Convention Planners Seek Response on Day-care

Christine Hoffman, Assistant Convention Manager

Some MLA members have asked about the possibility of MLA arranging group day-care at conventions, particularly when we are in a family-vacation-ripe city like San Francisco. If you are interested in MLA pursuing this matter, please respond to this notice as soon as possible. Include the following information:

- Your name
- e-mail or other address
- the number of children involved and their ages as of Feb., 1993
- which conference days day-care would be needed, and whether full days or half days are desired
- maximum daily rate you could consider
- if you or your children have special needs/concerns.

New Members Roundtable Makes 20

Sarah Dorsev, Coordinator

Announcing the formation of yet another roundtable (yes, now there are 20)! The New Members Roundtable was the brainchild of three new members at the Baltimore meeting: Sarah Dorsev (SUNY at Fredonia), Diane Steinhaus Pettit (New England Conservatory), and Jill Shires (University of Southern Mississippi). These three new members were so enthusiastic about the MLA, they wanted to DO something to spread the news. Roundtables are authorized for four years by the President at the written request of any three or more interested members. (You, too, can form a roundtable.)

The first meeting of the new roundtable was held Tuesday, March 2, on the second floor of the Library of Congress, 10:30-11:30 AM. The meeting was well attended with 20 new members present. The meeting was introduced by MLA President Kaito Nishigaki of the University of Utah. He provided a brief background on the Roundtables and their purpose. The meeting continued with introductions of the new members present, followed by a round of discussion and brainstorming on the purpose, goals, and strategy of the new roundtable.

This request is preliminary. You are not committing yourself to using this service; it is not at all certain that such a service can be arranged to everyone's mutual benefit. Your response is for information only at this point. Please respond as soon as possible to:

Christine Hoffman
Assistant Convention Manager
Rodgers and Hammerstein Archives
New York Public Library
for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498
415-278-6052
(212) 870-1662
FAX (212) 727-3852

§ For comparison, the ALA rate last year was $55/day, $30/half day per child, for an 8-hour day.

Volunteers Needed for MLA at AMS and CMS

Richard Jones, MLA Publicity Officer

Calling all volunteers! MLA needs you!! The Music Library Association will be exhibiting at the American Musicological Society and at the College Music Society/Association for Technology in Music Instruction annual meetings, and we need help in setting up and staffing exhibits. MLA needs to make its presence felt at these meetings—and the best way to do so is by an exhibit staffed by interested music librarians.

AMS is meeting in Pittsburgh at the Hilton Hotel, 5-8 November 1992. CMS/ATMI is meeting in San Diego at the Doubletree Hotel, 29 October-1 November 1992. For each meeting, we need an exhibit coordinator and any number of volunteers to staff the exhibit for two to four hours at a time. The coordinator will be responsible for receiving the exhibit materials (about 4 boxes), unpacking them and setting up the exhibit (directions enclosed), coordinating the staffs, and packing and shipping the materials back. The coordinator will be the MLA official representative and will receive free registration to the meet-
President's Report

Don L. Roberts, MLA President

You may have noticed several changes in the 1992 Membership Directory. These are the first in a series of improvements that will be implemented over the next two years. By 1994, listings for individuals will include two addresses and areas of professional activities or interests. The best news is that the 1993 Directory will be mailed in February, four months earlier than the previous editions! We will all benefit from having more up-to-date information, but please remember this data can be included only if you return a completed directory form with your membership renewal. Many thanks to the Ad Hoc Committee for the Enhancement of the Membership Directory (Dawn Thistle, Chairperson; Joe Boonin, Ralph Papakian, Marty Rosen). Thanks also to Jim Henderson and Dick Griscom for their roles in improving this useful resource.

The Board of Directors and the Finance Committee held intensive and productive meetings in Providence last June. The 1992/93 budget ($339,382) projects a deficit of $24,008. This shortage had been anticipated and will be covered by the surplus accumulated during the years immediately after the last dues increase. It appears that the dues structure must be revised in 1993 or 1994—the first change since 1987. To support grassroots activities on the chapter level, the Board agreed that at least 2000 will be made available to the chapters annually. Grant applications guidelines and deadlines will be established so all chapters can apply for funds on a regular basis.

There have been several changes in MLA's administrative structure. Carolyn Dow (Lincoln, NE City Libraries) has succeeded Rick Schwegel as chairperson of the Public Libraries Committee. Many thanks to Rick for revitalizing the committee; I anticipate that Carolyn will continue this trend. After a decade of outstanding service as MLA's representative to ALA, Brenda Chasen Goldman is handing these responsibilities over to Paula Matthews (Bates College). Brenda's reports on pertinent ALA activities have benefited MLA greatly. Brenda, your efforts are very much appreciated; Paula, we know that your knowledge of both associations will help produce useful results.

Two new roundtables have been established—New Members and Sheet Music, with Sarah Dorsey and Lois Schultz as the respective coordinators. The MLA/MPA Joint Committee has been expanded to include MOLA (Major Orchestra Librarians Association). MOLA representatives regularly participate in MLA and MPA meetings and I am sure that expanded dialogues between these organizations will benefit all concerned.

The Board has authorized a campaign to endow the Vincent H. Duckles Award which is presented annually for the best book length bibliography or reference work published during the previous year. The purpose of the campaign is to establish a sufficient endowment so the award can be paid from interest earned on the principal instead of being funded from MLA's operating budget. The target goal will include the expenses of running the campaign.

Although the February San Francisco conference is foremost in our minds, plans are being made for future meetings. A contract has been signed with the Atlanta Holiday Inn Crown Plaza Ravinia for the 1995 conference (February 8-11). The Board has accepted an invitation from the City of Seattle, the King County Library System, the Pacific Northwest MLA Chapter, and the University of Washington to hold the 1996 meeting in Seattle. Negotiations are underway with several hotels. These sites, along with Kansas City in 1994, ensure that MLA will continue to benefit from excellent conference facilities in interesting locations.

In closing, I would like to share with you two recent comments concerning Notes which document the high reputation our journal enjoys. A letter from a well-known musicologist states "the book reviews have become must reading for any scholar who wants to keep abreast of the latest published research.... Notes (continued on page seven)
Volunteers

(continued from page one)
ing; this includes admission to all scheduled events—concerts, tours, etc.

**CMS/ATMI exhibit hours are:**

**Thursday, 29 Oct.:**
- 3:00 P.M. – 5:00 P.M., set-up

**Friday, 30 Oct.:**
- 8:00 A.M. – 5:00 P.M., exhibits open

**Saturday, 31 Oct.:**
- 8:00 A.M. – 5:00 P.M., exhibits open

**Sunday, 1 Nov.:**
- 8:00 A.M. – 12:00 Noon, exhibits open
- 12:00 Noon – ?, removal

**AMS exhibit hours are:**

**Thursday, 5 Nov.:**
- 8:00 A.M. – 1:00 P.M., set-up
- 1:00 P.M. – 6:00 P.M., exhibits open

**Friday, 6 Nov.:**
- 8:30 A.M. – 6:00 P.M., exhibits open

**Saturday, 7 Nov.:**
- 8:30 A.M. – 6:00 P.M., exhibits open

**Sunday, 8 Nov.:**
- 8:30 A.M. – 12:00 Noon, exhibits open
- 12:00 Noon – ?, removal

For both staff and coordinator, this is a great opportunity to meet colleagues who are doing interesting work, who can be helped to understand better our work, and to hear what is happening on the “leading edges” of music education and research. I urge anyone who is planning to attend either meeting—or who wanted to do so, but needs a “push” to make up her/his mind—to consider helping MLA in this regard. To volunteer or for more information, please contact Richard Jones, MLA Publicity Officer.

Richard Jones
1904 Sundalwood Drive,
Greencastle, IN 46135
RJONES@DEPAUW.BITNET
(317) 653-9379

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**CONFERENCE RATES**

The **Westin St. Francis** will honor the MLA convention rate [$105/single, $125/double] for 3 days prior and 2 days after the conference.

### Opinion

**A Letter from Your Editor**

The purpose of the **MLA Newsletter**, according to the masthead on page two, is “to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship.” This statement originally appeared almost twenty years ago (possibly for the first time in issue number 14, September-October 1973).† The Newsletter has grown to be much more since then, including functioning as a *de facto* witness to the Association’s activities. The Association has profited from a long line of caring and energetic editors. I have inherited a well-written, well-organized, well-spring of information. What, then, can you expect from your newest Editor?

When I agreed to take on this position, I was asked by a colleague: didn’t I think that the future days of the Newsletter were numbered, that wasn’t it going to be replaced by MLA-L and other electronic communication forums? As librarians, we all have read similar arguments over the future of the book, the newspaper, the long-playing record, and virtually every other technologically “improved” format. I feel it is my duty to respond publicly to what I perceive to be the issues underlying my colleague’s concern: what do I believe is the function of the **MLA Newsletter** in today’s increasingly automated, hectic, librarians’ lives, and how will I act because of my beliefs?

The **MLA Newsletter** is a record of our Association, received by all our members, issued free of charge. It must continue to contain chapter reports [pp. 10-11], committee and liaison reports [pp. 6, 8, 14], roundtable news [pp. 1, 7], lists of new members and new faces in new jobs [p. 14]. The Association’s needs must be expressed in its pages, with calls for volunteers [p. 1], requests for information [pp. 1, 8, 9, 11, 15-16], and announcements for members [pp. 12, 14]. Can some of these functions be performed elsewhere? Of course, but the Newsletter is sent to every member. It is a professional obligation to seek committee appointments, volunteers, input on formulating policies, etc. from the entire membership. All members must be given the equal opportunity to involve themselves in the structure and decision-making processes of the Association. It may take more preparation to get something in the Newsletter than to zap it out on e-mail, but I stand ready to work with any member for the benefit of all members.

On the other hand, I need to ask what no longer serves its purpose when presented in a quarterly newsletter format? In returning to his column “Lasting Concerns,” John Shepard notes that “the question-and-answer format has not been working because of a feeble response from the MLA membership [p. 8].” Journal queries are a charming phenomena that have been affectionately carried over from the 19th century in many disciplines. Yet most of our needs and concerns are immediate. As John suggests, read the “E-Mail Digest” column compiled by Mark McKnight [p. 5] to discover just how grateful many members are for the speedy and knowledgeable advice they receive from their colleagues over this casual communications medium. While not all MLA members have access to MLA-L or other computer forums, the inclusion of information from these forums in columns such as “E-Mail Digest” and “Lasting Concerns” is intended to help fulfill the purpose of the Newsletter stated above. [For a little history on MLA-L and how to access the list if you do not have access to institutional electronic mail systems, see the **MLA Newsletter**, issue no. 88 (March-April 1992) p. 5, and issue no. 85 (May-June 1991) p. 5. Information about independent electronic access appears in *Academic and Library Computing*, vol. 9, no. 5, May 1992, pp. 7-8].

In a recent survey of e-mail conference users, an overwhelming major—

(continued on page thirteen)
Mark McKnight,  
University of North Texas

As music librarians grow increasingly familiar with electronic communication in general, and the MLA-L Listserv in particular, the value of these tools in helping us do our jobs only continues to increase. MLA-L’s functions seem ever expanding; it provides a much more cost-effective and efficient means of communicating with our peers, it has become an indispensable reference tool, and it offers a forum for the discussion of a wide range of issues and concerns, from the trivial to the profound.

A light-hearted discussion was generated by a request in May from Jane Gottlieb (The Juilliard School). Jane asked for help in locating the original Robert Preston recording of Meredith Willson’s “Chicken Fat” song, for the dedication of the new Meredith Willson Residence Hall at Juilliard. While she received little help in finding this item, her query prompted several members to reminisce about their own experiences with gym class and sadistic phys-ed teachers.

Waves of nostalgia were also evoked in May by Greg Fitzgerald (Western Michigan University), who was attempting to track down another song, in this case a parody of “La Marsaillaise” with a text consisting of French culinary terms. Greg was able to verify that this version, sung during a broadcast of National Public Radio’s “Weekend Edition,” was penned by Ruth Pencer Feldman. Antoinette Powell’s remark on comic Alan Sherman’s “Marseillaise” parody opened a floodgate of remembrances of other beloved Sherman takeoffs (“Hello Muddah” being a favorite), as well as spoofs by Spike Jones and such other novelty songs as “Mairzy Doats.” On a more useful note, Lenore Coral (Cornell University) recommended Hervé Luxardo’s Histoire de la Marsaillaise as a source for parodies on the French revolutionary anthem.

In August David Lasocki (Indiana University) sought assistance in identifying the theme for the “Charlie Brown” television cartoon show. Several respondents named Vince Guaraldi as composer of this music, which also evoked blissful memories of bygone days from several respondents.

While such reflections may seem inconsequential, they do touch on larger sound recording issues, several of which have been discussed over the past few months. Ned Quist (Peabody Conservatory) inquired in July about other libraries’ policies of accepting donations of LP recordings. It seems that his institution, like many others across the country, is being inundated with gifts of vinyl recordings as people replace their LPs with compact discs. Ned astutely noted that such a dilemma was also faced by libraries in the early 1950s, as these same LPs were replacing 78-rpm discs. He questioned at what point will analog recordings be considered “archival,” and what are the responsibilities of libraries to maintain these collections. Respondents from West Chester University and Michigan State reported that their institutions still accept such donations on a selective basis, but that whatever they reject is sold to the public through such activities as annual Friends of the Library sales. There is still apparently a big market for these items. Greg Ceary (Baylor University) suggested that cooperative efforts at the regional level might be an effective way to ensure that such artifacts are preserved and access to them maintained.

An even broader issue concerning sound recording collections was discussed in June. A subscriber, concerned that many older recordings will probably never be issued in CD format, polled readers about their policies for weeding LPs. There are various reasons for keeping older recordings, many respondents noted. Some recordings serve as documents of performance practices that are or may be in the future historically important; LP liner notes are often much more substantial and informative than those of other formats; some preservationists feel that vinyl may actually be more permanent than all other media, including compact discs. Christine Hoffman (New York Public Library, Rodgers and Hammerstein Archives) advocated collection weeding policies that support the curriculum or other constituencies. She pointed out that current efforts by the Associated Audio Archives to make recordings available through digital technology and electronic networking will some day provide users remote access to these outdated formats.

Kathleen Haefliger’s request in May for advice on transferring 78-rpm recordings to cassette might be a viable solution for many libraries wishing to preserve outdated formats in a more accessible medium. Her institution, Penn State, decided to conduct such a project with its collection of jazz 78s.

Another category of gifts libraries often receive is that of sheet music. Jill Shires (University of Southern Mississippi) acquired a collection of such music from the 1930s and ’40s and wanted to know what she should do with it. Sheet music is also a good candidate for library book sales, although certain libraries, especially those with large research collections, are happy to receive it, as some requested. Lois Schultz (Duke University) called to Jill’s attention the MLA Working Group on Sheet Music Cataloging, which is attempting to establish guidelines for libraries that collect sheet music. [See story on page six. — Ed.]

Some libraries around the country have recently been beneficiaries of an enviable gift from the estate of Aaron Copland. Laura Dankner (Loyola (continued on the next page)
E-Mail Digest

(continued from the previous page)
University), reported in May that her library had received unsolicited and under rather mysterious conditions a box of Copland scores published by Boosey & Hawkes, and she wondered how many other libraries had gotten similar donations. The mystery of why certain libraries had been selected for this bequest was unraveled by European-American's Charles Slater, through a conversation with a Boosey & Hawkes vice president. Apparently Copland specified in his will that any institution that had honored him during his life, through an honorary doctorate, etc., was to receive a gift of all his scores in print. The list of around forty-five institutions was drawn up by the executors of Copland's estate.

The Columbian quincentennial celebration this year prompted a request in June for music dealing with Christopher Columbus. Tom Heck (Ohio State) responded that he was compiling a list of operatic works associated with Columbus as part of an article for *Annali d'Italianistica*. His compilation was already eleven pages in length. Lois Schultz contributed several German titles from Duke University's Alexander Weinmann collection. Michael Costin from Hong Kong shared his experience of singing in the chorus of the "operama"* Christopher Columbus*, set by Patrick Schmidt to music of Offenbach.

A list of significant musical anniversaries for 1993 was solicited by Robert Acker for a faculty member at DePaul University. Several ideas were submitted, including the chronology in the appendix of *Grove's 5th edition*, *Greene's Biographical Encyclopedia of Composers*, *Eric Gilder's Dictionary of Composers and Their Music*, and *Charles J. Hall's Musical Chronicle* series. Another respondent suggested keyword-searching the online catalog (it works in NOTIS, anyway) for the date in the author field.

Another faculty request came via Jill Shires for help in identifying anthologies of twentieth-century music. Jill thoughtfully summarized her findings for the list. Mary Wennerstrom's *Anthology of Twentieth Century Music* was most often recommended, followed by Bryan Simms's *Music of the Twentieth Century: An Anthology, Twentieth Century Music Scores* by Thomas Delio and Stuart Sanders, *Anthology of Twentieth-Century Music* by Robert P. Morgan, Roger Johnson's *Scores: an Anthology of New Music*, and *Anthology of Music from Debussy through Stockhausen* (volume four of *Comprehensive Study of Music*, edited by William Brandt).

Many music librarians, especially those in branches or with specialized holdings, find themselves ever more reliant on personal computers for managing their various collections. In May Carolyn Johnson (Connecticut College) solicited recommendations for software to catalog her library's "peripheral" collections (sheet music, for example). Carolyn later relayed the results of her poll. Pro-Cite and NOTEBOOK II topped the list. Rapidfile, Immagic, and D-Base were also recommended. She was also advised that a text-based management system (TBMS), rather than the standard database management system (DBMS), offered the advantage of variable length fields for entering data.

MLA-L and Autocat (the catalogers' Listserv) continue to serve as valuable resources for music catalogers. Advice in constructing uniform titles for specific works, verification of names and dates, and help in applying subject headings were frequently sought in both forums.

Contemporary music remains a vexing problem for catalogers. Alison Hall (Carleton University, Ontario) requested assistance in classifying a performance piece by Trevor Wishart, *Scylla and Charibdis*. The score, described as a "power structure for vocal and visual improvisation," calls for cheerleaders and motorcyclists on stage hurling invectives at the audience. It was suggested that M1470 was probably the most appropriate LC class number. Discussions ensued regarding the work's validity as an actual piece of music, once again illustrating the controversial nature of contemporary art.

Finally, two separate requests for information on calliopes (builders and restorers) were answered by Nyal Williams (Ball State), who supplied the names of two Indiana manufacturers, Larry MacPherson in Indianapolis and David Morecraft in Peru.

Roundtable
(continued from page one)
roundtable will be at the annual meeting in San Francisco, and may include an official welcome from the MLA president, a discussion about what constitutes "new" and "old" in order to clarify the roundtable's focus, the gathering of ideas on how to facilitate becoming involved in MLA, and having a social event (a "mixer"). Future possibilities include forming links with the mentoring program, the Placement Service, and the Education Committee in order to perform outreach concerning the needs of new members, as determined by those participating in Roundtable meetings. Anyone (new or old), please feel free to contact any one of the three founders with your suggestions, questions or comments. "If you want to join or chat, please get in touch! We're in the *MLA Directory*."

ARLIS Board Makes Rate Decision

The ARLIS/NA Executive Board, at their midyear meeting in August, voted to extend member conference registration rates to members of MLA who attend the 21st Annual ARLIS/NA Conference in San Francisco.
T he 1992 American Library Association Annual Conference was held from 25 June through 2 July in San Francisco.

"Redefining the Arts - Implications for Libraries," was sponsored by the Association of College and Research Libraries (ACRL) Arts Section. The session focused on ethnic arts, new arts movements and the impact they have on libraries, especially in terms of access. Komla Amoaku, master drummer from Ghana and Professor of Ethnomusicology at California State University at San Marcos performed and discussed some of the aspects of African music that have persisted in the New World. Other speakers addressed the topics of American Indian arts, Chicano and Latino art, and artists that use new technologies as an integral part of their art. The speakers mentioned specialized terminology in their fields and gave information on resources for obtaining materials.

The ACRL Arts Section program for the 1993 ALA conference, which will be held in New Orleans, is entitled "New Orleans Architecture," and will be held on Saturday afternoon, 26 June. The program will explore the different databases that have been designed specifically for architecture.

The ACRL Audiovisual Committee is planning a 1993 New Orleans program on the dynamic role that media plays in promoting cultural diversity and selecting and evaluating media materials on this subject. It is slated for Monday morning, 28 June. The Committee is also working on a survey of education for media librarianship which will include non-ALA accredited and ALA accredited graduate library school programs. Lastly, the Committee is beginning a review of "Guidelines for Audiovisual Services in Academic Libraries" (see C&RL News, October, 1987).

The Middle Management Discussion Group of the Library Administration and Management Association (LAMA) sponsored the program "Knowing How: Problem Solving Techniques for Middle Managers." Julie Todaro, Head, Austin Community College-Rio Grande Campus, discussed effective problem-solving, identifying categories of problems and various problem-solving techniques.

"Rapping on the Door of Censorship," sponsored by the Public Library Association (PLA) Audiovisual Committee, addressed issues of censorship, access by minors and record labeling of popular music video. A showing of the video "Rising to the Challenge," created by the Parents Music Resource Center, opened the program. Speakers, including a psychologist, a video retail chain store owner, a writer on censorship issues and a librarian who is a past chair of the Intellectual Freedom Committee of the Young Adult Library Services Association, responded to the video and discussed the issues of access and censorship.

During this year the PLA AV Committee will be working on a "Suggested List of Resources" related to AV service standards, to provide general guidelines on selection, circulation, ILL, cataloging and staffing regarding all AV formats. The Committee is planning a 1993 conference program for Saturday morning, 26 June, called "An Alternative to Saturday Morning Cartoons: Choosing Quality Media for Children," at which there will be an actual presentation for children by Ella Jenkins.

The Music Library Association, Public Libraries Committee is planning a session for the ALA Annual (continued on the next page)

Working Group on Sheet Music Cataloging Guidelines Appointed

Sarah Shaw, Brown University

The Music Library Association's Bibliographic Control Committee has recently appointed a new working group to write guidelines for sheet music cataloging. The guidelines are intended to be used as a starting point in developing more formal standardization of sheet music cataloging and to expedite cooperative projects for cataloging sheet music in the United States.

The Working Group is charged with: 1) evaluating the effectiveness of existing standards and tools for cataloging sheet music, 2) examining previous, current, and proposed sheet music cataloging projects in the U.S., and 3) developing recommendations for cataloging sheet music, considering the nature of the material itself, specific concerns of description, authority control, and subject access as they relate to sheet music, and addressing the appropriateness of various levels of cataloging for various purposes. The Working Group will submit a preliminary report at the 1993 MLA meeting, and complete its work, if possible, with the 1994 MLA meeting.

Members of the Working Group on Sheet Music Cataloging Guidelines are: Sarah Shaw, chair (Brown University), Victor Cardell (UCLA Archive of Popular American Music), Calvin Elliker (University of Michigan), and Lois Schultz (Duke University).

To aid the Working Group in identifying current or proposed sheet music cataloging projects, or projects concerned with cataloging standards for sheet music, librarians or archivists involved in such projects are urged to contact the chair.

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AP201019@BROWNMIL.BITNET
(401) 863-2521
Report of Annual Meeting:
Interest Group on Authority Control in the Online Environment

Joan Schuitema, Chair,
BCC Authorities Subcommittee

The meeting of the LITA/ALCTS CCS Interest Group on Authority Control in the Online Environment (i.e., ACIG) was held 28 June 1992 during the ALA annual conference in San Francisco.

The meeting began with brief updates on authority control activities from OCLC, RLIN, and WLN. Joan Schuitema then presented an update on the work of MLA's BCC Authorities Subcommittee, which is working together with MLA's MARC Formats Subcommittee to prepare a discussion paper on the desirability of eliminating field 240 (i.e., uniform title) from the bibliographic formats, and in exchange, placing information in a subfield "t" of the 1xx field. This proposal was once again well received by the ACIG membership.

She also informed the ACIG membership that MLA's Authorities Subcommittee is in the process of examining the kinds of cross-references made in authority records, and requested that ACIG members send their comments to her for inclusion in the subcommittee's discussions. The subcommittee plans to present its proposal and recommendations to the ACIG membership by the midwinter meeting for their input and support.

The bulk of the session was devoted to a focused discussion on the costs and value of automated authority control, moderated by Karen Calhoun (OCLC). Joan Schuitema described what in the authority control process generates its costs. She proposed cost-benefit analysis as a means to study the value of authority control.

Nimmu Bangalore (University of Illinois-Chicago) presented a case study on authority control time, workflow, and costs she performed in conjunction with Chandra Prabh (OCLC, Office of Research). Karen Roughton (Iowa State University) presented data collected by Dily Morris on authority control work and costs. Arnold Wajenberg (University of Illinois at Urbana-Champaign) spoke on the value of authority control and described interactive authority/bibliographic files at the University of Illinois.

Elections and a business meeting concluded ACIG's activities. Karen Calhoun (OCLC) was elected Vice-chair/Chair-elect and Joan Schuitema assumed the position of Chair. Plans for the midwinter meeting were finalized, which will once again be an open forum for the discussion of authority issues. This will provide an excellent opportunity for discussion of any MLA Authorities Subcommittee recommendations.

President's Report

(continued from page two)

is now not only an international journal of record, but also, among American periodicals, the best and most complete observer of the music publishing scene. Keep it up." And to top it off, Bill Katz, when discussing Notes in his "Magazines" column in the 15 June 1992 issue of Library Journal, writes "there is no better journal of its type around". Bravo to all of you who help make Notes such a distinguished publication.

Film Music Research

The Film Music Roundtable is working to assess film music research needs and to plan for future Roundtable sessions. Please respond to the following questions:

- What film music research questions are being asked at your libraries?
- What resources have you found helpful?
- What is needed to better assist film music scholarship?

Your comments and suggestions are valuable! Please contact:

Janet Bischoff
Film Music Round Table Coordinator
6380 Harold B. Lee Library
Brigham Young University
Provo, UT 84602
LIBX3@BYUVM.BITNET
(801) 378-7653

The Women in Music Roundtable is looking for individuals to share their research/work in progress at the San Francisco MLA meeting. Presentations should be roughly 10 minutes. If you, or someone you know, has something to share, please contact:

Kathy Abromeit
(Oberlin College)
PABROMEIT@OBERLIN.BITNET
patromeit@octvaxa.cc.oberlin.edu
(216) 775-8280
Lasting Concerns

John Shepard,
Preservation Committee

This column finally returns to the MLA Newsletter after some rethinking by the Preservation Committee. Quite frankly, the question-and-answer format has not been working because of a feeble response from the MLA membership. We know that this is not necessarily a sign of lack of interest, because all of us are overworked in our jobs and recognize the fact that it is hard to find the time to write and mail queries and answers to queries. We will therefore adopt a more flexible format for this column. We will print any questions, announcements, and answers to previous queries which do get sent to us, but meanwhile we will draw on other sources of information to inform the MLA membership about recent issues in conservation.

As the "E-Mail Digest" elsewhere in this Newsletter makes abundantly clear, it is a lot easier to dash off questions and responses if one has an electronic mail account and belongs to one or more electronic seminars such as MLA-L. In the field of preservation, there is an E-list, moderated by Walter Henry at Stanford University, which is a veritable volcano of ideas, preservation problems, and possible solutions. It is called CONSDISTLIST.

A list of some issues discussed in recent releases of the CONSDISTLIST follows. Even without going into detail, the mere mention of some of these issues will intrigue many of you:

- evidence that mold infestation can be exacerbated by compact shelving
- discussions of various types of reading room windows which may reduce UV radiation
- ill effects of adhesive in theft prevention strips ("tattle tape")
- limited life of adhesive in theft prevention strips (reduced ability to prevent theft of library materials is, after all, a preservation problem)
- permanence of identifying labels on library containers (inability to locate microfilms or sheet music shelved in identical boxes is also a preservation problem)
- guidelines for shipping library materials between departments or buildings within the same library (materials are especially vulnerable during transit)
- discussions of the best kind of bookends (i.e., those that can minimize "accidents" at the ends of rows of volumes)
- lists of various types of permanent papers and the uses for which they are designed
- types of exhibit cases which protect library materials while showing them off
- "invasive" techniques used by scholars in deciphering manuscripts
- plans for the development of NISO standards for adhesive on labels
- a request for information about attempts to lower binding costs without lowering quality through a process of competitive bidding
- the source for a poster, entitled "The Gentle Art of Photocopying," to be mounted near self-service copy machines.

In addition to statements, questions and answers, the CONSDISTLIST sends information about seminars, job openings in preservation-related fields, appointments, publications, and all-points-bulletins about library thefts discovered or thieves of library materials apprehended. One may subscribe to the CONSDISTLIST by sending a message to CONSDIST@LINDY.STANFORD.EDU. Subscribers who wish to catch up with previous releases may request files, each of which contains one of the five previous yearly cycles of the list. Although we have no hope of catching up in print, the Preservation Committee will occasionally report on items from the CONSDISTLIST of interest to music librarians, especially for the benefit of MLA members who do not have E-mail accounts. We begin with this next item.

New Publication

The Committee on Institutional Cooperation (CIC) announces the availability of Mass Deacidification: A Report to the Library Directors, a study completed in April 1992 by the CIC Task Force on Mass Deacidification. The 175-page document discusses organizational and operational issues such as selection, in-library processing costs, treatment records, quality control, and contracting along with chemistry issues such as process effectiveness, treatment side effects, and toxicological risks. Copies of the report are available for $12 + $3 postage and handling from: CIC, 302 East John Street, Suite 1705, Champaign, IL 61820; telephone 212/333-8475; fax 217/244-7127.

If you have questions, answers, or announcements of new publications, preservation grants awarded, or positions filled, please send them to the chair.

John Shepard
Music Division
The New York Public Library
for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498
5251720@nmail.com
FAX (212) 787-3852

We're Going to Kansas City

Stephen Fry, Program Chair

Kansas City here we come—in 1994. MLAers will be treated to great food, great hospitality, and especially great jazz during the 1994 MLA Annual Meeting in Kansas City. Stephen Fry, Program Chair, is soliciting your proposals for plenary sessions and your ideas for all features of the program. What aspects of music and libraries would you like to see addressed at the meeting?

Here's how to contact Steve:

UCLA Music Library
1102 Schoenberg Hall
University of California, Los Angeles
Los Angeles, CA 90024-1490.
ecz5m@rvs.ucla.edu,
(310) 825-4882 or 825-2317.
Members’ Publications

compiled by Alan Green,
Ohio State University

ARTICLES AND BOOKS

Douglas Anderson (Purman University).

Mark Palkovic (University of Cincinnati).

Leslie Troutman (University of Illinois at Urbana-Champaign).
“The Online Public Access Catalog and Music Materials: Issues for System and Inter-face Design.” In Advances in Online Public Access Catalogs, edited by Marsha Ra, 9-37. Westport, CT: Meckler, 1992. [ISBN 0-88736-775-5. $55.00.] (N.B.: The first printing of this volume omitted the references. The publisher will be producing an addendum. If you receive a copy without the 37 notes, please contact either the publisher or the author.)

H. Stephen Wright (Northern Illinois University).
A Preliminary Directory of Film Music Collections in the United States. Hollywood, Calif.: Society for the Preservation of Film Music, 1992. [47 p. (No ISBN.) $5.00.]

SOUND RECORDINGS

Cross Country. Never Grow Old. Baltimore: Cross Country (P.O. Box 65195, Baltimore, MD 21209), 1992. [Cross Country CC1002CD. $16.50.] (Ned Quist is featured as guitarist, penny whistle player and lead vocalist with this group.)

Call for submissions: “Members’ Publications”

Contributions are being accepted for a new column in the MLA Newsletter, “Members’ Publications.” This column serves a dual purpose: to announce new publications in the field of music librarianship, and to announce the published work of music librarians in other areas of activity. The idea for this new column came from Laura Dankner during a discussion on MLA-L last November, in which she suggested that the MLA Newsletter might be a more appropriate vehicle to announce publications by MLA members rather than MLA-L.

Due to space limitations, submissions should consist of only a bibliographic citation; when necessary, include a single explanatory sentence describing the basic subject (if not evident from the title). Entries should follow the bibliographic guidelines of The Chicago Manual of Style, with a few exceptions: please begin your citation with your name in direct order, followed by your institutional affiliation or city of residence in parentheses; at the end of the citation, supply the pagination, ISBN number, and price in brackets (if applicable), e.g.:


Please submit citations for major publications (books, articles, recordings, scores, etc.) no later than one year following their publication date. Major documents stored on “anonymous ftp” sites and publicly accessible “Listserv” sites (e.g., the MLA Clearinghouse) may also be submitted. Unfortunately, reviews of books, recordings, and software cannot be accepted due to space limitations; exceptions to this policy can be made for major “article length” reviews.

Please send your citations to the editor, Alan Green, via e-mail or postal mail at the address below. Deadline for submissions for issue 91 is 23 October 1992; those received after that date will be considered for issue 92.

Alan Green
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MLA Newsletter
Mountain/Plains

Annette Voth
Arizona State University

The Mountain/Plains Chapter of the M. L. A. held its annual meeting in hot ("but it's a dry heat") Tempe, Arizona, 15-16 May 1992.

Official proceedings began the morning of the 15th with a warm welcome from Jane Conrow, Associate Dean for Library Services, Arizona State University. Michael Ochs, Vice President/President-Elect of the Music Library Association, was able to join the Chapter for the meeting and spoke briefly about the relationship of chapters to the parent organization.

James Wright (University of New Mexico) presented the first paper of the morning, "Know thyself—Know thy Staff." He explained the Myers-Briggs type indicator test and how it helps to understand behavior in ourselves and others. The test was used in the UNM Fine Arts Library where it helped create better understanding within the organization.

Lois Kuyper-Rushing (Kansas State University) and Jenny Williams (Arizona State University) opened their presentation with an illustrated cross section and explanation of a music librarian's brain. "The Dissected Music Librarian: Opposite Paths to an End: Experiences of a Musician a Librarian" examined the qualifications and background each speaker brought to her position as a music cataloger. One had a strong background in music but lacked the MLS; the other had the MLS and vast experience as a cataloger but little music background.

Susan Hitchens (University of Kansas) spoke on "User Satisfaction Surveys and the Music Library". Using Measuring Academic Library Performance: A Practical Approach (ALA, 1990) as a basis, but with the survey redesigned specifically for a music library, Susan described how the survey was conducted and discussed the results and some of the attendant problems.

Edward Cahall's (Northern Arizona University) paper "Classical Influences and Approaches in Jazz and Popular Music" examined the progressive jazz and rock movement of the 1970's.

Marc Faw (University of Oklahoma-retired) prepared the group for lunch with another in his long series of entertaining looks at Italian opera.

After lunch the group visited the Phoenix Public Library where City Librarian Ralph Edwards and Performing Arts Librarian Stefanie Moritz discussed plans for the new library, which is scheduled for completion in late 1994 or early 1995. During festivities held that evening, Sue Weiland was appointed official Chapter Cataloger and honorary Doctor of Cataloging.

The first presentation Saturday morning, "Music in Government Documents: the Eccentric Collection", was presented by David Reynolds (Arizona State University), who prepared it in collaboration with Kenneth Furuta (Arizona State University). After a refresher on how the SUDOC system works, David spoke on the wide variety of music materials to be found throughout the system.

Next, Myron Patterson (University of Utah) spoke on "South German Baroque Organ Music." Chapter members then gathered in the Organ Hall located in the major new addition to the ASU School of Music. Robert Clark, professor of organ at ASU, demonstrated the beauty of the new Paul Fritts organ and spoke about the design and construction of the Hall itself, which is modeled after north German baroque churches.

Gary Mayhood (New Mexico State University) presented "Charles Wakefield Cadman and the Mountain Plain Connection," a paper on Cadman’s interest in Native Americans and their melodies.

Felicia Piscitelli (Texas A & M) spoke on "Eskimo Melodies in the Chamber Music of Amy Beach," offering a thorough analysis of the melodic content of op. 64, nos. 1-4 (piano pieces), op. 70, 79 or 89 (string quartet), and op. 150 (string trio).

Rick Anderson (Brigham Young University), in "Musical Genre in the Information Age: Modern Challenges for the Music Library," posited that stylistic change is moving much faster now than ever before. There is as great a change in 20 years now as there once was in 200 years. Music librarians must think very differently about musical genres today than has been the case in the past.

The program was followed immediately by the Chapter business meeting, during which a most appealing invitation was issued by Bill Sgazzotti to hold next years meeting in Calgary. Acceptance was enthusiastic.

New England

Ken Pristash,
Outgoing Member-at-Large

The 1991 spring meeting of the New England Chapter took place on Saturday 9 May at Bates College, Lewiston, Maine (Paula Matthews, Music Librarian). Festivities actually began the day before, making this perhaps the chapter's first “overnighter.” The first event was Friday afternoon's organ demonstration. Professor Marion Anderson described and played the Hellmuth Wolff organ at the College Chapel.

Cocktails and dinner were followed by a piano recital by Artist-in-Residence Frank Glazer. The evening ended with a reception at the Matthews's residence.

Saturday's meeting began with welcoming remarks by Joe Derbyshire, the College Librarian. The first session was a panel discussion, "Music Collections in Maine Libraries." Susan Loomis and Mary Cheney Gould described the Bagaduce Lending Library in Blue Hill. Principally a performance library, Bagaduce features multiple copies of choral music, parts for chamber ensembles, and the like, which are loaned all over the country. The Bangor Public Library, reported on by Barbara Rice, also has performance materials to serve such local groups as (continued on the next page)
Chapter Reports

(continued from the previous page)
a symphony and a ballet company. Its collection includes holdings from the former Northern Conservatory, the only conservatory founded north of Boston.

Paula Matthews spoke on the Ladd Library at Bates College, Priscilla McCarty on the Bowdoin College Library (Brunswick), and Tony Hess on the Colby College Art and Music Library (Waterville). All three have access to each other’s online catalogs, Tom Wilsback (Portland Public) and Tom Zantow (University of Maine campuses) concluded the session.

Sharon Saunders (Bates) opened the next session with “Avoiding the Black Hole Syndrome: Authority Control and Other Access Issues for Music in an Online Catalog.” Sharon discussed many points of online authority control in general, and in Bates’ Innopac system in particular. She concluded with a comparison of the authority features of three systems: Innopac, DRA, and NOTIS.

The business meeting followed. Election results were announced: Ann Caldwell (Brown University) is the new Vice Chair/Chair-Elect; Joy Pile (Middlebury College) is Member-at-Large. Michelle Koth (Yale University) expressed a desire to expand the chapter newsletter with brief articles and news of special collections. Michael Ochs (MLA Vice President/President-Elect) spoke as the representative of the national Music Library Association.

The afternoon session was entitled “Instrument Makers in Maine.” The participants were Rodney Regier of Freeport (fortepianos and harpsichords), Robert Beacham of Farmington (violins), and George Rubino of Pownal (bows). In addition to viewing slides of workshops, raw materials, and phases of construction, the audience had the opportunity to pass around various pieces in progress. Each speaker included a glowing testimonial on the pleasures of living and working in Maine.

The climax of the meeting was another chapter first, the NEMLA concert: “Music Librarians Playing Music.” All performances, from the amusing to the amazing, were very well received.

Greater New York

Kristen Shuman,
New York Public Library

The 1991-1992 winter meeting of the Greater New York Chapter was held on 20 March 1992 at the Mannes College of Music, hosted by Deborah Davis. The morning’s speakers were Robin Leaver of Westminster Choir College and Ruth van Baak Griffioen.

Ms. Griffioen gave a lively account of her research in the Netherlands for her recently published monograph, Jacob Van Eyck’s Der Fluytien Lust-Hof (1644-1655), and discussed the sources for the tunes included in the original Der Fluytien Lust-Hof (“The Recorder Player’s Pleasure Garden”).

Mr. Leaver spoke about the common origins and parallel development of English and Dutch psalmody, the subject of his 1991 study, Goostly Psalms and Spiritual Songs: English and Dutch Metrical Psalms from Coverdale to Utenboue, 1535-1566. He also discussed the bibliographic problems he encountered in the course of his research, and how they led to unexpected discoveries.

George Hill of Baruch College gave a brief presentation about the current status of the Heyer project. The newHeyer will include access through instrumentation.

The afternoon session was held at the CUNY Graduate Center. Adam O’Connor of RILM introduced and demonstrated MUSE, which makes all but the first two years of the RILM database available for searching on CD-ROM.

We closed with a brief business meeting.

The Greater New York Chapter’s spring meeting was held on 29 May 1992, in the Melville Library at SUNY Stony Brook, hosted by Joyce Clinkshales. Three speakers were featured: Carlos Sanchez-Gutierrez, a doctoral candidate at Princeton; Kevin Volans, a South African composer who lives in Ireland; and Daniel Weymouth, composer and Director of Computer Music at Stony Brook.

Mr. Sanchez-Gutierrez discussed contemporary music in Mexico, focusing on six currently active Mexican composers and playing examples of their work.

Mr. Volans spoke about African modes of perceiving music. He presented the obvious and not-so-obvious contrasts between African music and Western art music, paying particular attention to the difference in the way each music is perceived by its composers, performers, and audiences.

Mr. Weymouth’s subject was “The Inexorable Tide: Musical Technology and Its Influence on Composers, Performers, and Audiences.” Using many recorded examples, he illustrated his point that the act of recording has changed the way we hear music.

After the presentations, we had a tour of the music library and the computer music lab.

A brief business meeting concluded the day.

Concerning Authority...

Reminder: The Authorities Subcommittee is currently working on 2 major projects: 1) the elimination of field 240 from bibliographic records, with that information instead being placed in subfield “t” of the 1xx field; 2) an examination of the issues involved in cross-referencing authority records.

If you have concerns in either of these areas, please send them to:

Joan Schuitema
Music Technical Services Librarian
Northwestern University Library
Evanston, IL 60208-2300
SCHUITEM@NUACVM.BITNET
schuitem@nuacvm.acns.nwu.edu
(708) 491-3487
Profile: Richard Griscom

Dick Griscom is one busy fella. As MLA’s Executive Secretary, he is charged with overseeing subscriptions and member services, which involves monitoring the work of the business office in Canton, MA, keeping track of the status of MLA publications, directing renewal and convention mailings, producing the annual membership directory, and making regular reports to the Board about each of these activities. Ultimately, he is responsible for seeing that the administration of the Association runs smoothly, updating and distributing the administrative structure and the MLA Calendar. If that’s not enough, the Executive Secretary is also the official contact for outside organizations.

Dick has a demanding full time job—as Head of the Dwight Anderson Music Library at the University of Louisville (Kentucky), so why would he want to take on all the activities of Executive Secretary?

“I’ve been a member of MLA since my student days and Indiana University in 1980, culminating in being elect ed a Member-at-Large of the Board of Directors. My term ended in 1990 and I wanted to return to active service. The work that the Executive Secretary does is very gratifying in that its results are visible. And I’m in contact in some way with virtually every member.”

Those needs for tangible effects and personal contact are evident in other professional decisions Dick has made.

Dick started his career as a music cataloger at Northwestern University. “The world of cataloging really hit home with me, where there were rules and codes and classifications schemes out of which you can create a manageable order.” He eventually served for several years a head of music cataloging, when he was faced with a difficult decision.

“I was looking for growth opportunities, and in that kind of job I saw that I had two different paths. Either I could move into general technical services, or into music library administration. Although there were fewer job opportunities overall, I chose to remain in music libraries. Music has always been very much a part of my life, and I didn’t feel right considering being out of it.”

Still, the move from managing a music cataloging department to an entire music library facility wasn’t easy. “Like many library managers, sometimes I didn’t feel adequately prepared by my library school education. While it is true that some levels of managerial expertise must be learned on the job, some issues can be taught—I wish I had been offered ‘An Introduction to Political Savvy 101’! Such skills are not just useful on the job, either, but also in professional organizations like MLA.”

Just what advice would Dick give to new MLA members? “Get involved. For me, my fellow members have become a great network of supportive friends as well as professional colleagues. But to get involved you have to go to meetings, either national conferences or local chapter meetings. There you need to talk to other members and show them that you are eager to get involved. You know, most committee chairs don’t foresee who might be interested in serving on their committees until that person makes an effort to talk to them personally.”

Other than personal rewards, why should people who work in music libraries join MLA? “The Association is growing—it is no longer a small association. You can see this in our increased activity in the area of development. We all know that higher education in general is being threatened, and that library schools in particular are being closed. Together we can address concerns about the future of music librarianship. There will always be a need to collect, catalog, and preserve materials such as scores and recordings. As these tasks continue to change because of computers and electronic access, MLA can take a lead in developing these areas.”

A New Basic Music Library for the 90s

The MLA Resource Sharing and Collection Development Committee has begun work on a new edition of Basic Music Library. This bibliography, last published in 1983, provides a core list of music publications for library collections.

The working plan of the revised edition calls for detailed listings of scores and recordings. Books and periodicals, which were present in the earlier editions, will not be included in this way. This new edition, by combining scores and recordings in one selection tool, will provide a richer representation of the field of music to the library community.

Overseeing the revised volume will be co-editors Jane Gottlieb (Juilliard School) and Kent Underwood (New York University). Jane will edit the scores section, and Kent, the recordings section.
Opinion

(continued from page three)

ity of the respondents answered that “e-mail conferences enhance other sources of professional information,” while, in a separate question, the majority state that e-mail conferences do not “replace other sources of communication.” What we all must remember, as the world keeps changing around us, is to carefully evaluate the various means we each have at our disposal to accomplish our goals, and act responsibly.

As Editor, I intend to include the valuable reports and news items from officers, chapters, committees, liaisons, roundtables, and any other administrative bodies of the Association. I will work with contributors to incorporate useful detail in all submissions: titles of papers and presentations, names and institutional affiliations of speakers, full contact information as needed. I believe it is the responsibility of the Newsletter to provide this information, but the Newsletter should not be merely an end product of this information, an archival report to be filed in a box until it can be bound. The Newsletter is intended ultimately to be used. It is for members, about members, and by members.

Electronic communication forums have not replaced our need to connect with one another here; they are merely another way to do so, with their own advantages and drawbacks. Isolation — which breeds ignorance — is the enemy of professionalism, not computers, not administrations, not budget cutbacks. During a recent job search, I discovered that music librarians have a special reputation “out there” among our library colleagues as well as among library and university administrators. “You’re a tight-knit bunch,” I was told, with a certain amount of awe. The context of this remark made it clear that while we are respected for our professional abilities, we are admired (and perhaps envied) for the way we share ideas and support among ourselves.

My goal is to include in this Newsletter columns and articles that will counter isolation and foster a better understanding of ourselves as individuals and colleagues. [See new columns, pp. 9, 12] I trust that you will help me stay the course. If I may be so bold as to quote Walter Gerboth, from the very first MLA Newsletter (February 1969, p. 1) “The Newsletter can provide a forum for lively discourse ... let us enjoy the fruits of such communication.”

This column will in future issues be dedicated to YOU, MLA members who wish a forum to express your opinions or voice your concerns. Submissions should be between 250 and 500 words (one to two typewritten pages). See Masthead, page two, for details on submissions.

New Professional Publications

Archival Information Processing for Sound Recordings
by David H. Thomas (MLA Technical Report, No. 21). ISBN 0-914954-45-8, $35.00 ($27.00 to MLA members).

This theoretical and practical report discusses the author's work creating a database for the noncommercial sound recordings in the Rodgers & Hammerstein Archives of Recorded Sound of the New York Public Library.

Recognizing the limitations of both standard archival practice and standard library cataloging, Thomas has developed a system that serves both the processors of materials and the users of the collections. In the words of the Assistant Chief of the Archives, the "database has helped turn chaos into order, 'stuff in the box' into processed collections, curator's memory into printed finding aids, miscellaneous retaping into systematic preservation routines, and labor-intensive scanning of archival registers into quick and easy computer searching."

This work will be an important addition to the knowledge of every music librarian, archivist, and private collector who has any interest or involvement with sound recordings.

Music Library Association, P. O. Box 487, Canton, MA 02021.
For a review copy, or for a complete list of MLA publications in music bibliography and music librarianship, contact MLA at the above address or Richard E. Jones, MLA Publicity Officer, 1904 Sandalwood Drive, Greencastle, IN 46143.

Directory of Library School Offerings in Music Librarianship, 4th edition, compiled and edited by Lisa M. Redpath, compilation assistance from Elaine C. Breach. 56p. ($5.00)

Prepared under the auspices of MLA's Education Committee, this new edition is current to February 1992. It lists the offerings of American Library Association accredited library schools in music librarianship, from full-scale double degree programs to coursework arrangements with music schools, from specialized programs of study to individual courses, from in-service training programs to internships in music librarianship.

Potential music library students and musicians and librarians interested in broadening their knowledge will find this publication useful. It should be available in every undergraduate music school and library guidance center.

This report is available from the Music Library Association Executive Secretary, Dick Griscom, 303 Willow Way, Louisville, KY 40223-2644.
**Transitions**

*Gisle Glover*, Music Cataloger, State University of New York at Stony Brook
*Jane Nowakowski*, Interim Associate Director, Westminster Choir College, The School of Music of Rider College
*Tinsley Silcox*, Director, Jane and Nancy Hamon Fine Arts Library, Southern Methodist University
*Anna M. Thompson*, Education Coordinator, Clowes Memorial Hall of Butler University
*Sherry L. Vellucci*, Assistant Professor, Graduate School of Arts & Sciences – Division of Library & Information Science, St. John’s University

**New Members**

The Music Library Association welcomes the following new members:

- Eugene Bayer, Baltimore, MD
- Marilyn Butler, Worcester, MA
- Mario Casalini, Firenze, Italy
- Center for Black Music Research, Columbia College, Chicago, IL
- Susan G. Drexler, Rochester, NY
- Douglas E. Hinman, Rumford, RI
- Tere E. Jones, Quincy, FL
- Jennifer D. Kubecka, Denton, TX
- Jan LaRue, New Canaan, CT
- Alice Lasota, Laurel, MD
- Gary Mayhood, Las Cruces, NM
- John McBride, North Brunswick, NJ
- Rolanda McKenzie, Ann Arbor, MI
- Christine Moore, Minneapolis, MN
- Stefanie Moritz, Phoenix, AZ
- National Theater and Concert Hall, Library Management and Planning Council, Taipei, Taiwan
- San Antonio Symphony Library, San Antonio, TX
- Barbara Sawka, Palo Alto, CA
- Laura Stanfield, Champaign, IL
- Melodie Thoms, Pittsburgh, PA
- University of Southern Maine, Springvale, ME
- Ken Valdes, Washington, DC
- Vancouver Academy of Music, Vancouver, BC, Canada
- Valerie A. Weinberg, Washington, DC
- Cynthia M. Whitacre, Columbus, OH
- Pei-Jung Wu, Tonawanda, NY

**Been Recruiting Lately?**

As chair of the Membership Subcommittee of the Development Committee, I have recently contacted all Chapter Chairs, asking them what each chapter is doing to recruit new members. I will compile the responses and publish the information in the next issue of the Newsletter so that we can all share each other’s ideas.

While I was working on that letter, it occurred to me that each of us has a story to tell about how we were drawn to the profession, and then to MLA. I would love to hear your stories—Did you have a mentor? Was there a librarian who was particularly helpful to you when you were in college? Did you start out as a student assistant shelving scores in the library?

By sharing our own reasons for becoming involved in the profession and in MLA, we may learn more about what can be done to attract others. Please let me hear from you!

Dawn Thistle
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**Award Winners**

Three works published by Ann Basart’s Fallen Leaf Press received awards recently: Robert Wykes’s *Three Facets of Friendship*, for flute and clarinet, won the 1992 National Flute Association’s 16th Annual Newly-Published Music Competition; *In Shape*, a concerto for two pianos and marimba by Robert Greenberg, received a 1992 Paul Revere Award for Graphic Excellence (the engraver was Dennis Deterich of San Francisco); and Lee Lavallo’s *Anton Bruckner: A Discography* was runner-up in the Association for Recorded Sound Collections’ 1992 Awards for Excellence.

**Loeb Receives Grant**

The Eda Kuhn Loeb Music Library, Harvard University, has been awarded a two-year grant from the National Endowment for the Humanities to support the continuing operation of the RISM-US Center for Musical Sources. The Center’s activities currently focus on RISM Series A/II, an inventory of music manuscripts of the period 1600-1800. The long-term planning of the RISM Central Editorial Office calls for the eventual distribution of the complete RISM Series A/II on CD-ROM.

**KSU-SLIS Needs Mentors**

The School of Library and Information Science, Kent State University (Kent, OH), needs librarians from all fields to serve as mentors for its students. No music librarians are currently signed up in the program. Librarians who are interested in becoming a mentor do not have to reside in Ohio, and may choose the amount of time they would be available to volunteer — from answering questions over the phone to serving as a practicum supervisor. The names of mentors will be kept in a database at the school, from which students will be able to select a mentor based on their interests. Contact:

Martha Nagy
Mentor Program Coordinator
(216) 579-0300 ext. 6301, or
Julie Gedeon, Assistant to the Dean, Kent State University School of Library and Information Science
(216) 672-2782

**Attention Chicken Band!**

The previously announced “Chicken Band” will be performing at MLA’s Annual Meeting in San Francisco. The ensemble is open to wind, string, and piano players of any ability (within reason). We will rehearse and perform Wednesday evening, 3 February 1992. If you would like to perform with the “Chicken Band,” please request instrumental parts and more information from:

Matthew Wise
Bobst Library — Cataloging Dept.
New York University
New York, NY 10012
WISE@NYUACF.BITNET
wisem@clerm1bobst.nyu.edu
(212) 998-2485
Continuing Education Courses, 1994

The Education Committee’s Continuing Education Sub-committee is now developing a final proposal for CE Courses to be offered immediately prior to the 1994 Kansas City MLA National Conference. The subcommittee would appreciate your responses to the survey below to ensure that the proposal reflects the type of courses the membership would find interesting and useful. Please send your completed surveys to: (B Mail responses) Roberta Chodacki, LMCHODAC @ ECUVLM1.BITNET or (Print/FAX responses) Joyce Werner, Rockaway Borough Public Library, 82 E. Main St., Rockaway, NJ 07866; FAX: 201 627-5796 by Nov. 5, 1992.

I. TOPICS (Please indicate your interest in a course by circling YES or NO by each of the suggested course topics listed below.)

A. CATALOGING: AN INTRODUCTION FOR THE PUBLIC SERVICE LIBRARIAN

Yes No

Modules may include: General introduction (basic cataloging tools, reference sources, music-specific policies, procedures, etc.); cataloging scores; cataloging media.

B. PUBLIC SERVICES: AN INTRODUCTION FOR THE TECHNICAL SERVICES OR GENERAL LIBRARIAN

Yes No

Modules may include: The reference interview; reference tools (traditional indexes, bibliographies, catalogs, etc.); automated reference sources (online services, CD ROM, interactive media instruction, etc.); BI (individual, group, class); collection development; other public services (circulation, ILL, telephone or E-mail reference services, etc.).

C. COLLECTION DEVELOPMENT

Yes No

Modules may include: Budgeting with budget constraints; resource sharing; collection analysis; weeding; new formats; writing collection development policies and developing approval plans.

D. USING BITNET/INTERNET: DISCOVERING INFORMATION RESOURCES ON NETWORKS

Yes No

Modules may include: Accessing networks in academic and public library environments; E-mail; accessing library catalogs; full-text databases; electronic conferences, journals, etc.; file transfer (software, text files, sound and video images, etc.); WAIS (Wide Area Information Servers) and NREN (National Research and Education Network).

Would you be interested in taking this course if individual “hands-on” experience could not be provided?

Yes No

E. CD-ROMS IN THE MUSIC LIBRARY

Yes No

Modules may include: Music-related CD ROM databases (and LAN applications); sessions conducted by vendors (and/or librarians) providing descriptions of the products, software/ hardware specifications, price schedules, AND a “hands-on” class employing ALL search capabilities of fully functional software/ hardware... no
demos; negotiating with vendors and telecommunications services personnel; vendor presentation on the development of a music-related CD ROM product (how it’s done, and how vendors use input from librarians).

Would you be interested in taking this course if individual “hands-on” experience could not be provided?

Yes No

F. ORAL HISTORY

Yes No

Modules would alternate between lectures and “break-out” practice sessions; General introduction (what is it and why do it); survey of oral history and music (what’s been done); identifying and researching subjects; hardware/software requirements and appropriate usage; interview techniques/etiquette; documentation and storage; transcription to a written record; interdisciplinary aspects of the field.

G. MANAGEMENT SKILLS

Yes No

Modules may address skills in the areas of: time management; stress management; the music librarian in middle management; creative problem-solving and decision making; effective training, supervision, and evaluation skills; management skills in a time of cutbacks.

H. COPYRIGHT

Yes No

Modules may include: Format specific purchasing vs. rental issues; the latest copyright law developments and unaddressed issues regarding audio/video/print material; transfer of digitized materials accessed via INTERNET (electronic journals, full text databases and files, digitized audio, audiovisual recordings and graphic images); case studies (a national expert would be on hand to offer guidance for the “gray” area copyright issues in libraries).

I. ADDITIONAL SUGGESTIONS: POSSIBLE INSTRUCTORS, COURSE CONTENT, COMMENTS, ETC. (Please feel free to be as detailed as you like. Attach separate sheet if necessary.)

II. COURSE STRUCTURE AND DESIGN (Please check appropriate box(es):

A. How long would you like each course to last?

☐ 2 days      ☐ 1 and 1/2 days  ☐ 1 day
☐ 1/2 day  ☐ No preference

B. If each course took one day, would you probably register for:

☐ 1 course  ☐ 2 courses

(continued on the next page)
Calendar

16 October 1992
New England Chapter, MLA, meeting, Worcester, MA.

22-24 October 1992
Southeast Chapter, MLA, meeting, Miami, FL.

22-25 October 1992
Society for Ethnomusicology, Annual Conference, Seattle, WA.

24 October 1992
Chesapeake Chapter, MLA, meeting, Harrisonburg, VA.

30 October 1992
Copy due for issue 91 to MLA Newsletter editor.

29-31 October 1992
Midwest Chapter, MLA, meeting, St. Louis, MO.

2-8 November 1992
American Music Week.

5-8 November 1992
American Musicological Society Annual Meeting, Pittsburgh, PA.

28 January-2 February 1993
ARLIS/NA Annual Meeting, San Francisco, CA.

1-7 February 1993
MLA Annual Meeting, San Francisco, CA.

12-16 February 1993
Sonneck Society Annual Conference, Asilomar, Pacific Grove, CA.

Survey

(continued from previous page)

C. Would you be willing to do required readings prior to taking the course?
   □ Yes □ No

D. Registration fees may run higher than the average preconference program fee to cover class materials, teacher(s) stipends, equipment rentals, etc. Also, because of the above items, some courses may be more expensive than others to attend.
   Would you be willing to spend more than the average preconference fee?
   □ Yes □ No

E. Would you be willing to commute to an off-conference site for a course?
   □ Yes □ No

F. Would you want a Certificate of Completion?
   □ Yes □ No

   If you answered yes to Question F, list the pieces of information you would find useful to appear on the certificate in addition to the name of organization, course title, name of instructor(s), student's name, date(s) and place of course:

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Thanks for your assistance in developing this new program!