approaches. Some consensus emerged for doing pre-cataloging authority work for original cataloging and post-cataloging authority work for copy cataloging. Factors to consider when making a decision about which approach is best include: 1) a thorough knowledge of your local system’s authorities component and how it relates to workflow; 2) an awareness of the effects each approach will have on retrieval; 3) costs.

The value of automated authority control versus the cost generated a large amount of discussion. A lack of research exists in this area, and we need to start by studying system transaction logs to determine how patrons are using the system. The role of keyword/boolean searching was also raised. Members agreed that this was not the end-all solution it claimed to be without a quality database.

We discussed hidden costs of cutting back on authority control. An example such as increased funding for reference/ILL positions needed to handle...
American Music

The American Music Round Table met on Friday, 22 February, at the MLA annual conference in Baltimore; 40 people attended. Cynthia Horton reported on forthcoming volumes of the American monumentum, Music of the United States of America, from A-R Editions; Victor Cardell talked about highlights of the recent meeting of the Sonneck Society in Baton Rouge; and Lois Schultz outlined new approaches at Duke to the cataloging of American sheet music.

An announcement about Marion Korda's new and comprehensive bibliography of sheet music published in Louisville in the nineteenth century (and available from Marion at her home address) stirred a great deal of interest. Attention was also drawn to the forthcoming guide to twentieth-century Chesapeake composers, by Bonnie Hedges and Bonwyn Hall, issued by the Chesapeake Chapter of MLA.

A probing discussion of the possibilities, indeed, the necessity, of revising the 1981 publication, Resources of American Music History, backed up by a solemn exhortation from Don Krummel (one of the original editors), palpably increased the momentum of the "RAMH 2 Project," currently headed by John Druesedow and assisted by Charles Croissant, Lois Schultz, Tim Cherubini, and Bonnie Hedges. A regional pilot project involving institutions from North Carolina is likely to be the first step. It is conceivable that an interactive data base of continually updated RAMH information linked to a wide area network will be made available, eventually. (Those who wish to find out more about this project or who would like to volunteer for service on the ad hoc RAMH group are urged to contact John Druesedow, Music Library, Duke University, Durham, NC 27708; JED@ECSVAX.BITNET.)

Finally, the Coordinator offered a brief remembrance of the late American composer William Schuman (1910-1992), winner of two Pulitzer prizes, eminent administrator, and champion of American music.

John Druesedow, Coordinator

Archives

This year's session of the Archives Round Table featured four papers on the subject of online databases in the archives environment. Brenda NelsonStrauss, Director of the Chicago Symphony Orchestra Archives, submitted a paper on the Orchestra Library Information System (OLIS). This paper was presented by Jeanette Casey of the Harold Washington Library Center in Chicago. The paper outlined the practical applications of the OLIS database to the needs of the Chicago Symphony.

The database is used as a repertoire programming tool. It provides a means of recording the complete program history of the orchestra through a variety of searchable fields relating to the composers, compositions, source of bowings, rental information, and so forth. Programming information such as concert dates, performance locations, attendance, conductors, and soloists are also searchable.

With these applications, one is able to provide answers to reference requests regarding a specific performance, type of performances, dates, repertoire, and much more. OLIS can also be used as a cataloging tool for scores and parts. In short, OLIS provides access for the orchestra librarian that is truly state of the art.

Our second speaker, Louise Spear of the UCLA Ethnomusicology Archives, presented a paper for Mary Russell Bucknum of the Indiana University Archives of Traditional Music. Mary's paper described a project that will produce a printed finding aid for the Traditional Music Archives nearly 2,000 world music field collections.

The online system used to produce this information is a NOTIS-based library system called Information Online, that networks with eight other statewide systems. Using the Procite and Bibliolinks software, one can list and describe bibliographically, each field music collection. In addition, collections can be indexed by country, culture group, and other relevant retrieval points in order to produce specialized hard copy finding aids. By tagging entries with appropriate MARC fields, it is possible to share this information with other institutions.

David Thomas of the New York Public Library for the Performing Arts, Rodgers and Hammerstein Archives of Recorded Sound, brought us up to date

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on the newest developments and enhancements of the Archives in-house database. Specifically, he discussed and fielded questions on authority files, global enhancements and flexibilities of the system, and their implications for the cataloging, retrieval, and linking of information relating to each of the Archive's sound recording collections.

Finally, Bruce Wilson of the University of Maryland, led a very sobering discussion of the online archival environment and the implications of information sharing, particularly within the context of the current national financial crisis. Some of the issues he raised were:
- Online sharing—for free or for a fee?
- The proprietary nature of databases—who owns the information and who profits from it?
- Membership requirements for database access.
- The accumulation of information—does it also mean the accumulation of power?
- The implementation of a sophisticated online environment depends upon a budget that can support such an environment, and requires hiring a specialist.
- Does public service now include teaching computer literacy, and does this detract from valuable staff time that should be used to serve the public in other ways?

The 1993 session of the Archives Round Table will continue to focus on these issues raised by Bruce Wilson. In addition, the Round Table will serve as an open forum to discuss other concerns, issues and questions facing the librarian working in an archival setting.

George Boziwick, Coordinator

Band Music

The ninth annual meeting of the Band Music Round Table convened in Baltimore and was attended by ten conferees, who unanimously approved the appointment of Matthew Wise as their new Coordinator. Anna Thompson had recently resigned the "coordinatorship" in order to devote more time to the duties of her new position at Butler University. An open discussion ensued, which included a recounting of the Round Table's broad definition of "band" and several suggestions for future programs and projects.

A general need was voiced by the membership for more communication throughout the year, not only from within the Round Table, but also with other band interest groups (e.g. ABA, Sonneck Society, AMIS). The Coordinator agreed to explore more appropriate venues for the effective transmission of information and to establish stronger liaisons with other groups. A survey of unique band music and research collections was also discussed as a possible Round Table project.

Loras Schissel reported on a database that he had compiled at the Library of Congress, through which he was able to reconstruct the lost catalogs of some nineteenth-century publishers of band and orchestra music. Utilizing information from copyright records and sales lists printed on part-set wrappers, the database also provides new insight into the band music output of many nineteenth-century composers.

The meeting degenerated into a flurry of interest regarding the possible creation of an all-MLA band in San Francisco [see separate announcement on this page]. Please feel free to contact the Coordinator with news items, ideas, comments, or questions, or to add your name to the Round Table's mailing list, at Bobst Library-Cataloging Department, New York University, New York, NY 10012; 212/998-2485; WISE@NYU-ACF.BITNET.

Matthew W. Wise, Coordinator

Organ and Organ Music

On February 19, a small but enthusiastic band met with Jim Hoston, organist of the First Unitarian Church, and were driven to a number of local sites where there were organs of unique interest. Included on Jim's tour were the restored 1882 Johnson in Westminster Hall, the 1961 Andover-Flentrop in Mt. Calvary (Episcopal) Church and two late nineteenth-century examples of instruments by Henry Niemann in the First Unitarian Church. A special treat was a visit to the home of Durwood Center, who demonstrated several of the automated instruments that he restores.

On Thursday afternoon the official Round Table meeting began with a description of the fabulous holdings in the library of the Organ Historical Society, now housed in the Talbot Library of the Westminster Choir College, Princeton, NJ read by Karl Loveland, assistant curator. Next, Greg Smith, Humanities Librarian, Trenton State College, very generously reported on the week of recitals, entitled the Historical Organ in America, held the second week in January of this year at Tempe, Arizona.

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ROUND TABLE REPORTS (Continued from Page 17)

Although Martha Minor of the Free Library of Philadelphia was unable to attend the session as announced, Dennis Wujcik, cataloger at Memphis Public, discussed composers of organ music in America before 1830 based on Martha’s research. A list of eighteenth- and nineteenth-century American organ and harpsichord music in modern editions, which Martha had obtained from the compiler, J. Bunker Clark, was also distributed.

Bonnie Hedges, Assistant Curator of the Historical Society of Washington, DC, told about her research of composers in the Chesapeake region and provided information about two musicians who were active in church music: Anton Gloetznzer (c. 1850-1928), who taught music at Georgetown University, and R. Dean Shure (1885-1980), director of music at Mt. Vernon Place Methodist Church, Baltimore. from 1921 until 1969.

The local talents of Phyllis Bryn-Julson, soprano, and Donald S. Sutherland, organist, both of Peabody Conservatory, were recognized by the distribution of a list (in progress) of works for voice and organ.

For the next year, Grace Fitzgerald, University of Iowa, has promised a paper on “Research problems relating to modern editions of early keyboard music,” and we’ll explore the possibility of a theatre organ crawl.

Frederick James Kent, Coordinator

New Sheet Music Round Table

At the Music Library Association meeting in Baltimore a new Round Table for Sheet Music was formed. While it was organized by catalogers and others interested in the bibliographic control of these materials, it is our intent to provide a forum for discussions about preservation, access to graphic and subject content, finding aids, indexing by musical incipits, as well as standard MARC format cataloging. We feel that the task of providing information about our collections will be made much easier by open communication and cooperation.

Cynthia Requardt’s paper at the third plenary session, “Nineteenth-century Chromolithographs in the Levy Collection,” pointed out the importance of sheet music for the study of chromolithography and the art of illustration in the nineteenth century. Much of the use of these materials is found in the disciplines of social history (women’s studies, Afro-American history), art history, and the history of popular music.

We hope that the Round Table will be a place for music librarians, art curators, archivists, and special collections librarians to share their expertise and ideas about how to provide appropriate bibliographic control and access. We would be happy to hear from all of you! Please contact the coordinator at 120 Perkins Library, Duke University Library, Durham, NC 27706-2597; LOIS@DUKEMVS.BITNET or lois@dukemvs.ac.duke.edu.

Lois Schultz, Coordinator

Video

The second meeting of the Video Round Table convened 20 February in Baltimore. A total of 56 persons attended. It is pleasing to note that this was an increase of 20 attendees over last year’s meeting.

As was agreed upon at the inaugural meeting, the Round Table endeavored to proceed upon an “holistic” forum that would include both public services and technical services issues.

Opening the meeting, Fritz Dolak presented “Multimedia at Ball State University.” In conjunction with that paper was a demonstration of Microsoft’s CD-ROM Multimedia Beethoven. The Coordinator distributed a packet of information that included the original cataloging of Multimedia Beethoven done at Ball State.

Other information in the Round Table packet included a pamphlet entitled, “A Viewer’s Guide to Copyright Law: What Every School, College and Public Library Should Know”; a reprint of an article from Indiana Libraries entitled “Federal Copyright Law: How It Affects Academic Video Services;” a copy of the form used at Ball State for requests for face-to-face teaching copyright clearances; and, an extract from an article in Printout: Newsletter of the Indiana Clearinghouse for Educational Technology entitled, “A Selective List of Sources for Video in the Classroom.”

The second public services presentation was given by Bonna Boettcher, Humanities Reference Librarian at Western Kentucky University. Dr. Boettcher’s topic was “Copyrights, Licenses, and Videotapes.” Bonna highlighted section of Title 17 U.S.C.A. that pertain to the copyright and licensing of audiovisual materials and cited relevant cases and supporting publications. Dr. Boettcher also distributed a handout relevant to copyright.

Because of a conflict, Catherine Gerhart from the University of Washington and the OLAC DD Audience Observer could not attend the Round Table. Her report, “OLAC Activities of Concern or Interest to the Music Community” was presented by Betsy Gamble of Cornell University.

Technical services aspects of video were addressed by Charles Croissant, Music Cataloger, University of North Carolina at Chapel Hill. Mr. Croissant’s discussion, “Current Trends in Acquisitions and Cataloging of Video Materials” focused on information sources for video. Charles mentioned major distributors and listed publications that regularly include reviews of music-related videocassettes and laserdiscs. We also discussed the trend towards the laserdisc format and away from cassettes.

Grace A. Fitzgerald, Music Cataloger at the University of Iowa, closed the meeting with “The Question of Main Entry in Video Cataloging.” She discussed main entry possibilities for the variety of music-related video materials.

Lively dialogue concluded each of the presentations and discussions. A number of attendees did not receive copies of the packet or handout and arrangements were made to send copies to those desiring them. Others who desire copies may contact the Coordinator.

Fritz Dolak, Coordinator

During this conference, I continued the last phase of my attempt to work within ALA to publicize the MLA Public Libraries Committee workshop “Taking the Mystery Out of Music Reference.” This work began about a year and a half ago at the request of then-MLA President Suki Sommer. The workshop is intended for general librarians who deal with recordings and answer music-related questions as part of their job, and has been successfully presented in the Midwest.

I have discussed the workshop with a number of different ALA groups. The ALA Chapter Relations Office offered a list of the state and regional library associations with names and addresses of officers to contact regarding setting up a workshop in the various areas of the country. They also produce a “Directory of State and Regional Library Association Journal and Newsletter Editors.” These lists give MLA names to contact for publicity. Both were forwarded to Richard Schwegel, chair of the MLA Public Libraries Committee, which sponsors the workshop. Also, the Association of College and Research Libraries (ACRL) ARTS Section, Recruitment and Education Committee are interested in possible music sessions which could be given at various institutions or areas.

Lastly we explored the possibility of doing part of the workshop as a session at ALA itself, co-sponsored by an ALA unit. At the last Midwinter, Richard Schwegel and I presented the program outline to the ALA Public Library Association Audiovisual Committee (PLA AV). They responded favorably and agreed to co-sponsor the program as long as MLA provided any necessary funding. This Midwinter the Committee reaffirmed its interest in presenting the session at the New Orleans conference in 1993. If MLA approves funding, the road for a session at ALA will have been paved.

The PLA AV Committee is sponsoring the program “Rappin’ on the Door of Censorship” at the San Francisco Annual Conference, to be held 26 June 1992, 2:00-5:30 p.m. The program concerns issues of censorship of music audio and video, access by minors, required labelling by record producers, and objectionable lyrics. For the New Orleans meeting, the group is planning a session, “Saving Future Generations: Alternatives to Saturday Morning Cartoons,” which will include evaluating and choosing media materials for children.

A new Dance Discussion Group was formed about a year ago within the ACRL ARTS Section. Anyone can join, including those not members of ALA. For more information, contact the chair, Mary Bopp, at Indiana University Undergraduate Library Services.

“Using Technology to Analyze Arts Collections” was the topic for the ACRL ARTS Technology in the Arts Committee Discussion Forum. The object of focus was the OCLC/AMIGOS Collection Analysis CD. So far it covers only monographs, with no current plans to include scores. Breakdowns are based on major LC classification divisions and the National Shelflist 500, used in a number of conspectus outlines. A new version of the latter is currently in progress, so it is an opportune time to provide input. Contact Linda Gould,

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University of Washington, with suggestions or to help on the project.

The ACRL ARTS Technology in the Arts Committee Discussion Forum in San Francisco will be “State of the Art and Beyond,” covering various projects in the arts utilizing “cutting-edge” technology. The ACRL ARTS Section program in San Francisco 1992 will be “Redefining the Arts.”

Other interesting sessions at the San Francisco conference will include, “Developing and Implementing Copyright Policies: Institutional Implications,” sponsored by the ACRL Copyright Committee. It will be held on 28 June 9:30-12:30 and include AV. The Association for Library Collections & Technical Services, Audiovisual Committee (ALCTS AV) is sponsoring the program, “Interactive Media: What Is It, What Do You Do With It, Where Is It Going?” to be held 27 June 9:00-11:00 a.m. All the various kinds of interactive media should be discussed.

“Knowing How: Problem Solving Techniques for Middle Managers” is the San Francisco program sponsored by the Library Administration and Management Association (LAMA) Middle Management Discussion Group. The program will categorize the types of problems to be solved in libraries today and present various problem-solving techniques related to the needs of middle managers. It will be 29 June 9:30-12:30.

Looking further ahead to 1993, the ACRL AV Committee is continuing its plans for the session at the conference in New Orleans, “Media for Diversity.” It will focus on evaluating and selecting ethnic materials, covering various AV formats. We hope to include a musical component to this program.

The proposed program for New Orleans 1993 of the LAMA Middle Management Discussion Group is “Danger in the Comfort Zone: Is Too Much or Too Little Job Security Limiting the Productivity of Your Staff?” It will focus on the employee’s sense that their job is a right rather than something they work on and earn, and on the fear factor, where employees are more concerned with protecting rather than doing their jobs.

Brenda Chasen Goldman
MLA Representative to ALA

An exciting development toward a music thesaurus was reported at the open meeting of the Bibliographic Control Committee at the MLA 1992 conference in Baltimore. The current project of developing a music thesaurus was undertaken by Harley Hemmasi (Music Technical Services Librarian, Rutgers University) primarily in response to the MLA Music Thesaurus Project Working Group’s final report, “Improving Access to Music,” published in Notes (Vol. 45/4, June 1989, pp. 714-721) and also in response to various discussions citing the need for a music thesaurus that she heard about at last year’s MLA meeting. In addition to our own music library concerns, the library community at large, has interest in and need for improved information retrieval by both librarians and end-users.

Motivated by these needs and inspired by the example of AAT (Art and Architecture Thesaurus), in April 1991, she, jointly with Dr. James Anderson (Associate Dean and Professor in the School of Communication, Information and Library Studies at Rutgers University), submitted a proposal to Council on Library Resources, outlining a plan to create a prototype music thesaurus—a tool by which terms and their relationships can be displayed, analyzed, and evaluated. The grant was awarded in July 1991.

As its initial base, the thesaurus includes Library of Congress subject headings for music and terms from the Dewey Decimal Classification music schedule. The data from LC and Dewey has been transferred to ARIS, a thesaurus construction software program developed by Dr. Anderson and Frederick A. Rowley.

This program follows NISO standards (National Information Standards Organization) and is also compatible with thesauri-specific USMARC fields (654, 655, 755), as well as the MARC authorities format. Once this basic tool is developed, it is planned that other music subject lists will be incorporated into the thesaurus, including those used by RILM, Music Index, British Catalogue of Music, etc., as well as a vast number of terms—particularly in ethnomusicology, jazz, and popular music—which have yet to be uniformly gathered and presented.

For the purposes of this project, LCSH data was gathered from two sources: the 1988 Soldier Creek publication, which includes LC headings through December 1987, and new or changed headings as published in the Music Cataloging Bulletin. The latter, about 1200 records in MARC format, were downloaded to disk from the authority file in RIN. Both sets of data were then converted to standard NISO thesaurus format by the programmer, Fred Rowley, and loaded into the ARIS thesaurus construction program. In addition to LCSH, DDC data was obtained from Forrest Press of OCLC and has also been converted and loaded into ARIS.

All of the initially-proposed data have now been stored in the thesaurus database. At present LC and DDC are in separate files. They will be merged to create another file to act as an interface between the two individual files. While

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LCSH terms and DDC captions and notations will be preserved in their original form and can be added to or altered as those systems change, terms and relationships in the interfacing thesaurus file can be changed or manipulated at will. New vocabularies or individual terms will be incorporated into the interfacing thesaurus file.

The next step in the project is to determine the broad categories representing the fundamental aspects of the entire discipline of music. LC is to some extent already organized hierarchically, and since it is the largest and most commonly used vocabulary, its relationships are being examined first. Where possible it will be maintained as the base—to be enhanced or added to, as appropriate.

Hariette displayed the following examples from the LC music headings file at the BCC open meeting. At present, there are slightly over 10,000 records for the LC headings alone. Each record contains the following fields:

- rec / record number
- des / descriptor or term
- dbf / database field or source of term
- scn / scope note
- eqv / equivalent terms
- err / errors or variant forms
- nrt / narrower terms
- btr / broader terms
- rlt / related terms
- lc# / LC class number
- dc# / Dewey class number

These records can be displayed in two fashions: alphabetically and relationally (hierarchically). The alphabetical display invites keyword searches for embedded strings: once an interesting term is found, a click displays its complete record, with all equivalent, broader, narrower, and related terms, plus scope note, source, etc., if included [figure 1].

A click on any term in this record brings up the record for that term, in effect providing a giant hypertext in which every term is linked to every other term in a file in accordance with the relationships recorded in each thesaurus record.

The hierarchical display begins with top terms [figure 2]. By clicking on a top term, the user can open a window with the next level of terms in that hierarchy, and continue down the hierarchy by picking a particular term at each step.

Determining relationships among terms is a subjective process and as such should be considered more suggestive than prescriptive. The actual analysis, evaluation, and final structuring of the data is an extensive intellectual process that will continue beyond the confines of this initial project.

Ultimately, the music thesaurus is designed to guide and facilitate end-user searching. Although it is not intended to mandate the use of any particular term or terminology or any particular method of indexing, it will serve as a rich source of vocabulary for indexers, catalogers and patrons, alike. We see it as a means of tracking and managing the vocabulary of the discipline. Its primary function is to link the vocabulary of the searcher to the vocabulary of our literature.

The current project has progressed rapidly in achieving the research needs outlined by the MLA Music Thesaurus Project Working Group. Loading existing LCSH data, without any improvements in the terms or relationships among them, into a thesaurus structure greatly enhances their value. The capacity to move through hierarchical or keyword displays of the data is like helicoptering over the topical landscape. It supports much better selection of headings, either for indexing or for retrieval, than the current alphabetical display permits. Even printed versions of these displays are powerful tools for the use and development of LCSH for music.

This preliminary thesaurus can also make possible a further level of enhancement. The adequacy of terms culled from LCSH can be assessed by music librarians and other experts for each of various branches of music. The hierarchical structures and facet analysis (division into fundamental aspects) on which LCSH is based can be analyzed and evaluated. Compound terms and phrases can be semantically factored to support greater synthesis. Eventually other vocabularies can be incorporated, especially for areas not well covered by LCSH, and logically integrated.

This process of analysis, 

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New MLA Members
The Music Library Association welcomes the following new members:
Timothy Bullard, Washington, DC
Conservatoire de Musique de Trois Rivieres, PQ, Canada
David Cooper, Washington, DC
Charlotte Crockett, University Park, CA
Deborah A. Devine, Brighton, MA
Sarah Dorsey, Dunkirk, NY
Virginia Dufresne, Saskatoon, SK, Canada
J. Stephen Eddina, Akron, OH
Massimo Fino, Luca, Italy
Barbara Furgason, Berkeley, CA
Ministry Vlaamse Gemeenschap, Brussels, Belgium
Russ Girsberger, Waldorf, MD
Susan E. Harman, Baltimore, MD
Frances Inslee, Downington, PA
P. Miroslav Horsky, Praha, Czechoslovakia
Robin Kibler, Williamstown, MA
Shirley B. Lebo, Washington, DC
Cheryl Martin, Toronto, ON, Canada
Gail McLemore, West Point, MS
Mark A. Nicolay, Glendale, CA
Nancy M. Nyland, Damascus, MD
Daniel Paradis, Beauport, PQ, Canada
Sandra J. Quaschnick, Blooming-ington, IN
Roberta Rike, New York, NY
John Ranck, Boston, MA
Sara Rutter, Lansing, MI
Theresa D. Sanchez, New York, NY
Susan V. Shields, Brooklyn, NY
Murl J. Sickbert, Jr., Longmont, CO
Len Sullivan, Little Rock, AR
Kirk Trevor, Knoxville, TN
Rob Van Der Bliek, North York, ON, Canada
Claudia Widgery, Washington, DC

Report on Copyright Implications of Digital Audio Transmissions
The Copyright Office announces that it has completed its study of the transmission of copyrighted works in digital audio format and the likely impact on copyright owners. The study concludes that home taping in the digital era will negatively impact the revenues of copyright owners, that there are no blanket exemptions for home taping under the fair use doctrine of the copyright law, and supports recent legislation calling for a blanket tape recording machine royalty limited to the digital format.

In addition, the study announces Copyright Office support for legislation that would require broadcasters to pay fees to record companies for performance rights to sound recordings, similar to the fees now paid to composers. The study is available to the public from the Government Printing Office.

Gerboth Campaign Reaches Goal
Thanks to the many Baltimore conference donors who contributed to the endowment campaign for the Walter Gerboth Award, we have concluded the campaign on schedule and exceeded our $500 goal of $14,000. The annual award will now be supported monetarily by income from this fund.

Nearly 150 donations were received at the Gerboth table, which was staffed by 19 volunteers. The Development Committee planned the fund raiser, coordinated the event. Donors of $20.00 or more were offered a premium, a canvas tote bag imprinted with an MLA design derived from the logo created last year to celebrate MLA's 60th anniversary.

Midway through the conference members of the MLA Board offered a $1,000 challenge, which was matched by over $2,000 during the final 24 hours of the campaign. Donors were invited to dedicate their gift in honor or in memory of another. Especially noteworthy were members who had already contributed to the Gerboth fund this year. To assure the Board's challenge would be met some even donated more than once during the conference. Seventy-five conference donors were new donors to the Gerboth fund. The total of contributions and pledges at the Baltimore conference, though slightly shy of our $5,000 goal, exceeded the amount raised last year in Indianapolis by nearly $200.

Many thanks to all of the Gerboth endowment donors. Together you have achieved the goal of this fund raising effort.

Geraldine Ostrove, Chair Development Committee

Thesaurus Update
(Continued from Page 21)
evaluation and integration needs to be a corporate undertaking of music librarians representing a broad range of interests. Ultimately the support and governance of such a project will require the involvement of end-user constituencies as well. The rapid progress achieved in this project demonstrates that it will soon be feasible to begin this work in earnest, under the aegis of relevant organizations such as MLA, ALA, and others. Over the next year the Subcommittee on Subject Access will be working to identify an ongoing structure within MLA to provide a focus for these efforts.

Brad Young, Chair Bibliographic Control Committee Harriette Hemmasi Rutgers University
Marsha Berman has been appointed the Editor of The Cue Sheet, the Society for the Preservation of Film Music's quarterly journal. The Cue Sheet began in 1984 as a newsletter; it has evolved into one of the leading film music publications, covering historical topics as well as current issues in the industry. One of the most recent issues is a directory of film music collections in the United States, compiled by H. Stephen Wright, music librarian at Northern Illinois University.

Submissions for future issues of The Cue Sheet should be addressed to: Marsha Berman, Music Library, UCLA, 405 Hilgard Avenue, Los Angeles, CA 90024-1490 or to the Society's address: P. O. Box 93536, Hollywood, CA 90093-0536.

The Society for Ethnomusicology will hold its annual meeting in Seattle, at the University of Washington, 22-25 October 1992. A Pre-Conference Symposium, "Musical Repercussions of 1492," will be held on 21 October. For further information, please contact the SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, Indiana 47405.

The Sonneck Society for American Music will hold its first West Coast conference at Asilomar, on the Monterey Peninsula, California, 12-16 February 1993. Proposals for papers or performances are invited, especially encouraged are presentations on such subjects relevant to a West Coast conference. Proposals should include a brief abstract, some background material on the proposal and the proposer, and, in the case of proposals for live performances, a cassette tape, not to be returned. Five copies of all of the above, including tapes where applicable should be sent to Daniel Kingman, Sonneck Program Chair, 600 Shangri Lane, Sacramento, CA 95825, to be received no later than 31 August 1992. Thanks to a generous bequest from H. Earle Johnson, the Sonneck Society for American Music is able to offer publication subventions for completed original manuscripts which deal with American music, including works that would normally have difficulty in finding a publisher, such as bibliographies, discographies, and repertory lists. The maximum award is $2500, and the application deadline each year is 15 November. Supply six copies of an application letter which includes publication plans, demonstration of a need for funds, a brief curriculum vita, and an outline of the proposed publication, including a table of contents, to Dena J. Epstein, 5039 South Ellis Avenue, Chicago, IL 60615. The Society will not itself act as publisher.

A National Endowment for the Humanities Summer Institute for college and university professors titled Rethinking American Music: New Research and Issues of Cultural Diversity will take place 1 June-8 July 1992. It will be held under the auspices of the College Music Society and Boston College, Chestnut Hill, MA. The Institute is designed for faculty in both music and American studies or history departments. For further information write or call Professor Anne Dhhu Shapiro, Department of Music, Boston College, Chestnut Hill, MA 02167; 617/552-4843.

The City University, London, has created a Research Fellowship in Jewish Music as part of the ethnomusicology curriculum. The Fellowship will be named for the late Joe Loss, LVO OBE, and is the first Jewish music fellowship in the UK. More information may be obtained from Mrs. Geraldine Auerbach, Chair, The Jewish Music Festival Trust Ltd., 22 Gerard Road, Harrow, Middlesex, HA1 2NE, England; telephone: 081 907 1905; fax: 081 907 6030.


The following conference presentations are available on audiocassette:

Tuesday, February 18 - Wednesday, February 19


Thursday, February 20

M2 Plenary Session I: World Music in the Music Library Moderator: Don L. Roberts; Speakers: Vandermeer, Farrington, Pierce, Spear

M3 Ask MLA I: Getting to Know the Music Library Association Moderator: Don L. Roberts

Friday, February 21

M4 Plenary Session II: Doing the Right Thing: Professional Ethics and the Music Librarian Moderator: Carolyn Rabson; Keynote Speaker: Maureen Pastine; Panelists: Dow, Acker, Shepard

M5 Ask MLA II: Issues in Collection Development Moderator: Daniel Zager

Saturday, February 22

M6 Plenary Session III: Baltimore's Music Moderator: John Spitzer; Speakers: Williams, Requardt, Mazullo, Saladin

M7 Ask MLA III: Issues in Public Service Moderator: Nina Davis-Millis

M8 MLA Wrap-Up Session

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Richard Griscom, MLA Executive Secretary.
Roger Olson, Music Catalog Librarian, Texas Christian University.
Paul Patanella, Librarian, Art Institute of Philadelphia.
Michael Rogan, Editor, MLA Newsletter.
Joan Swanekamp, Head of Monographic Cataloging, Columbia University
Rick Turgerson, Boulton Cataloger, Indiana University Archives of Traditional Music.
Daniel Zager, Editor, NOTES.

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**CALENDAR**

April 22-25, Association for Recorded Sound Collections, Rochester, NY.
May 8-9, New England Chapter meeting, Bates College.
May 15-16, Mountain-Plains Chapter meeting, Arizona State University.
June 25-July 1, American Library Association, San Francisco.
August 30, IAML, Annual Conference, Frankfurt-am-Main.

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**MLA NEWSLETTER**

MUSIC LIBRARY ASSOCIATION