Gerboth Award Opportunity

If you are a music librarian in the early years of your career and are in need of research funds, it is not too soon to start thinking about your application for the Walter Gerboth Award. This award was established in memory of Prof. Gerboth, the esteemed member of the Music Library Association, professor of music at Brooklyn College, and former head of the music library there.

To be eligible for the Gerboth Award you should be a music librarian in the first five years of your professional career and a member of MLA. The cash award is made to support a research project in progress in music librarianship or music bibliography.

An application consists of: (1) a description of the research project and its significance; (2) a budget which specifies the total amount of funding requested from MLA (up to $1000), the purpose of the funds requested, and any other sources of funds; (3) two letters of support—one for the project and one for the applicant; (4) the names of people who could provide further letters of recommendation; and (5) the applicant’s curriculum vitae. Please note that no funds will be awarded for capital purchases (e.g., computer hardware). The maximum award amount each year is $1000, however research projects need not require funding for the full amount to be considered by the Gerboth Award Committee.

Applications need to be submitted by 31 October 1992, to Shirlene Ward, Chair, Gerboth Award Committee, 1035 Monroe Street, Evanston, IL 60202; 708/475-5244 (h); 708/491-3434 (w); SHIRLENE@NUACVM.BITNET; Internet: shirlene@nuacvm.acns.nwu.edu. Please contact the chair if you have further questions.

Shirlene Ward, Chair
Gerboth Award Committee

Nominations Sought for MLA Board Members-at-Large

The Nominating Committee is seeking recommendations for three Members-at-Large positions on the MLA Board of Directors, as well as suggestions for the MLA Citation. The positions are for 1993-1995.

Members of the committee are Jim Farrington, Wesleyan University, Chair; Paula Elliott, Washington State University; Christine Hoffman, New York Public Library; and Rick Jones, Greensboro, IN. Please feel free to contact any member of the Committee, or send recommendations by 6 July 1992 to Jim Farrington, Olin Library, Wesleyan University, Middletown, CT 06459; 203/347-9411 x2529 (w); JFARRINGTON@WESLEYAN.BITNET orjfarrington@eagle.wesleyan.edu.

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PRESIDENT'S REPORT

MLA has a long history of mutually beneficial interactions with various related organizations. Perhaps it is the interdisciplinary nature of our profession—music, librarianship, and the numerous other fields with which we are involved—that enables us to take a broad view of our work. Although MLA's liaisons with ALA, the joint AMS/MLA Committee on RISM, the Art and Architecture Thesaurus (AAT), the Council of National Library and Information Associations (CNLIA), NISO—the National Information Standards Organization (Z39), the RILM US Office Governing Board, and the University of Maryland at College Park for the MLA Archives are extremely important, my remarks will be focused on MLA's joint projects with the National Association of Schools of Music (NASM) and the Music Publishers Association (MPA).

Even though the NASM accreditation process has had an impact on most academic music librarians, official contacts between MLA and NASM have been rare. It is a pleasure, therefore, to announce the creation of the MLA/NASM Task Force on the Future of Music Libraries. The Task Force charged with taking a broad look into the future to project the realities that will confront all types of music libraries. Topics to be investigated include administration, collections, facilities, finances, governance, personnel, services, technologies, the future of professional education and training in music, the future of research and scholarship, the future of public use of music library services and collections, the future of music publishing, and the interrelationships of these subjects.

MLA appointees to the Task Force are Dan Clark (James Madison University), David Fenske (Indiana University), and Jane Gottlieb (Julliard). NASM will be represented by Sterling Cossaboom (Southeast Missouri University), Barbara Lister-Sink (Salem College), and Rollin Potter (California State University–Sacramento). NASM will provide staff assistance for the Task Force. It is anticipated that the findings and recommendations will be published. Many thanks to NASM President Frederick Miller and NASM Executive Director Samuel Hope for their major roles in establishing this significant cooperative project.

The official relationships between MLA and the Music Publishers Association (MPA) have become increasingly beneficial and satisfying to all concerned. Much of the credit for this can be attributed to two current projects: the creation of an international standard numbering system for printed music, and the joint MLA/MPA Task Force on Music Publishers Archives. Lenore Coral and Arnold Broido (Theodore Presser) have pursued the difficult challenge of convincing publishers and library organizations in various countries that the implementation of a system which assigns a unique, machine-readable number to each piece of published music would enhance the bibliographic control of printed music for publishers, libraries, and musicians. We hope final approval will be granted this year.

Mutual concerns about the loss of files relating to the history of music publishing in the United States prompted the establishment of the Joint MLA/MPA Task Force on Music Publishers Archives. The Task Force, chaired by Kent Underwood (NYU), is charged with recommending an action plan. Although the official report is not due until the June MLA Board Meeting, it is clear that all Task Force members believe considerable progress has been towards better documenting this important segment of our musical heritage.

Over the summer, the MLA Nominating Committee will be preparing the slate for the 1992 election. Committee members are: Jim Farrington (chair), Paula Elliott, Christine Hoffman, and Rick Jones. Please convey your recommendations to any committee member for potential Board Member-at-Large candidates or MLA Citation recipients.

Don L. Roberts
MLA President

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MLA NEWSLETTER
Jim Farrington, Editor

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

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

Address future correspondence to Michael Ragan, Editor, MLA Newsletter, 17 Hemenway Street, #3, Boston, MA 02115 (Bitnet: ROGAN@BRANDEIS.BITNET). The deadline for submitting copy to the editor for the September-October issue is 28 August 1992.
MLA Announces New Newsletter Editor

The Music Library Association is pleased to announce that Michael John Rogan was selected as Editor of the MLA Newsletter. Mr. Rogan brings a wealth of editorial experience to his new position.

After serving as a music reference librarian at the Boston Public Library research library, Mr. Rogan has recently returned to graduate school full-time at Brandeis University in Waltham, Massachusetts, to complete a doctorate in musicology focusing on music in Boston. Previously, he earned the Master of Science degree in Library Service and the Master of Arts degree in Historical Musicology from Columbia University. His Bachelor of Arts degree (in Music) is from the College of William and Mary in Williamsburg, Virginia.

While pursuing his studies, Mr. Rogan is working part-time as Reference Library in the Snell Library at Northeastern University. Previous employment included service as Evening Supervisor at the Library of the Cooper-Hewitt Museum, Smithsonian Institution National Museum of Design (New York) and as General Assistant in the Music Library of Columbia University. He also worked at Columbia University as Director of the Collegium Musicum and an Instructor in the Music Humanities Program, and at the Metropolitan Museum of Art in New York as a Graduate Intern in the Department of Musical Instruments.

Mr. Rogan’s editorial experience includes work as an Editorial Assistant with 19th-Century Music (University of California Press) and as Submissions Officer and member of the Editorial Board for Current Musicology (Columbia University). Mr. Rogan’s own publications include The Musical Woman: An International Perspective, Volume III (Gazette, with Jane Gottlieb), 19th-Century Music: Index to volumes 1-9, Current Musicology: Index to volumes 30-40 (with Brian Seirup), and various reviews that were published in Notes and Current Musicology.

He delivered the papers “Bibliographic Instruction in a Public Research Library” at a AMS/MLA Joint Chapter Meeting (in Rochester, New York) and “Bibliographic Instruction in Various Types of Music Libraries” at the Conservatory Libraries Round Table at the Music Library Association Annual Meeting (Eugene, Oregon). He is a member of the Music Library Association Standing Committee on Education, of the American Musicological Society, the Sonneck Society, and the Board of Directors of The Fenway News.

Mr. Rogan will begin his editorship with the September-October 1992 issue of the MLA Newsletter.

From the Editor . . .

As I sit here amidst the clutter of our new home, with everything still packed away in boxes and looking for all the world like we're ready for a big tag sale, I find myself in the throes of delivering the last MLA Newsletter it will be my pleasure to edit.

Of course, the credit for producing the Newsletter must be shared among a number of people (only the editor should take all the blame). First I have to thank my sister, Chris Farrington, a long-time journalist with a newspaper in Lockport, NY. Her critiques of Newsletter page layouts and design have helped enormously (I am sure our family will be happy not to hear us talking ad nauseum about it!). To the extent that the Newsletter today is easy to look at, I owe Chris a huge debt of gratitude.

I should thank all of the contributors to these sixteen issues, especially those who sent well-written material on time. The time frame of a typical Newsletter issue does not allow for much dwelling over prose, and I have been blessed by the fact that the vast majority of copy received has been of high quality.

Finally, most of my thanks go to my wife, Annette. She has acted as typist, proofreader, graphic artist, page designer, postal inspector, bulk mailer, and an always supportive sounding board—sometimes all these simultaneously. If for no other reason than she helped peel and stick over 30,000 mailing labels on Friday nights these last four years, she deserves a vote for sainthood.

But now is the time to move on, and for another editor to come in and shake things up. After a search with numerous excellent candidates, Michael Rogan has been selected new Newsletter editor. Michael is known to many in MLA already; elsewhere on this page you can read about his many accomplishments. In anticipation of the change, let me make clear here that the due date for copy to be sent to Michael for the September-October issue is 28 August 1992. Sending material earlier than that date is even more preferable. You can contact Michael at:

Michael Rogan
17 Hemenway Street, #3
Boston, MA 02115
617/247-4140 (h—note there is no separate work number)
ROGAN@BRANDEIS.BITNET
Internet: Rogan@Binah.cc.Brandeis.edu

He would prefer hardcopy and IBM-compatible computer disk (either 5 1/4" or 3 1/2" are fine). He uses WordPerfect 5.1, but has the capability to translate most major word-processing software programs into something useable. Sending files via e-mail is also acceptable.

I wish Michael the best of luck with the Newsletter, and hope that he is as fortunate as I in working with such a wonderful cast of characters.

Jim Farrington, Past Editor
MLA Newsletter
Those MLA members and others who have followed the discussions on MLA-L will surely agree that the past few months have been anything but dull for subscribers. Music librarians must have returned from their annual meeting in Baltimore full of fire and ready to join in the fray.

A March discussion (initiated by Matt Wise of New York University) of the issues of copyright in cataloging the score of John Cage's 4'33" elicited perhaps the greatest number of responses to date on any MLA-L topic. The replies ranged from thoughtful musings on the differences between sound and printed music, to the inevitable, sometimes stale, jokes regarding Cage's work, which in turn drew remarks from some members who took umbrage at the perceived derision of Cage and his music. Don Roberts of Northwestern, which houses Cage's music archives, exercised his presidential authority and put a proper perspective on the discussion by noting that a serious question concerning copyright had been raised, and that the bit of fun that had ensued had more to do with the topic in a generic sense, rather than as a ridiculing of Cage or his works.

Another ethical issue, raised by Lisa Nitsch of UCLA, concerned Marilyn Horne's recent statement on television that her copy of Semiramis had been "stolen" from the Los Angeles Public Library. While one contributor noted that Horne also admitted that she had paid a fine for the score, and that she had probably only been kidding about stealing it, several others shared reminiscences of Horne's visits to the New York Public Library to find rare music to perform, and her request for special permission to copy such items. Although amusing in their own right, the discussions reflected an ethical dilemma all librarians face from time to time in trying to balance fair treatment to all users with the occasional necessity of making accommodations in special cases.

Another hot topic this past spring was the problem NOTIS users (and those of most other online systems) have in retrieving compact disc recordings. AACR2 does not permit a specific material designation for "compact disc," nor does MARC allow for easy retrieval of CDs, although such data may be encoded in the 007 field. The most consistent place this information appears is as a note (a 500 field). Libraries whose systems do not index these fields have an especially difficult time in providing users access to these formats. Nearly all respondents lamented the necessity of having to devise special search strategies that may seem illogical or difficult for users to remember or understand in order to accommodate retrieval of CDs.

This exchange expanded into a more general dialogue on the rapid proliferation of various, often incompatible, computer-based information sources in most libraries (creating "protocol nightmare," as one respondent termed it), and our struggles to educate our users, and ourselves, in the use of such technology. Bonna Boettcher of Western Kentucky University commented on the "sensory overload" her patrons were experiencing, and called attention to Ohio State’s Gateway project, in which transparent interfaces between various databases in one "super catalog" allow users to concentrate on finding the information they need, rather than worrying about how to master the separate search protocols.

That music librarians are an ingenious and practical bunch was confirmed in Stephen Wright's request for ideas on how to secure audio equipment to ordinary tables or carrels. Stephen received fifteen responses. They ranged from suggestions for using cable and padlock-type kits, such as Technalok or Lok-kit (ca. $20 each), to bolting the equipment directly to the surface, to tattle-taping the equipment, to a fiber-optic alarm system (at $2,000 (Continued on Page 5)

**Placement News**

Pat Fisken, Music Librarian at Dartmouth College, will begin her term as MLA's Placement Officer on 1 July 1992.

You may reach her at:

Patricia Fisken
MLA Placement Officer
Paddock Music Library
Dartmouth College
6187 Hopkins Center
Hanover, NH 03755-3599
603/646-3120 (w)
802/785-2893 (h)
Internet: fisken@dartmouth.edu

I would like to again thanks all those with whom I have worked as Placement Officer during the past four years (including Jim Farrington, out-going Newsletter Editor). Please feel contact free to contact me about any issues regarding the Personnel Subcommittee. Good luck to you all!

Paula Matthews

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

Individual registrations are $10.00 per year.

Institutional registrations are $15.00 per year.

Employers may advertise in the Job List without charge.

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

**To list a position or for any additional information:** contact Patricia Fisken, MLA Placement Officer, Paddock Music Library, Dartmouth College, 6187 Hopkins Center, Hanover, NH 03755-3599; 603/646-3120 (w); 802/785-2893 (h); Internet: fisken@dartmouth.edu.
E-Mail Digest (Continued from Page 4)

for eight stations).

Jim Farrington's query for information on discographical citation practice drew several recommendations. Helm and Luper's Words and Music and Writing About Music by Richard Wingell were favored by some librarians, while others advocated the Chicago Manual of Style fewer were happy with Turabian for discographical citations. A couple of librarians instruct their students to model their citations after those in book-length discographies. Consistency in citation style is the most important criterion, as several respondents noted. The kind of information and its purpose in a research paper or article also determines style and content of the citation.

Garrett Bowles's query for names of appraisers for composers’ correspondence and literary manuscripts netted a list of ten or more individuals in the U.S. and England who will perform such appraisals. As a rule, Garrett reported, it is far more cost-effective to have large collections appraised than it is smaller collections. Most libraries will not recommend specific appraisers, but rather will supply interested parties with a list of appraisers and a copy of their appraisal guidelines, a sample copy of which was supplied by Steve Fry of UCLA.

How to handle supplementary material such as CDs and sound sheets that accompany serials and monographs is always a problem. Jill Shires of the University of Southern Mississippi polled fellow librarians on ways they deal with such items. A majority of the nine respondents reported that they catalog such material separately, while others make an appropriate notation on the main record or create an added entry. While a few house the audio supplements with the items they accompany, in pockets or folders, most libraries keep them in a non-public area. A couple of libraries dub the sound sheets onto cassettes.

MLA-L readers assisted Jill Shires with another problem. She wrote asking for advice on methods for binding composers’ collected works (LC-classes M2 and M3) in her library, such as the Kalmus editions of Tchaikovsky and Mussorgsky and the Ricordi Vivaldi. One respondent recommended binding the Vivaldi in groups according to the Ryom numbers. Single-signature scores may be pamphlet bound inexpensively, either in-house or by a vendor such as Heckman of Indiana.

Concerns about the durability of compact discs are beginning to appear in various preservation forums. Forwarded from the BITNET list IAMSILC (International Association of Marine Sciences Libraries and Information Centers—a great acronym!) was this report from Peter Brueggeman, who noted that he had confirmation from the 3-M Corp. and Disk Manufacturers that their compact disc products have "conservative" warranties of 25-30 years.

Librarians’ unhappiness with Library of Congress Subject Headings was reflected in a discussion of the LCSH’s treatment of jazz. Patricia Thompson from Southwest Texas State inquired about procedures for bringing out featured instruments in jazz ensembles, specifically the confusion between such headings as “Trumpet music (Jazz)” and “Trumpet with jazz ensemble.” LC’s Harry Price explained that the use of the latter is limited to works for solo instruments with instrumental ensemble that are jazz oriented, such as Stravinsky’s Ebony Concerto. Such works, he noted, are relatively rare. The former category, much more widely found, is used primarily for recordings which feature a performer prominently in the title or record jacket.

Vincent Pelote of Rutgers Institute of Jazz Studies took issue with LC’s “classical music bias” in trying to apply cataloging concepts to jazz that are not really relevant. Vincent felt that the use of such headings as mentioned above are “silly;” most users in his experience search for jazz by performer or by style (e.g. Dixieland, bop). His advice to use the “broadest heading possible” (e.g., Jazz) and move on was challenged by Marty Rosen of Bowling Green, who felt that more, not less, access is needed for jazz and other musics outside Western art.

Brad Young, who is chair of MLA’s Bibliographic Control Committee, noted that the discussion raised some “fundamental questions” about what is needed for subject analysis of this type of music, and called for suggestions from jazz-oriented librarians for other facets of access that they consider of value, such as techniques, styles, or broad movements. Brad suggested that potential cross-facet relationships (such as “Cool Jazz” and West-Coast Jazz) should be explored, as well as geographic and chronological facets.

Clarification: In the March-April “E-Mail Digest” I reported a discussion that had taken place last November concerning commercial announcements on BITNET. As I mentioned, this exchange had been precipitated by an announcement for the latest edition of Computing in Musicology, published by the Computer Assisted Research in the Humanities. It has subsequently been brought to my attention that this organization is strictly not-for-profit, and that it follows all BITNET guidelines for nonprofit educational and research use of the network.

Mark McKnight
University of North Texas

New Members

Brassey Institute, Hastings Music Library, Hastings, England
Douglas E. Hinman, Rumford, RI
Jennifer D. Kubenka, Denton, TX
Hochschule D Kunste Berlin, Berlin, Germany
Jan LaRue, New Canaan, CT
Armando Malloci, Cagliari, Italy
John McBride, North Brunswick, NJ
Erin Oberdorfer, Haledorpe, MD
Sister Cecile M. Phelan, Immaculata, PA
Pusan National University, Korea
Paul Schalerger, Milwaukee, WI
Straight Arrow Pub., NY
Mark Yannie, Orlando, FL
Sharon Zurflieh, Denton, TX
At the Baltimore meeting, the Automation Subcommittee sponsored user group meetings for nine online systems. These meetings were opportunities for individuals using any given system, or those interested in a particular system, to meet and share information and concerns with each other.

The Automation Subcommittee also sponsored an open forum. During this time, a representative from each user group reported on some of the significant features of his or her respective system as well as on other concerns raised during the group meetings. What follows is a summary of those reports.

Carlyle

Two institutions were represented at the meeting: Princeton University and Indiana University of Pennsylvania; everyone else has migrated to another system. These two users are generally pleased with the system, but since the user base is so small, the future of the system is uncertain.

Tom Moore
Princeton University

CLSI

A representative from CLSI joined 10 others at the meeting. Several upgrades are being planned: full contents notes will be displayed to the patron; single characters will be searchable; patron files will be expanded; it will be possible to load other online products (Wilsonline, etc.) onto the system; and authority records will be able to be loaded through the interface, facilitating global change. Users are generally pleased with keyword searching, which permits specifying which fields are to be searched.

Joe Hafner
Indianapolis-Marion County Public Library

DRA

There were 32 people at the meeting. Dennis Wujcik (Memphis-Shelby County Public Library) was elected chair and Dawn Thistle (College of the Holy Cross) vice-chair.

The discussion centered on SIRS (software improvement requests), submitted to the company twice a year by the various user groups. The music interest committee discussed both old and new requests including the need to be able to qualify a search by specific type of record; the display of 240s in hit lists; testing of new displays; display of volume information on holding screens (they currently display in the order in which they are input); the display of material type (gmd) on hit lists; print constants; 028 display and index; the need for an appropriate label with the 028 field in the OPAC; the desire for labels derived from $4; the slow combined author title search which doesn’t access cross-references; the failure of the RLIN interface; and the need for the 028 search to be exact. There are problems with fund accounting in the acquisitions module. Downloading from OCLC is good in the cataloging subsystem and permits some cut and paste functions. Some institutions have begun loading other indexes such as Wilsonline.

Ken Pristash
New England Conservatory

Dynix

Representatives from 14 libraries (7 public, 6 academic, 1 center for the arts) attended the meeting. Dynix is a menu-driven system featuring good keyword searching and the ability to limit a search. Different locations reported different problems, largely due to differences in the location’s initial set-up. These include system created stopwords, a 3 letter/digit limit on searches, the fact that author title searching is generally not available, and author lists being sorted by 245 rather than 240. Release 140, scheduled for sometime this year, should solve some of the problems. It will feature title keyword searching for 700 $t$ and the possibility of cross-references for composer uniform title combinations. Most users felt it was a reliable system.

Bonlyn Hall
University of Richmond

Geac

Harriet Hemmase (Rutgers University) convened the meeting. Most libraries are using either the Geac 8000 or 9000. Users would like to see improved keyword searching and authority control. Some institutions have Boolean search capability. There was concern expressed that users would migrate to Geac’s “Advance” or to other systems. There was also discussion of the costs of authority control.

Janet Bochin
California State University Fresno

Illinet

14 people representing 10 institutions attended the meeting. Illinet is a state-wide online catalog of over 800 groups. There is a new interface for the OPAC featuring better access without the use of commands. This seems very powerful. The University of Illinois does not yet have the new interface since it will affect system response. The ability to search music specifically is in the future. There are plans to reorganize the users council, resulting in more user participation through forums. This will no doubt mean a change for users groups.

Judy Macleod
Southern Illinois University-Carbondale

Innopic

36 people attended the 4th annual meeting of the Innopac music users group. Leslie Strauss, Innopac’s vice-president in charge of marketing was present and reported on features of Release 8. These include: the ability to search single numbers; ability to handle “bound withs” (1 barcode attached to multiple bibliographic records); full screen editing with validation while working on the record; the ability to add other indexes; a requestor function whereby branches can request items (automatic ILL); an electronic mail module to access the Internet; and a listserv for user groups. Release 7, the current release, permits global updating for heading subdivisions. The group is still working on the “list of 12” presented by the music users group a few years ago. Some of these items on the list include support for special characters, searching numbers as keywords (an option), sorting numbers in numeric (not ASCII) order (this will be a feature of release 8), displaying 5xx notes in input, not numeric; order; and an electronic shelflist.

Tom Zantow
University of Maine

(Continued on Page 7)
Automation Forum (Continued from Page 6)

NOTIS

About sixty people attended the NOTIS Music Users Group meeting in Baltimore. Outgoing Co-Chairs Linda Hartig and Lynn Gullickson presided. Richard Griscom is the new Chair, and Jeffrey Earnest continues his term as Secretary/Treasurer. Karen Little is Chair-Elect.

Reports were heard from the Northeast Chapter, the Midwest Chapter, and task forces on Field 028 and the music sharp character. Stuart Miller, a senior consultant with NOTIS Systems, Inc., then addressed the group. He focused on updates that will be incorporated into release 5.1, which is scheduled for the summer of 1992 (NSI's summer extends to October). The enhancements will include a new keyword-Boolean search engine with a couple of new qualifiers, and the capability of setting up location-based catalogs, which could allow users to define music-only OPACs or even recordings-only OPACs, assuming that these materials are in unique locations. Also, support for the MARC holdings format will be incorporated in Version 5.1.

Mr. Miller also brought along with him a set of responses to concerns that our group had prepared and sent to him in advance of the meeting. His response included a report that the indexing sort for the NOTIS OPAC was changing dramatically, much to the dismay of music users of NOTIS.

Richard Griscom
University of Louisville

VTLS

Eleven people attended the VTLS Music Special Interest Group meeting. Lowell Ashley of Virginia Polytechnic Institute and State University called the meeting to order. No one present knew any details on the next release of VTLS which is expected sometime this year. It has been reported in the past that title authority control would be a part of the new release. A VTLS design document, dated March 1991, for name, subject, and title authority control was reviewed; however, the document does not include any information on how the plan would affect menu displays and the order of records retrieved.

It was noted that all of the matters mentioned at last year's meeting continue to be on the list of concerns. Some specific topics raised during this meeting include the following: the desirability of having the system respond to a name search with the nearest matches, when there is no exact match, and to allow the user to browse the author menu; the need for improvement in VTLS record editing capabilities which many find cumbersome and time-consuming; the desire for more specific capabilities to limit searches by format, particularly for various audiovisual formats; a specific indexing and retrieval capability for the 028 field.

Ruth Harris of the College of William and Mary was elected the new vice chair/chair elect, and Holly Oberle of Ohio University becomes the current chair for 1992/93.

Lowell Ashley
Virginia Polytechnic Institute and State University

A brief general discussion followed these reports. During the next year, the Subcommittee plans to re-examine "Automation Requirements for Music Information" published in Notes v. 43, no. 1 (Sept. 1986), collect information from libraries concerning access to their catalogs through the Internet, and will devise a questionnaire containing, among other things, sample searches, with the aim of facilitating comparison among the systems.

Ann Caldwell, Chair
Automation Subcommittee

Can You Search for the Sharp Symbol in Your Online Catalog?

The musical sharp symbol is not represented in the USMARC character set. As a result many library online catalog users may experience difficulty in retrieving citations for works whose titles include the sharp symbol.

In January, MARBI considered a proposal to add a number of symbols to the US MARC character set (including the musical sharp) that are found in ANSI standards. The proposal was tabled pending a financial impact statement from major library systems and utilities as to the cost implement these additional characters in library systems. The comments to date from library systems and utilities indicate that the costs of implementing these characters cannot be justified given the limited benefits to library catalogs these symbols provide.

MARBI will meet again in June to reconsider the proposal. If the lack of the sharp symbol causes retrieval problems in your system, please write to the address below indentifying the system, the nature of the problem, and how adding the sharp symbol could solve the problem. It is especially important to have comments from reference librarians, catalogers, administrators, and the coordinators of local systems interest groups. Send comments before June 22 to Jerry McBride, Johnson Building, Middlebury College, Middlebury, VT 05753-6133; MCBRIDE @MIDD.BITNET.

Baltimore Stats

At the Annual Conference in Baltimore last February MLA had:

• 487 total registrants
• 56 first timers
• 55 exhibitors at 62 tables
and perhaps a record for the most attendees from a single library: 37 from the Library of Congress; also a new record for fire drills on Saturday morning: one.
The Music Library Association Budgeting Process

The Music Library Association is on an annual budgeting cycle that runs from July 1 through June 30. At the beginning of April, the Fiscal Officer mails budget requests to those MLA officers, liaisons, committee chairs and editors with fiscal responsibilities. Requestors are asked to indicate expenditures with justifications and include projected income if applicable. Those requests are then processed by the Fiscal Officer, and a draft budget is compiled during May.

At the Spring Board meeting, the Finance Committee meets to review the proposed budget. They discuss requests in detail and engage in a line-by-line review. The resulting budget is recommended to the full Board, and further discussions take place. By the end of the meeting, the budget for the next year has been approved, and the Fiscal Officer notifies everyone involved prior to the beginning of the budget year. (See Richard Griscom's description of the process in MLA Newsletter No. 78 [Sept.-Oct. 1989]: 4.)

Ideally, operating income and expenditures should be equal. This would, however, require annual dues increases. Instead, the Finance Committee plans dues increases to generate a surplus for several years. The last dues increase was in 1987. Beginning with that year, the operating budget has shown a surplus. With the current fiscal year (1991-92) we will begin to operate with deficit budgets each year, and the surplus that was generated between 1987 and 1991 will be used to fill the gap. Another dues increase will be needed the year the surplus is exhausted. The Treasurer and the Fiscal Officer monitor the budget situation carefully to ensure that the dues increase is timed correctly.

The budget for the annual convention is prepared at the Fall Board meeting, at a time that is closer to the meeting and reasonable estimates are available. The budget for the convention is prepared so that expenditures equal income. In other words, the meeting pays for itself, and it is not subsidized from annual dues. Committees, round tables, and other groups who anticipate program expenses should work with the Convention Manager to be sure those expenses are included in the convention budget rather than the committee operating budget.

Education Committee

Needs Comments

The Education Committee is working on a proposal for a future plenary session about Library School Education for Music Librarians. Recent discussions in Baltimore and on MLA-L about music bibliography courses, knowledge of foreign languages, lack of specific music cataloging courses or practicums, the anti-subject library movement in library service, etc., has convinced us that members are very concerned about basic professional credentials, career guidance, and the place of music librarians in within the field of Librarianship and Information Science.

As the committee tries to focus its proposal and create a session of manageable size that would still be of interest to all members, you are invited to contribute your comments and suggestions to: Laura Dankner, Chair, Education Committee, Loyola University Music Library, New Orleans, LA 70118, DANK@LOYNOVM.BITNET; or Michael Rogan, 17 Hemenway Street #3, Boston, MA 02115, ROGAN@BRANDEIS.BITNET or rogan@binah.cc.brandeis.edu.

Music Preservation Workshop

Following last year's successful workshop, the Eastman School of Music will present a second music preservation workshop June 29 to July 3, 1992. Intensive instruction in the operation of a preservation program specifically oriented toward a music collection, and an emphasis on hands-on experience in repair and basic conservation techniques are stressed. Additional lectures on conservation administration, organization, and special materials are presented. Intended for music librarians (professional and staff), MLS students, and private collectors, enrollment in the class is limited to 8. Tuition will be $520 credit, $400 non-credit.

Internships. Three- and five-week internships are also available under separate registration for one or two credits respectively. The purpose of the internship is to give more extensive experience in basic conservation operations. Internships can be arranged at a mutually convenient time during the period of June 1 through August 7. Credit only, $520 per hour.

The instructor for both the workshop and the internships is Ted Honea, conservator at the Sibley Music Library, Eastman School of Music. Low-cost housing is available from ESM residence halls during the regular Summer Session (June 29—August 7). For further information write: Summer Session, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

The Finance Committee comprises the Fiscal Officer, who is one of the board Members-at-Large, the President, Vice-President, the Executive Secretary, and the Treasurer. Questions about MLA's budget or budgeting process may be directed to any of these individuals at any time. The current Fiscal Officer is Jim Cassaro, and the incoming Fiscal Officer (effective February 1993) will be Victor Cardell.

Diane Parr Walker, MLA Treasurer Joan Swanekamp, Past Fiscal Officer
Contemporary Music
Subject Access

The Round Table’s purpose is the exploration of creating and using subject or other terms which would provide better access to contemporary music than is possible with current LC headings. This year’s meeting heard presentations by three round table members discussing specific approaches toward this goal.

Dan Cherubin of the American Music Center gave a presentation on the collection and resources of the Center, and showed specific examples of compositions which would not be easily accessible without the addition of subject terms not in LCSH. He discussed the procedures the Center used to create such new terms.

Alan Green’s presentation, “Enhanced Subject Access to Contemporary Music: Possible Solutions on the Horizon”, studied three areas of development, beginning with Jerry McBride’s proposal to create a new MARC field 658 which would replace fields 045-048 and which could be linked to individual works in a multi-work record. Following was an overview of the Art & Architecture Thesaurus, a faceted thesaurus of discipline-specific terms which could be used as a model for a music thesaurus. Lastly, the possibilities of the uncontrolled index term field (653) for specialized terminology were explored.

Ralph Hartsook’s paper, “Preliminary models for a Database of Composition Styles of Twentieth Century Composers”, discussed the possibility of creating an authority record-based system which could be integrated with the LC authority file. Terms describing particular works, selected from an authoritative source (including LCSH as well as other sources), could be entered in the authority record (in the 678 field) for that composition. A thesaurus, including linkages to particular composers and works, could be generated from or created in parallel with the authority records.

The Round Table will be discussing these proposals over the coming year with the goal of creating a formal proposal by next year’s meeting.

David Lesniaki, Coordinator

Technical Services
Round Table

The first meeting of the newly-formed Technical Services Round Table was held February 20. Coordinator Candice Feldt welcomed the group and introduced the four speakers.

Ronald Broude, of Broude Brothers, gave a presentation entitled “Music Publishing and Distributing: the Changing Market.” Broude described the traditional relationships of the publisher, dealer, and buyer: the publisher is set up to provide numerous copies of one title, while the buyer seeks one copy of one title; the dealer acts as a go-between, maintaining an inventory of multiple copies of one title from which s/he can provide single copies to the buyer. The explosion of the number of publications in the last ten to twenty years has made it difficult for the dealer to maintain such an inventory. Instead of providing products, the dealer now performs a service. The buyer requests a title from the dealer, who in turn fills the request, but not necessarily from an inventory. This can be an expensive venture for the dealer and the buyer. Serials and standing orders are favored by dealers because these orders require a minimum of expense and skilled help. Now the dealer’s interest is similar to the publisher’s—supplying many titles to one buyer.

Michael Fling, Indiana University, described “How I Learned to Stop Worrying and Cope with Automated Acquisitions.” Fling related the problems he had in trying to communicate the music library’s orders to the university’s main acquisitions department. The acquisitions department wanted a piece of paper, but the purchase request the university had been using and the orders the NOTIS system produced were inadequate. By using macros in WordPerfect, Fling developed a system that seems to satisfy everyone’s needs. Bibliographic records of items to be ordered are downloaded from OCLC into the NOTIS system and then manipulated on WordPerfect. Unnecessary information is stripped from the record and MARC tags are replaced with labels. CD orders are sent directly to vendors and are subjected to a similar process.

Charles Slater, European American Retail Music, described the Pepper National Music Network, an electronic database librarians can use to order materials. Slater took the group through a sample session. Items can be searched by author, title or publisher number, and orders for items can be placed at any screen. In addition, the searcher can view new postings to the database by month or examine “catalogs” of opera vocal scores or Broadway shows. The administration of a copyright clearinghouse with copyright information and advice is a possible future enhancement.

Cynthia Whitacre of OCLC described OCLC’s TECHPRO service. TECHPRO offers contract cataloging, acquisitions, and/or processing for OCLC members and non-members. This service is tailored to fit the needs and budget of the customer. The many options available include: editing records to meet an institution’s needs, authority work, original or copy cataloging, assigning call numbers, and barcoding. Costs vary depending on the institution’s requirements, but system charges are included in pricing. One completed TECHPRO project is the Detroit Library’s Motown Collection of 45 rpm records. Over 1,800 titles were cataloged using photocopies of the record labels.

A short question and answer session followed.

Paula Hickner
Hartt School of Music

Film Music

The fifth annual meeting of the Film Music Round Table convened on 21 February 1992, in Baltimore; approximately 80 attended. The session was co-sponsored by the Society for the Preservation of Film Music, and (Continued on Page 10)
CHAPTER REPORTS

Greater New York

The 1991 fall meeting of the Greater New York Chapter took place on 15 November at the Woolworth Center of Musical Studies, Princeton University. Approximately 20 members attended the meeting entitled Music Out of the Mainstream. The four speakers featured were Eric Chary, Alistair Riddell, and Manuel Ferreira, all doctoral candidates in music at Princeton, and Salwa El-Shawan Castelo-Branco, presently visiting professor at Princeton.

Mr. Chary, who spent a year studying improvisation with a griot in Mali, spoke about Mande music in his talk “Ways Into a West African Music.” He played many excerpts to illustrate the performance styles and instruments used in Mande music from Mali, Senegal, Guinea, and Gambia. He also showed us a kora (lute-like instrument) and provided us with a discography and bibliography of Mande music.

In “Tie me kangaroo down, sport or, Other Australian music,” Mr. Riddell, an Australian composer, discussed the experimental compositional styles of three of his colleagues, Ros Bandt, Rainer Linz, and Sara Hopkins, and played examples of their music.

Mr. Ferreira gave us “An Introduction to Sources in Portuguese Music,” which included a discussion of existing bibliographies, biographical dictionaries, histories, and representative composers.

Salwa El-Shawan Castelo-Branco, in her talk, “Arab Music in 20th-Century Egypt,” discussed the basic characteristics of Arabic music, illustrating them with many recorded examples. She then focused on specific performance groups and on musical changes which have occurred between the nineteenth century and the present, the most significant being a decline in the use of improvisation.

The chapter meeting included a brief business meeting, during which the new officers elected for 1991-1993 were introduced. They are: Deborah Davis (Mannes College of Music), Chair; Tom Moore (Princeton University), Vice-Chair; Harriette Hemmasi (Rutgers University), Secretary-Treasurer. Kristen Shuman (New York Public Library) will edit the Newsletter.

Kristen Shuman
New York Public Library

Southeast

The Southeast Chapter held its annual meeting jointly with the Chesapeake Chapter at the University of North Carolina in Chapel Hill, 24-25 October 1991.

The first session, “Copyright Concerns Related to Multimedia Productions in Music Libraries,” featured Julia Huff, Head of the Performing Arts Section of the Library of Congress Copyright Office. She described the organization and activities of her Office and answered questions relevant to current copyright practice. The next session, moderated by Ida Reed (UNC-Chapel Hill), focused on bibliography. Ruthann McTyre and John Nadas presented a lively discussion of the bibliographic instruction class they teach together for undergraduate and graduate students at UNC-Chapel Hill.

The final session of the morning was by Tinsley Silcox. He described techniques for providing access to personal papers and other unique materials used in the University of Mississippi Blues Archives.

Friday afternoon began with a session devoted to automation and technology, moderated by Barbara Henry (Catholic University of America). Karl Van Ausdal (Appalachian State University) presented an introduction to electronic mail, bulletin boards, and information sources via the Internet. Lowell Ashley (Virginia Polytechnic Institute and State University) discussed the VTLA online catalog system, and Brad Maiani (UNC-Chapel Hill) demonstrated his Hypercard program, CHANTSTACKS, for producing computer graphics and medieval music notation.

The last session featured Susan Sommer (New York Public Library). She shared her knowledge of and experiences with rare or valuable materials.

Saturday morning was devoted to two successive open forums. The first, with Tim Gmeiner (Belmont College) as moderator, focused on collection development. The panelists included Ruth Foss (National Library Service for the Blind and Physically Handicapped) who spoke about selecting popular music literature; Anthony Miller (Atlanta Public Library) who addressed questions concerning CDs; and Bill Coscarelli (University of Georgia) who commented on resource sharing.

The second forum, moderated by John Druesedow (Duke University), dealt with public service and profes-

(Continued on Page 11)
**Chapter Reports (Cont. from Page 10)**

sional development. Philip Vandermeer (University of Maryland) spoke about reference performance, Laura Dankner (Loyola University) commented on professional and continuing education, and Edith Tibbits (University of North Carolina, Greenville) addressed staffing standards and personnel issues.

The conference concluded with business meetings for both chapters. New officers elected for the Southeast Chapter were Cheryl Taranto (University of Alabama), secretary-treasurer, and Lois Schultz (Duke University), member-at-large.

Robena Cornwell
University of Florida

**Texas**

The Texas Chapter of the Music Library Association held its annual meeting in Houston, Texas, on 24 and 25 October 1991, at Rice University.

Anne Schnoebelin, faculty member of the Shepherd School of Music, opened the first day's session with a speech on "Padre Martini: Librarian and Man of Letters." Honey Meconi, also of Shepherd, took us from the eighteenth century back to the fifteenth with her informative talk on the "Case of Pierre de la Rue: Renaissance Composers as Businessmen." After the second talk, a long break gave participants an opportunity to tour the Fondren and Brown Fine Arts Libraries. The afternoon concluded with the Chapter business meeting which was brought to order by Chapter Chair Donna Mendro.

The first session on Friday morning began with Donna Arnold, Library Assistant at the University of North Texas and recent library school graduate, who gave a talk on "Rare Book Librarianship: Some Notes from Music in the Library." She defined rare books and scores and talked about her work with rare books at the University of North Texas. The UNT Rare Books Collection has been in existence for about ten years, and they have recently opened a new rare books room. Mark McKnight discussed his summer vacation at Columbia's Rare Book School.

**Sonneck Society Announces 1992 Awards**


The Irving Lowens Award for the best book on American music or music in America published in 1990 was presented to Samuel A. Floyd, Jr. for his volume Black Music in the Harlem Renaissance: A Collection of Essays (Greenwood Press).

The Lowens Award committee also issued a special citation to the Smithsonian Institution Press and its editor, Martin Williams, for their continuing interest in publishing works on American composers and subjects.

The 1992 Honorary Member Award was given to American music pioneer John Cage, who will be celebrating his 80th birthday this year.

The 1992 Distinguished Service Citation was given to Dr. William K. Kerns. Kerns has served the Sonneck Society in many capacities, including terms as editor of the Sonneck Society Newsletter (today the Bulletin) and as a member of the Sonneck Society Board of Trustees. He retired in 1991 from the music faculty at the University of Colorado.

**1992 ARSC Awards for Excellence Winners**

The winners of the second annual ARSC Awards for Excellence in Historical Recorded Sound Research were announced at the Association's Twenty-Sixth Annual Conference, at the Eastman School of Music in Rochester, New York, 25 April.

**Lifetime Achievement Award:** Brian A. L. Rust

Brian Rust, probably the most prolific discographer in the world, was presented with the second Lifetime Achievement Award for his extraordinary contributions to the field. Rust is the author or co-author of more than a dozen book-length discographies, and pioneered many basic approaches that have since become standard in discography.

Following are winners for the best research published in 1991, by category:

**Recorded Classical Music**


**Recorded Rock, Rhythm & Blues or Soul: Best History**

Big Beat Heat: Alan Freed and The Early Years of Rock & Roll by John A. Jackson (Schirmer/Macmillan).

**Recorded Rock, Rhythm & Blues or Soul: Best Discography**


**Recorded Jazz or Blues**

The Song of the Hawk: The Life and Recordings of Coleman Hawkins by John Chilton (University of Michigan Press).

**Recorded General Popular Music**


**Recorded Country Music**

"Johnny Horton" by Colin Escott, notes to Bear Family BCD 15470 (CD).

**Recorded Folk or Ethnic Music**

"Michael Coleman: 1891-1945" by Harry Bradshaw, notes to Viva Voce 004 ( cassette).

**Record Labels or Manufacturers**

Chicago Soul by Robert Pruter (University of Illinois Press).
Information Exchange

Music-Related Articles From Non-Music Journals

Compiled by the Information Sharing Subcommittee of the Reference and Public Service Committee, Mark McKnight, chair; Geri Laudati, editor; Roberta Chodacki, Pamela Bowden Dahlhauser, Barbara Henry, Norma Jean Lamb, Tim Noonan, Roger Olson, Jane Penner, and Judy Weidow, contributors.

Art and music


Beethoven, Ludwig van, 1770-1827


Bible. Songs and music


Blues (Music)


Blues (Music)—Bibliography


Cage, John. 1912-


Calzabigi, Ranieri de, 1714-1795


Censorship


Chamber music


Chants (Plain, Gregorian, etc.)


Clement IX, Pope, 1600-1669


Cognition


Collection development (Libraries)


Communism and music


Composers

Alperson, Philip. "When composers have to be performers." Journal of Aesthetics and Art Criticism 49/4 (Autumn ’91): 569-73.

Spade, Paul Vincent. "Do composers have to be performers too?" Journal of Aesthetics and Art Criticism 49/4 (Autumn ’91): 365-69.

Composers—Biographies


Tibbetts, John C. "The light of light." Film Comment 28/1 (Ja-Pe ’92): 66-73. [Films on composers’ lives]

Computers and music


Copyright—Audiotapes


Corigliano, John. Ghosts of Versailles


Creativity


Da Ponte, Lorenzo, 1749-1838


Dancing in literature


Databases


Eisenstein, Sergei, 1898-1948.


Feminism and music


Folk music — Norway


Folk music—United States


Folkways records

Freud, Sigmund, 1856-1939

Gillespie, Dizzy, 1917-

Goodman, Alice

Grateful Dead (Musical group)

Haydn, Joseph, 1732-1809. Quartets, strings.

Intellectual life


Jacques de Liege, ca. 1260-ca. 1330. Speculum musicae

Jazz

Jazz—Bibliography

Jazz—History and criticism


Jazz musicians—Soviet Union

Kant, Immanuel, 1724-1804

Motion picture music

Sayedoff, Barbara E. "Lalalante: The marriage of music and image." Millenium Film Journal 15/2-3 (Wi '91): 26-35.

Mozart, Wolfgang Amadeus, 1756-1791


Mozart, Wolfgang Amadeus, 1756-1791—Icnography

Music—Acoustics and physics

Musician — Africa


Music—Economic aspects


Music—Germany—20th century


Music—Historiography

Music—History and criticism—16th century


Music—History and criticism—39th century


Music—Instruction and study


Smith, Ralph A. "Teaching music as one of the humanities." The Journal of Aesthetic Education 25 (Fa '91): 115-28.


Music—Manuscripts—Spain
Bosch, Lynette M. E. "Los manuscritos abulenses de Juan de Carrión." Archivo Español de Arte 64 (Ja-Ma ‘91): 55-64.

Music—Philosophy and aesthetics


Music—Psychological aspects


Music—South Africa—20th century

Music—Spain—20th century

Music—Theory—To 500

Music and literature
Arts, David. “Swing, Judy Garland and all that jazz.” The Black Scholar 21 (Fa ’91): 30-34. [music in the Great Gatsby]
Bacigalupo, Massimo. “A musical allusion in Ezra Pound’s ‘Canto 83.’” Notes and Queries 38/3 (Se ’91): 345-46.
Higdon, David Leon. “Opus 3 or Opus 111 in Forster’s A room with a view?” English Language Notes 28 (Ju ’91): 57-60.

Music and mathematics

Music and movement

Music and society

Music and society— Videography

Music and youth
McIntyre, Thomas and Carol Cowell. “Effects of various music conditions on multiple dimensions of behavior of emotionally disturbed adolescents.” Psychological Reports 69/3, pt. 1 (De ’91): 1007-08.

Music and youth—Hungary

Music for the visually handicapped—Instruction and study

Music halls (Variety theaters, cabarets, etc.—Germany

Musical criticism

Musical instruments—Africa

Musical instruments—Collections

Musical instruments—Exhibitions

Musical pitch

Musicians—Diseases and hygiene
Groce, Stephen B. “What’s the buzz?: Rethinking the meanings and uses of alcohol and other drugs among small-time rock’n’roll musicians.” Deviant Behavior 12/4 (’91): 361-84.


Opera—China—Peking

Opera—Deutsche DR

Paris. Opéra

Penderecki, Krzysztof, 1933-

Popular Music


Postmodernism


Prokofiev, Sergei, 1891-1953


Puccini, Giacomo, 1858-1924

Liao, Ping-hui. “Of writing words for music which is already made: Madame Butterfly, Turandot, and Orientalism.” Cultural Critique 16 (Aut ‘90): 31-59.

Rap music

Light, Alan. “About a salary or reality?” The South Atlantic Quarterly 90 (Fa ‘91): 855-79.


Rose, Tricia. “’Fear of a black planet’: Rap music and black cultural politics in the ’90s.” Journal of Negro Education 60/3 (Sum ‘91): 276-90.


Report writing


Rite of Spring (Ballet)


Rock music

Bloomfield, Terry. “It’s sooner than you think, or where are we in the history of rock music?” New Left Review 190 (No-De ‘91): 59-81.


Kemper, Peter. “’Der Rock ist ein Gebräuchswort’: Warum Adorno die Beatles verschmähte.” Merkur 45/9-10 (Se-Oc ‘91): 890-902.


Stamway, David R. “Rock & roll as a cultural practice.” The South Atlantic Quarterly 90 (Fa ‘91): 755-69.

Rock music—Bibliography


Rock musicians


Sex in music

Rubey, Dan. “Voguing at the carnival: Desire and pleasure on MTV.” The South Atlantic Quarterly 90 (Fa ‘91): 871-906.

Smith, Martha Nell. “Sexual moiblities in Bruce Springsteen: Performance as commentary.” The South Atlantic Quarterly 90 (Fa ‘91): 833-54.


Shostakovich, Dmitri, 1906-1975


Songs, French—500-1000


Songs, Italian—To 1500—Texts


Songs, Ukrainian

Koronenko, Natalie O. “The influence of the Orthodox Church on Ukrainian dunny.” Slavic Review 50 (Fa ‘91): 566-75.

Songwriting

Ray, Robert B. “Tracking.” The South Atlantic Quarterly 90 (Fa ‘91): 771-84.

Sound


Sound recordings—Album covers


Television and music


United States—History—Civil War—Songs and music


Tonality


Vina


Wagner, Richard, 1813-1883. Ring des Nibelungen


Women in music


RESOLUTION

WHEREAS, the Council of National Library and Information Associations is celebrating the fiftieth anniversary of its foundation and,

WHEREAS, in 1942, the urgent need for cooperation in our national emergency spurred fourteen library associations to meet and form a council of library associations and,

WHEREAS, the Council of National Library and Information Associations has provided a central agency to foster cooperation in matters of mutual interest by gathering and exchanging information among its member associations and,

WHEREAS, the United States Book Exchange was a direct outgrowth of the Council’s first project, The American Book Center for War Devastated Libraries and,

WHEREAS, the Council-sponsored American National Standards Committee Z-39: On Library Information Sciences and Related Publishing

Practices became a prime influence in the formulation of national standards of modern information services and,

WHEREAS, the Council fostered the early start and development of the Library Manpower Project and,

WHEREAS, the Council of Library and Information Associations continues to provide a central agency to foster cooperation and leadership in matters of library interest, to facilitate interchange of information among member associations, and to cooperate with national learned and scientific societies in forwarding library projects.

The Music Library Association, a member of the Council, presents this Resolution to convey the congratulations of its membership for fifty years of service to the library community and to express deep appreciation for the accomplishments of the Council.

This resolution was passed on the 19th day of February, 1992.
Briefly . . .

The Development committee published a revision of MLA's brochure, "Music Librarianship—Is It for You?" Copies may be requested from the executive secretary.

The Association for Recorded Sound Collections Board approved a research grant to Dr. B. Lee Cooper of Olivet College, MI, to assist in gathering bibliographic and discographic information on early black harmony groups, for a project to trace the role of these groups in providing social and cultural models for the integration of minority performers in the American recording industry.

ARSC's Associated Audio Archives Committee announced that its massive Rigler and Deutsch Record Index (RDI) has been completely entered into the Research Libraries Information Network (RLIN) database. The RDI is the largest existing directory of 78 rpm records, and was compiled from the holdings of five major public archives. The data is contained in RLIN's "REC" file.

The 1993 ARSC Conference will be held May 12-15 in Chicago, in a joint meeting with the Midwest Archives Conference.

NEW FACES/NEW JOBS

Michael Colby, Music Cataloger/Collection Development Librarian, University of California, Davis
Michael Ochs, Music Editor, W. W. Norton
Retired:
Mary Ashe, Head, Art, Music and Recreation Department, San Francisco Public Library

CALENDAR

June 25-July 1, American Library Association, San Francisco.
August 28, copy due to MLA Newsletter editor.
August 30, IAML, Annual Conference, Frankfurt-am-Main.
October 16, New England Chapter, Fall Meeting, College of the Holy Cross
October 24, Chesapeake Chapter, Fall meeting, James Madison University.

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