San Francisco Welcomes 1993 MLA Annual Meeting

Judy Tsou, Co-chair,
Local Arrangements Committee

Music, theater, fine dining, temperate climate, an exciting conference program, and more await you in San Francisco. The 1993 MLA Annual Meeting will take place in the heart of “The City by the Bay,” at the Westin St. Francis Hotel. This first-class grand hotel is located at Union Square, a prime tourist location, where one can find restaurants, shopping, and theater within a few blocks.

For the “shopaholic,” major department stores such as Macy’s, Neiman Marcus, and Nordstrom’s, as well as numerous specialty stores, are within a block or two of the St. Francis. The cable car stops in front of the hotel on Powell Street, where one can continue on their buying or sightseeing spree to Chinatown, Fisherman’s Wharf, or Ghirardelli Square.

Almost everywhere in San Francisco can be reached by public transportation; many MUNI (Municipal bus) stops are near the hotel. One can take a MUNI bus to North Beach, home of City Lights Booksellers, founded in 1953 by poet Lawrence Ferlinghetti. One of the first paperback bookstores in the country, it was also known as a bohemian hangout and the publisher of Allen Ginsburg’s Howl. City Lights has special sections for the Beat Generation literature which characterized much of North Beach area in the 1950s. This is also the Italian section of town with many fine bakeries and cafes.

The eucalyptuses of Yerba Buena Island frame the Bay Bridge and the skyline of San Francisco’s financial district.

For the more adventurous, you can take MUNI buses to Golden Gate Park where the De Young/Asian Arts Museums, the California Academy of Science, and the Japanese Tea Garden are located.

The Powell Street BART (Bay Area Rapid Transit) station is at the intersection with Market Street, a few blocks from the hotel. BART takes you not only to San Francisco locations but also to the surrounding Bay Area. One BART stop away, at the Civic Center, is the performing arts center for the city. The Davies Symphony Hall (home to the San Francisco Symphony), the War Memorial Opera House (home to the San Francisco Opera and Ballet), the Herbst Theater, and the Modern Art Museum.

62nd Annual MLA Program

Holly Mockovak, Chair, Program Committee

Come and participate! A wonderful program, built directly out of your individual, collective, and organizational contributions, awaits you at our Annual Meeting, 3-7 February 1993, in San Francisco. Our site is the sumptuous Westin St. Francis Hotel, situated in the city’s heart at Union Square.

Last year's scheduling format has been retained and each day will begin...
In many cultures, the most powerful rituals are those associated with renewal and regeneration. For the North American tribe known as the Music Library Association, the Annual Meeting is the principal ceremony of revitalization. This yearly gathering, which is scheduled according to astronomical observations in order avoid conflict with the Lenten calendars that dictate the religious music activities of certain tribal members, shares common themes with many other major cultural rituals and requires a considerable amount of ceremonial preparation. Conference participants create, rehearse, and refine their presentations; the Local Arrangements Committee certifies that the ceremonial sites are in proper order and that the ceremonial paraphernalia are ready; and the Program Committee communicates with the appropriate deities to ensure that the correct ritual order will be followed in an effort to guarantee the success of the rites.

The rituals themselves are marked by a flurry of societal (Board, plenary, committee, and roundtable) activity. Throughout the entire ceremonial cycle, the tribal council, known to some as the Board, prays that everything will be successfully accomplished. Then, in a manner parallel to many other cultures, MLA concludes its period of intense ceremonial activity with a ritual designed to ease the return to the reality of everyday life—the banquet and the non-sacred social dances that follow. On behalf of the tribal council and the priests of local arrangements and programs, I urge you to attend the next great ceremonial gathering which will be held near the open sacred area (Union Square) on the high ceremonial grounds (San Francisco) between the waters (Pacific Ocean and San Francisco Bay) commencing on the day of the twenty-sixth sunrise after the first full moon following the winter solstice—3 February 1993.

MLA is blessed with an abundance of dedicated tribal leaders. In a pattern again similar to other cultures, MLA has a governmental structure that relies on ceremonial participants to accomplish its aims, ensures that the rituals of passage (elections and appointments) provide opportunities for the not-yet-fully-initiated to complete their apprentice-ships by serving in positions of authority, and honors those who have fulfilled their ceremonial obligations. A new group of cultural spokespersons will emerge from the excellent election slate and through pending appointments. Congratulations and good wishes to these societal heads as they learn and execute the responsibilities associated with their offices.

The progress of cultural regeneration within MLA requires that as new priests take office, others must retire from their posts. These retirees all deserve a ritual dance of praise and thanks for their many contributions to our society. I want to especially recognize Jim Cassaro, Jane Gottlieb, and Sherry Vellucci for the wisdom they brought to the tribal council and to their exemplary service on this governing body. (Everyone leaving a societal office is reminded that in order to preserve our cultural history, their documents, ritualistic and otherwise, should be forwarded to the MLA Archives.)

It has been a great honor and a real joy to serve as your tribal chief. I would like to express my deep appreciation to all who work to improve the identity, integrity, impact, and output of our society. As I prepare to join the council of tribal elders, what we have endeavored to accomplish during the last two years can perhaps be summarized by the Native American word “ewatin”—which, loosely translated, means we have tried to make MLA a better culture for everyone.

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MLA NEWSLETTER
Michael John Rogan, 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 correspondence to:

Michael Rogan, Editor
MLA Newsletter
17 Hemenway Street #3
Boston, MA 02115
ROGAN@BRANDEIS.BITNET
rogan@binahe.cc.brandeis.edu

The deadline for submitting copy to the editor for issue number 92 (March-April 1993) is 26 February 1993.

Submissions will be accepted via e-mail or in paper copy (double spaced) via USPS. Please include disks (3.5" MAC or IBM preferred; 5.25" IBM, except high density, acceptable) for text files (using any major word processing software).
San Francisco Welcomes 1993 MLA Annual Meeting

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Museum are all in this area. Also of interest are the San Francisco Public Library, the Performing Arts Library and Museum, and many fine dining establishments.

A couple of BART stops in the other direction brings you to the Embarcadero Center, where you find a mecca of fine shops and the best Dim Sum in San Francisco!

On Friday night, the Local Arrangements Committee is inviting you to a concert on the campus of the University of California at Berkeley. Your conference badge is your admission ticket. The program consists of compositions from the manuscript collections of the UC Berkeley Music Library, including chant, unmeasured preludes from the Parnville Manuscript, and pieces by Tartini. Following the concert, there will be a reception at the Doe (Main) Library’s Morrison Room, sponsored by Stanford University and UC Berkeley. The manuscripts of the compositions for the concert program and other treasures of Bay Area libraries will be on exhibit in the Bernice Layne Brown Gallery, outside the Morrison Room. Although conference attendees can be picked up at the hotel for the trip to Berkeley, one can also take BART across the Bay to Berkeley. The ride is 27 minutes (one hour door to door) much faster than the hour-and-a-half bus ride amidst Friday night rush hour. For those who are taking the bus, it is recommended that you dine at some fast-food establishment before coming to Berkeley; for those coming on BART, you will have time to have dinner in Berkeley. (There will be a dining guide at the registration desk.)

The Local Arrangements Committee has also organized some local tours for conference goers. On Tuesday, there is an excursion to the Dolby Laboratories, the noise-reduction company headquartered in San Francisco. On Wednesday, there is a tour to the Stanford University campus, concentrating on the Music Library, the Archive for Recorded Sound, and CCRMA (Center for Computer Research in Music and Acoustics). Also on Wednesday, the Local Arrangements Committee is offering an Organ Crawl, sampling some of the best organs of San Francisco; the trip will end with a tour of the Schoenstein factory.

This year, ARLIS/NA is also meeting in the same hotel as MLA, and they are opening some of their tours to MLA conference registrants. Two highlights from the many offerings are a wine country tour where attendees will be tasting wine and visiting some closed art collections, and an architecture tour of San Francisco. If you cannot make the wine country tour offered by ARLIS, there are many commercial tours available to the wine country, Muir Woods, Monterey, Santa Cruz, and other tourist attractions. You can obtain information at the registration desk and at the hotel.

On Saturday night, we have planned a Pacific Rim Banquet, with Indonesian/Californian fare, complemented by California wine. To continue the Pacific Rim theme, the Santa Cruz Gamelan is going to perform a music and dance concert immediately following the banquet.

Come and enjoy San Francisco — a city of rich culture and diverse ethnic blend, great food, and laid-back hospitality.

Jump on the Bandwagon!

It’s not too late. There’s still a chair for you in the Chicken Band. Join your instrumentally-talented colleagues as they play a concert of turn-of-the-century favorites at the MLA Annual Meeting in San Francisco, Wednesday evening, February 3rd. For information/music, contact:

Matthew Wise
Bobst Library
Cataloging Department
New York University
New York, NY 10012
WISE@NYUACF.BITNET
wisem@elmer1.bobst.nyu.edu

Plan Ahead!

The deadline for the next issue of the MLA Newsletter (#92, March-April 1993) is 26 February 1993. This is just three (3) weeks after the MLA Annual Meeting in San Francisco, 1-7 February 1993. Line up who is writing about what and when (and tell me), to make sure that you and I can keep everyone informed about what each committee, subcommittee, working group, roundtable, etc. is doing. Many Thanks,

Your Editor.
E-Mail Digest

Mark McKnight,
University of North Texas

The number of subscribers to MLA-L continues to grow. List co-owner Ralph Papakhian reported in October that MLA-L was nearly 600 strong. Ralph commended MLA-L correspondents and praised the list as one of the most civilized and effective of the unmoderated, unedited lists. As one might expect, the majority of subscribers is from the United States, but the list is read around the world—there are correspondents from Australia, Hong Kong, Taiwan, Japan, Turkey, Mexico, Canada, and several European countries, many of whom are active participants in the list.

The “bulletin-board” or “trading post” function of MLA-L is also growing. Readers frequently use the list to dispose of unwanted or duplicate copies of periodicals and monographs, to inquire about unreceived issues of current serials, or to seek help in locating replacements for damaged or defective materials. Jane Gottlieb (Juilliard) used MLA-L to advertise her school’s Guide to The Juilliard School Archives, which she recently compiled and which is available free on request. [See article on page 9.—Ed.] In September the Cleveland Institute of Music offered a non-commercial recording of the compositions of conductor George Szell ($14.95 for compact disc, $9.95 for cassette, $2.00 postage and handling for each item ordered). Proceeds from sales of these recordings will benefit the Institute’s Scholarship Fund.

Among the “I’m looking for” questions have been several requests for obscure popular songs, some of the more amusing of which include “Why Am I Always the Bridesmaid (and Never the Blushing Bride)?” “Home, James, and Don’t Spare the Horses,” “Live, Laugh, and Love,” and “Summertime in Heidelberg.” Leslie Troutman (University of Illinois at Urbana-Champaign), the instigator of several of these queries, reports that she had received a suggestion from Kathy Abromeit (Oberlin College) to contact the song index services of ASCAP (212-621-6160 in New York, 213-466-7681 in Los Angeles) or BMI (800-586-2000, 310-659-9109 in Los Angeles). Victor Cardell (UCLA Archive of Popular American Music) volunteered the West Coast phone numbers of these agencies, and verified the helpfulness of their services. Music libraries everywhere should be grateful to institutions with extensive sheet music collections, especially those with adequate access to these materials.

Ned Quist (Peabody Conservatory) sought help in October with a request for Jagd Chor, a work for men’s chorus and orchestra by the German composer C.H.J. Girschner. He had received this inquiry from a correspondent in Japan. Anyone who has this piece might contact Ned and see if he still needs it.

All librarians are familiar with the library theorem which states that the certainty of a patron’s information in any reference query is in inverse proportion to the actual facts. Carolyn Johnson from Connecticut College demonstrated this truth in her behalf for help with a faculty member looking for a “recent” article on Stravinsky by Richard Taruskin in the journal Music Analysis. Her library had only recently subscribed to this journal, and she was trying to track down the citation. Carolyn subsequently reported that, upon further investigation, she discovered that the article was indeed in said journal, but in the 1989 volume, and by a different author.

Also in the category of “vague patron questions” was one shared by Leslie Troutman, who was helping a user identify the theme to the Uncle Ben’s Rice commercial of “a few years back” which used a piece of classical music (“three high voices” singing). Leslie later reported that she had received a lead from Bonna Boettcher and Jane Gottlieb, who both suggested “Dôme épais” from Lakmé.

David Hunter’s plea for assistance in tracking down Dussek’s Sonata in E-flat, op. 38, Haslinger ed., listed in Maurice Hinson’s Music for More than One Piano, only served to confirm the bibliographical “nightmare” of Dussek’s works. Another bibliographical conundrum was offered by Barry Zaslow (Princeton). This one also could fall under the “vague query” category. A professor was attempting to locate a piece he called “Ballade” by Tchaikovsky. Members offered a variety of suggestions, including Voevoda (Symphonic ballad), Sbotlandskata ballada, and the composer’s orchestration of Schumann’s Ballade vom Haidenknaben, op. 122, no. 1, originally for violin and piano.

Bob Kosovsky (New York Public Library) sought subscribers’ help in verifying the whereabouts of a lost hologram of Schubert’s lied “Amalia,” D. 195. Deutsch’s catalog lists the work as missing since an 1869 auction, but Bob had a photographic reproduction of the manuscript, which had been found in the papers of Bruno Walter.

MLA-L correspondents were able to aid Steve Fry (UCLA) in confirming the existence of the Hugo Kauder Society, which is under the direction of the composer’s son Otto, of Boynton Beach, Florida. Barry Zaslow reported to Steve that Kauder’s complete works have been issued on microfiche by Brookhaven Press.

A “CD-alert” was issued in September by Shelly Wolff (Wichita State), who reported that her library had received a compact disc of continued on the next page...
continued from the previous page

Peruvian and Bolivian music. Imagine her surprise when the item actually turned out to be a recording of piano works by Satie. Readers might want to check their holdings for Playasound PS 65032 to see if they have a similar discrepancy. Other respondents replied with comparable stories, including one case from Elaine Bradtke (Library of Congress) in which a recording purporting to be of Lawrence Welk was in reality the soundtrack to the punk-rock movie “Sid ’n’ Nancy.”

Compact discs seem to pose a perennial problem for libraries. Several questions and comments on marking and labelling CD’s have been discussed repeatedly by subscribers. The use and effectiveness of adhesive labels on discs are debatable. Although many libraries employ such stickers successfully, some librarians have reported problems with adhesive disc labels. Suzanne Risley (Trinity College) related in October that a local stamp works company had recommended quick-drying AERO No. 628 polystyrene stamp pad ink for use in marking treated polystyrene, plastics, metal, and most nonabsorbent surfaces. For more information on marking compact discs, see the MLA Newsletter column “Lasting Concerns,” issues 81 and 83 (May/June and Nov./Dec. 1990).

To judge from the frequency of discussions on the topic of circulation of sound recordings, it is apparent that an increasing number of libraries are allowing their CD collections to circulate. In October, Alison Hall (Carleton University, Ontario) reported that her library was beginning this service, but since its audio facility was not set up for circulation, the library administration was proposing that these materials be handled at the central circulation desk. Her plight was shared by Linda Hartig (University of Wisconsin-Milwaukee), whose music materials are all checked out at the library’s main desk. Although some online systems prompt staff to check parts or discs in discharging items, there is still a real threat of theft and breakage, both contributors concurred. Sophia McMillen (University of Hawaii at Manoa) offered a helpful suggestion. Her library puts the bar code for the item on the inside of the container, so that staff will more likely notice jewel boxes that are returned empty.

Alison Hall also polled subscribers on the “survival rate” for LPs that regularly circulate. Karl Miller (University of Texas-Austin) reported that his library formerly allowed circulation of recordings and lost approximately 75 per year, due mainly to damage from heat-warping. Policies for circulating these items are now much stricter. If libraries are committed primarily to public service, they should treat recordings as “disposable” items; if the collection is intended to support classroom teaching, then a different policy should apply. This opinion was shared by Paul Emmons (West Chester University).

Correspondents were able to help Karl Van Ausdal (Appalachian State) locate information on women’s “trouser” roles in opera. One suggestion to check the New Grove Dictionary of Opera led to a discussion of how such work will appear. A representative from the publisher confirmed that the dictionary should appear in December.

Marty Jenkins shared an interesting problem with readers in October. It seems that his institution (Wright State) was encouraging the library to “market” its music collection to users outside the music department in order to justify the expense of operating the music branch. Paul Emmons perspicaciously suggested that the institution’s mission statement should support the policies that Marty’s department adopts in regard to defining its clientele. Paul proposed following the model of public libraries in offering popular music and videos to non-music students.

Finally, an October request from Patrick Lawless (Banff Centre) for information in locating reproductions of the paintings illustrated in Mussorgsky’s Pictures at an Exhibition was answered by William Coscarelli (University of Georgia). Bill cited a Breitkopf & Hartel edition (Edition Breitkopf 8112). c1983, that includes color reproductions of all extant pictures by Victor Alexandrovitsch Hartmann, the artist whose works inspired Mussorgsky’s masterpiece.

MLA Board Seeks Applications for Chapter Grants/Awards Four this Year

Four MLA chapters were awarded grants by the MLA board of directors to support activities during the fiscal year 1992-93. The Pacific Northwest Chapter received $500 to support the publication of a revised directory of music collections in the Pacific Northwest; the Southern California Chapter received $750 for its joint meeting with ARLIS/SC; the Pennsylvania Chapter received $300 to help fund a new edition of its chapter directory and to pay a guest speaker’s honorarium; and the New York State-Ontario Chapter received $450 to set up an electronic bulletin board.

The MLA board has set 1 April 1993 as a deadline for receiving grant requests from chapters for the fiscal year 1993-94. Applications should specify the activity for which support is requested. Questions may be directed to:

President-Elect Michael Ochs
(617) 969-4544
OCHS@HARVARDBITNET

After 7 February 1993, direct questions and applications to:
Past-President Don L. Roberts
Music Library, Northwestern University
Evaston, IL 60203-2300
(708) 491-3434
DROBERTS@NUACVM.BITNET
droberts@nuacvm.acns.nwu.edu

MLA Newsletter • No. 91
Compiled by the Preservation Committee

The following announcement was posted on the CONSISTLIST by Erich J. Kesse, Preservation Office, University of Florida Libraries (see "Lasting Concerns" in issue 90 for information about the CONSISTLIST, and please see below for correct information about how to subscribe to the CONSISTLIST).

FLIPPER (Florida Libraries Interested in Preservation Programs, Education and Resources) announces the availability of its new Electronic Preservation Document Library accessible through Bitnet and Internet file transfer protocols (FTP).

The Library contains a growing number of resources for preservation, including: policies, procedures, and studies compiled from print publications and institutions active in preservation. The Library endeavors to collect documents that are in the public domain or which can be copied freely in order to promote the growth of preservation programs, particularly in Florida. A list of documents currently available through the Library is available by sending an inquiry to Erich J. Kesse [addresses below].

The Library is administered from the Preservation Office in the George A. Smathers Libraries at the University of Florida. The Library welcomes and solicits contributions from institutions actively engaged in preservation and from publishers of preservation literature, on topics including conservation and repair, in-house and commercial binding, preservation microfilming and preservation photocopying, mass deacidification or paper strengthening, reformattting, adaptation of new technologies for preservation, automation of preservation activities, shelf-preparation, stack maintenance, integrated pest management, exhibition and storage of materials, and climate control. Electronic documents may be sent to erikess@nervm.nerdc.ufl.edu (via Internet) or to ERIKESS@NERVM (via Bitnet), or in ASCII text on floppy disk to:

FLIPPER EPDL
Preservation Office
George A. Smathers Libraries
University of Florida
Gainesville, FL 32611

Access to the Library through file transfer protocols is temporary. Access will eventually migrate to the Smathers Libraries Gopher system, where documents may be reviewed without first having to transfer them into your filelist. In any case, access is free of access charges.

Space in this column does not allow for recounting the somewhat involved log-on procedures or for listing the documents currently available from EPDL. That information and other questions about the Electronic Preservation Document Library or FLIPPER may be directed to:

Erich J. Kesse
ERIKESS@NERVM.BITNET
erikess@nervm.nerdc.ufl.edu
(904) 392-6962
FAX (904) 392-7251

MLA members may be interested in two additional electronic seminars which, while not devoted to the issue of preservation, frequently touch on conservation questions which may concern music librarians. They are ARCHIVES (Archives & Archivists) and EXLIBRIS (Rare Books & Special Collections Forum). ARCHIVES has recently included discussions on reading room security (theft is, after all, a preservation problem) and lending policies. EXLIBRIS has included discussions of map repair; recommendations for oversized and fold-out sheets might also apply to some of the oversized contemporary music scores about which music librarians frequently complain (e.g., Stockhausen's Klavierstück XI).

Another interesting aspect of EXLIBRIS has been the occasional "all points bulletin" about recently apprehended (or recently released) thieves of library materials, with information about libraries affected and materials lost or retrieved. To subscribe to ARCHIVES, send the message SUB ARCHIVES [your full name] to:

listserv@indycms.iupui.edu
or
LISTERV@INDYCMS.BITNET

To subscribe to EXLIBRIS send the message SUBSCRIBE EXLIBRIS [your full name] to:

listserv@rutvm1.rutgers.edu
or
LISTERV@RUTVM1.BITNET

Correction: In the last issue's "Lasting Concerns," an incorrect subscription address was given for the CONSISTLIST. To subscribe, send your request (in plain English) to condist-request@lindystanford.edu or to XB.K98@STANFORD.BITNET.

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

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

New Members

The Music Library Association welcomes the following new members:

Richard Amheim, Henderson, NV
Helen Bartlett, New Haven, CT
Joseph J. Chouinard, Buffalo, NY
Judy Clarence, Hayward, CA
Clayton State College, Morrow, GA
Deborah Devos, Attica, MI
Brad Eden, League City, TX
Robert Glass, Hattiesburg, MS
Nancy Gruber, San Francisco, CA
Robert Hallis, Austin, TX
Mary Ellen Kitchens, München, Germany
Kevin L. Michki, Kenmore, NY
Scott A. Miller, San Jose, CA
Michael O'Brien, Chicago, IL
Lynn A. Pettipaw, Bethesda, MD
Michael Randers-Pehrson, Oberlin, OH
Roderick L. Sharpe, Iowa City, IA
Nancy L. Stokes, Hudson, OH
Robert J. Van der Hart, Iowa City, IA
62nd MLA Program

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with a plenary session on a timely topic. Thursday we will consider users, resources, access, and the future in "Music Reference in the Nineties," led by Deborah Campana. On Friday, Kent Underwood will moderate a panel and lead the discussion for "Documenting Computer Music." Distinguished guest speakers from the Bay area at these morning sessions include Walt Crawford (RLG), Max Matthews (CCRMA), and Mary Jo Pugh (UC Berkeley).

Saturday's plenary session will be in two parts. A panel, led by Marjorie Hassen with special guests Willa Baum (UC Berkeley) and Vivian Perlis (Yale University), will first address the subject of oral history. Then attendees will experience a chapter of oral history in the making as they witness a live interview of composer Lou Harrison by Vivian Perlis.

Numerous Committee and Roundtable sessions fill the afternoons. These include sponsored presentations, forums and reports, ranging from machine-assisted thesaurus construction, editing music, and the MARC AMC Format, to creating effective printed communication. We are proud that we will be joined by guest participants from the Bay area, including conductor JoAnn Falletta, musicologist Anthony Newcomb, and consultant Deborah Sanderson. Note, too, the revival of the RLG Music Users Group, that the Sheet Music Roundtable will be making its debut (the number of scheduled Roundtables is now an even twenty!), and that there will be opportunities to learn about the work of other groups such as the MLA/MPA Joint Task Force on Publishers' Archives.

The 1993 Ask MLA topics are entitled "Cataloging Challenges" and "Circulation/Reserves/ILL." These moderated, open discussion forums (sponsored by the Education Committee) met with success last year. Once again, the submission of questions in advance is most welcome. Send to:

Lisa Redpath
160 Dana Avenue
Hyde Park, MA 02136

The timing and location of our meeting are particularly fortuitous for anyone wishing to participate in the annual meetings of the Art Libraries Society of North America (ARLIS/NA) or the Music OCLC Users Group (MOUG). The ARLIS meeting immediately precedes MOUG, which immediately precedes MLA; a post-ARLIS workshop on subject analysis, concurrent with much of MOUG, is also planned. All three meetings will occupy the same hotel and the same convention rates will apply to all cross-registering participants. Indeed, many are expected to take this opportunity to enhance professional knowledge, to widen personal contacts, and to immerse themselves in the local environment.

We sincerely hope you will join your many other colleagues in San Francisco, and we look forward to welcoming you in person.

CALL FOR SUBMISSIONS

In the Pipeline:
Research in Music Librarianship

Contributions are being accepted for a new column in the MLA Newsletter, "In the Pipeline: Research in Music Librarianship." The purpose of this column is to provide a vehicle for announcing research in progress in the field of music librarianship and bibliography.

Submissions should begin with the name, institution, telephone and/or e-mail address of the researcher, followed by a summary of the project in the range of 25-100 words. Abstracts exceeding this range may be condensed, and may be delayed from appearing in the next issue; therefore, it is to the contributor's advantage to provide succinct information.

Deadline for submissions for issue 92 is 20 February 1993. Send submissions to Alan Green. [See page eight for contact information—Ed.]

Assistant Convention Manager Sought

The Music Library Association is seeking candidates for Assistant Convention Manager, who will in turn become the Convention Manager in the second year of appointment. Both positions coordinate and oversee the planning of national meetings of MLA. This includes working with the Program and Local Arrangements Committees, the Publicity Officer, the Education Committee (if a pre-conference workshop is being planned), the Board, hotel sales and service staff, and exhibitors. The position demands heavy involvement, especially during the three months prior to the annual meeting.

Qualifications: Five years experience as a music librarian; good understanding of MLA's organizational and annual meeting structure; administrative experience and good organizational skills; budgeting experience; effective communication skills; availability for business trips of two to three days duration three to five times a year; availability to attend all annual meetings for a full week. Computer skills, and access to a laser printer, modem, and fax machine are highly desirable.

Benefits: The Convention Manager and Assistant Convention Manager receive support for expenses required to carry out the responsibilities of the position (travel, telephone, postage, etc.) and honoraria.

Send nominations or letters of application accompanied by a resume and three professional references to:

Gordon Theil
5243 Buffalo Avenue
Van Nuys, CA 91401
(310) 825-4882 (w)
(818) 788-0570 (h)

The other members of the Search Committee are Christine Hoffman and Martin Silver. Upon the recommendation of the committee, the appointment of the Assistant Convention Manager will be made by the President of MLA.

M.L.A. Newsletter • No. 91
Please send citations for items published in the past calendar year to the column editor, Alan Green, via e-mail or postal mail at the address below. The deadline for submissions for issue 92 is 20 February 1993; those received after that date will be considered for issue 93. Please follow the citation style employed below.

Alan Green  
Music & Dance Library  
Ohio State University  
Sullivant Hall  
1813 N. High St.  
Columbus, OH 43210  
GREEN+@OHSTMAIL.BITNET  
green.200@osu.edu

**BOOKS**

**Bonna J. Boettcher** (Bowling Green State University).  

**Richard Griscom** (University of Louisville).  

**Linda Hartig** (University of Wisconsin-Milwaukee).  

**David Lasocki** (Indiana University), editor.  

**David Lasocki** (Indiana University) (with Scott Paterson and Dawn Cuberlon).  

**Diane Parr Walker** and **Paul Walker** (both of University of Virginia).  

**ARTICLES**

**Theodore Albrecht** (Kent State University).  

**Richard D. Burbank** and **Barbara Henigman** (both of University of Illinois at Urbana-Champaign).  

**Lenore Coral** (Cornell University).  

**John Druesedow** (Duke University).  

**Suzanne Egleston** (Bowling Green State University).  

**Calvin Elliker** (University of Michigan).  

**Stephen M. Fry** (University of California, Los Angeles).  

"The Music for *The Pink Panther: A Study in Lyrical Timelessness.*" *Cue Sheet* 9 (April 1992): 14-23. (A formal and harmonic analysis of the famous main title music which has endured for thirty-five years.)

**Jean Geil** (University of Illinois at Urbana-Champaign).  

**Laura Gayle Green** (Indiana University).  

**Chuck Haddix** (University of Missouri-Kansas City).  

**Harriette Hemmasi** (Rutgers University).  
"ARIS Music Thesaurus: Another View of LCSH." *Library continued on page eleven*
The Juilliard School Publishes Guide to The Juilliard School Archives

Jane Gottlieb, The Juilliard School

T
he Juilliard School has published a 133-page Guide to The Juilliard School Archives, as part of the final phase of its 2-year federally-funded Archives Development Project. The school received an $88,689 grant from the National Historical Publications and Records Commission in 1990 to establish its first archives and records management program. In the course of the project, the archives staff has accessioned and processed all extant archival records relating to the history of the school since its founding as the Institute of Musical Art in 1905.

Compiled and edited by Project Director and Head Librarian Jane Gottlieb, Project Archivist Stephen Novak, and Assistant Librarian Taras Pavlovsky, the Guide to The Juilliard School Archives includes descriptions of all archival materials, ranging from the school's founding documents (such as Augustus Juilliard's will, which bequeathed $20 million "for the advancement of music") to Juilliard Musical Foundation in 1919, and was the largest single bequest of its kind until that time) to administrative records from the Offices of School Presidents John Erskine (1928-1937), Ernest Hutchison (1937-1945), William Schuman (1945-1961), Peter Mennin (1962-1983), and Joseph W. Polisi (1984-2005). Also described are records from all of the school's other administrative offices and performance divisions, numerous archival scrapbooks, school periodicals, biographical files, and photographs and visual materials collections.

The Guide includes a brief narrative history of the School, a chronology of major events, and appendix listings of Juilliard School Dance, Drama, and Opera Division performances from the earliest years through the 1991-92 season.

The performance listings provide a complete overview of the school's rich performance history, highlights of which include the Dance Department's world premiere performance of Doris Humphrey's Descent Into The Dream in 1957, the Opera Department's US premiere performances of Richard Strauss's Capriccio in 1954, Luciano Berio's Passaggio in 1967, and Paul Hindemith's The Long Christmas Dinner in 1963, and the Drama Division's opening year production of Richard Brinsley Sheridan's School for Scandal in 1971, the cast of which included Kevin Kline, Patti LuPone, and David Ogden Stiers. The Guide is generously illustrated with photographs of School Presidents, buildings, and productions, and includes a complete index.

Copies of the Guide to The Juilliard School Archives are available free upon request. Please write to:

Jane Gottlieb, Head Librarian
The Juilliard School
Lila Acheson Wallace Library
60 Lincoln Center Plaza
New York, NY 10023-6588
4665392@mcmail.com

News of the Music Thesaurus

The music thesaurus project, funded in 1991-92 by CLR, is continuing its progress under the supervision of Harriette Hemmasi. Preliminary reports on the project were given at last year's MLA Annual Meeting during the Research Roundtable and also the open meeting of the BCC. In June 1992, Hemmasi was invited to make a presentation on the music thesaurus to the ALA ALCTS CCS Subject Analysis Committee. Most recently, in October 1992, she and co-authors Fred Rowley and James Anderson presented a paper entitled "Searching a Music Database with Semantically Organized Vocabulary Sets Compiled from a Music Thesaurus of Library of Congress Subject Headings" at the 3rd ASIS Special Interest Group on Classification Research Workshop.


For those who are interested, several presentations will be made on the music thesaurus at the 1993 MLA Annual Meeting. Scheduling details will be announced before the meeting.

Profile

continued from page fourteen that once you get involved, you stay involved, though. Whatever sense of isolation you may feel in any situation can be overcome with involvement in MLA. My advice to other members would be to find your niche. The constant turnover and growth in the Association makes new opportunities possible. MLA is so alive because it is changing all the time."

What does Ned find most exciting about MLA right now? "That MLA has gotten into the roundtable business. I think this kind of invisible college approach is far more successful than the standard articles in journals. It has become an important part of the organization, this collegial approach to problem solving. It brings others with the same problems together. From my viewpoint, it's interesting who considers themselves as having issues in common with conservatory libraries. It can add to everyone's point of view in the roundtable even if they are clearly not a conservatory. Bravo for the roundtables!"

And Bravo for Ned Quist. Perhaps we will see him (and his trio) on the other side of the conference footlights once he has moved on from his behind the scenes duties.
in the Joblist this past year was $29,785. The lowest starting salary was $18,640, while the highest starting salary was $64,233.

The year ended with 334 members of the Placement Service, an increase of 14 over last year’s membership.

MLA Mentoring Program

The second year of the MLA Mentoring Program in Baltimore was once again very successful. Fifty-two people (26 mentors, 26 new MLA attendees) were matched, and there were additional mentors available had they been needed. We are now starting to recruit mentors for the San Francisco meeting in February 1993. We also encourage people to sign up who might be first-time attendees or relatively new to MLA on a national level.

The program is informal and it is easy to participate. Some of the ways a mentor might assist a new MLA member are:

1. To be a friendly and supportive contact shortly before, throughout, and perhaps after a national MLA meeting.
2. To answer questions about the structure of MLA (including officers, committees, roundtables, etc.), the purposes of the conference, and how those purposes are carried out in the various forums.
3. To attend some of the sessions together (a plenary session, a committee meeting, and a business meeting, for example).
4. To visit the exhibits together at some point, establishing contact with and being introduced to vendors and exhibitors.
5. To attend a social event together (such as a reception, concert, or meal).

If participation in this program appeals to you, please contact the Placement Office and/or send in a photocopy of the form below.

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**MLA Placement Service Mentoring Program**

- I am interested in participating in the MLA Mentoring Program as a:
  - [ ] mentor
  - [ ] new/relatively new MLA member

**Name:**

**Institutional Affiliation:**

**Address:**

**Phone:** *Home:* ______  *Work:* ______

**Comments:**

Mail this form to:
Patricia Fisken, MLA Placement Officer
Paddock Music Library
6187 Hopkins Center
Dartmouth College
Hanover, NH 03755

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Patricia Fisken, Placement Officer

Placement Service: General Information

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

To join the Placement Service and subscribe to the monthly Joblist, send a check for $10.00 (individual) or $15.00 (institution) payable to the Music Library Association, to:

Business Office
Music Library Association
PO Box 487
Canton, MA 02021
(617) 828-8450

To list a position with the Placement Service (employers may advertise in the Joblist without charge) or for any additional information, contact:

Patricia Fisken
MLA Placement Officer
Paddock Music Library
6187 Hopkins Center
Dartmouth College
Hanover, NH 03755
fisken@dartmouth.edu
(603) 646-3120
FAX (603) 646-1219

Placement Service Statistics

During 1991-92 (September-August) the Music Library Association’s monthly publication Joblists advertised 117 positions: 51 new listings and 66 repostings, a decrease of 23 new listings from the previous year. A geographic breakdown of the new positions posted shows that 5 were located in the West, 15 in the Midwest, 9 in the South, and 18 in the Northeast.Occupationally, 12 positions were for catalogers, 11 for reference, 1 for collection development, 23 for administrative and/or positions with mixed responsibilities, and 4 were MLA administrative positions.

The average starting salary for full-time music librarian positions posted
Rob van der Bliek (York University) followed with a description of the Levine Jazz Collection of Sound Recordings at York University, the only major jazz collection available to the public in the metropolitan Toronto area. The collection consists of 2,500 LP recordings on such prominent jazz labels as Atlantic, Blue Note, Impulse, Pacific Jazz, Prestige and Verve. Many were audition copies in pristine condition, and featured unusual issues by Thelonious Monk, Ornette Coleman, Charles Mingus, and Charlie Parker. The collection has grown to 8,000 recordings, and focuses on jazz and blues of the 1950’s and 1960’s. Transparencies of many album covers illuminated the presentation.

Finally, Paul Mercer of the New York State Library spoke on the Manuscripts and Special Collections department, which holds the entire music collection of the library. The collection consists of about 35,000 scores dating from 1790 to the present. They are primarily popular music pieces printed in the United States, including rare imprints from smaller publishers in upstate New York. Many acquisitions pertain to the history and culture of New York State, upstate New York in particular. The library has recently established research residencies, enabling scholars to study the music collection in conjunction with other historical materials housed there.

The meeting concluded with a reception in the Treasure Room of the Music Library. Many members attended the “Evening for New Music Redux” that night, which featured outstanding performances by student soloists and the UB Percussion ensemble, led by Jan Williams.

At the Business Meeting, the 1992-1993 officers of the chapter were announced. They are Suzanne Meyers Sawa (University of Toronto), Chair; and Paul Mercer (New York State Library), Vice Chair/Chair Elect.

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MLA’s President-Elect in the News

A very nice profile of Michael Ochs (with photo) was written by George Sturm (Executive Director of Music Associates of America) in his column “Encounters,” found in MADMina! 13/2 (Fall 1992): 17-20.

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Members’ Publications

继续第一页


Michelle Koth (Yale University) and Laura Gayle Green (Indiana University).


David Lasocki (Indiana University).


Peter Munstedt (University of Missouri-Kansas City).


Shelley L. Rogers (Kent State University).


Therese M. Wagenknecht (Richmond [VA] Public Library).


SCORES

Alan Green (Ohio State University).


RECORDINGS

Marsha Genensky (Manhattan School of Music).

Anonymous 4. An English Ladymass: Medieval Chant and Polyphony. France: Harmonia Mundi, 1992. [HMU 907080] (Marsha Genensky is a member of the vocal quartet Anonymous 4. This recording presents a ladymass — a mass devoted to the Virgin Mary — as it might have been celebrated in the 13th-century Cathedral of Salisbury.)
Chapter Reports

Midwest

Richard E. Jones, editor,
Midwest Note-Book

The Midwest Chapter of the Music Library Association held their 1992 Annual Meeting in Clayton, Missouri, in the heart of metropolitan St. Louis, hosted by Washington University. On the afternoon of Thursday, 29 October, various committees of the Chapter held open meetings: Cataloging Committee, Membership Committee, Preservation Committee, Public Services Committee, and Publications Committee. However, the meeting got really going in the evening, when Trebor Tichenor, well-known ragtime pianist and member of the Washington University faculty, presented a lecture-recital entitled “An Introduction to Ragtime Music.” A Chapter reception followed.

The sixty-two attendees were welcomed by Nicholas C. Burckel, Associated Dean for Collections and Services of University Libraries at Washington University, and Jeffrey Kurtzman, Chair, Washington University Music Department, on Friday morning. Session 2, “Music in St. Louis,” was presented with Therese Zoski (Southern Illinois University) as moderator. The session included Mary N. Hilton (Brentwood Public School System) who described “Music at the 1904 St. Louis World's Fair,” George Keck (Ouachita Baptist University) who discussed “Who's Going to Catalog All This Stuff?: The Krohn Collection of American Sheet Music,” and Therese Zoski who spoke about “Popular and Jazz Music Performance in St. Louis in the Mid-1900s: An Oral History Perspective.” These presentations were followed by the Chapter Luncheon and Business Meeting. Among other business, it was announced that Leslie Troutman (University of Illinois) had been elected Vice-Chair/Chair-Elect.

Session 3, “Business and Music Libraries,” began the afternoon activities. Moderated by Richard Jones (Jones Editorial) the session included presentations by Pat Rich (President, Arts in Education Council of St. Louis) who presented “A Perspective on Fund Raising,” Donna Bardon (Coordinator, Friends of the Library at Southern Illinois University) who described “Friends of the Library and Volunteering,” and Laurel Meinig Brewster (Vice President for Communications & Programs, Grand Center in St. Louis) who spoke about “Marketing the Arts.” Separate walking tours of the Gaylord Music Library at Washington University or the Missouri Historical Center Library followed. That night, attendees spent a wonderful evening on the Belle of St. Louis, cruising the Mississippi while having dinner and dancing.

After various user group meetings, Saturday featured Session 4, “Meeting the Challenge: Authority Control in Music Librarianship,” moderated jointly by Lynn Gullickson (University of Wisconsin-Madison) and Mary Huisman (University of Wisconsin-Whitewater), co-chairs of the Chapter Cataloging Committee. Shelley Rogers (Kent State University) discussed “Authority Control in Music: Special Projects at Kent State University,” Paul Cauthen (University of Cincinnati) considered “Vendor Processing for Authority Control: The University of Cincinnati's Experience with Blackwell North America,” Mark Scharff (Washington University) spoke about “Authority Control for Music: A Report from the NACO Front,” and Kim Lloyd (University of Illinois) reported on “Authority Work in a Shared Database Environment.” The meeting ended with tours of either the Scott Joplin House or the Missouri Historical Society Museum, where a special exhibit “Ragtime to Rock 'n' Roll” was on display.

Papers from the meeting will be published in the January and May 1993 issues of the Midwest Note-Book.

Pacific Northwest

Elaine Parker,
Chapter Secretary/Treasurer

Washington State University in Pullman, WA, was the site of the Spring Meeting of the Pacific Northwest Chapter on Friday and Saturday, 1-2 May 1992. The meeting opened with an update on the MLA Annual Meeting in Baltimore. Deborah Pierce (University of Washington) presented the first paper, "Providing Access to World Music Materials: Tips, Trifles and Other Thoughts." Her presentation was a repeat performance of her excellent paper presented at the Baltimore meeting. This was followed by the first "Directory Discussion", led by Charles Coldwell, which included a review of the survey results, talk on the scope of the directory and the breaking down of the group into discussion sections. The last session of the morning was a visit to the exhibit in Holland Library's Special Collections, "Music Makers: A Selection of Primary Sources." William Brandt, Professor Emeritus, WSU, and Tina Oswald, WSU Archivist, gave a presentation after the group looked over the exhibit.

The afternoon sessions included a second "Directory Discussion" which included reports from the morning discussion sections and the creation of task groups. The next paper was a fascinating presentation given by the University of Idaho's Professor of Music, Mary DuPree, "Town Bands in Idaho, 1860-1930." The conference attendees then traveled out to the home of Barbara Harbach, Professor of Music at Washington State University, and owner of Vivace Press for a harpsichord lecture-recital, a demonstration of music publishing, and a reception. The day ended with a wonderful dinner at the Kimber House, a local Bed & Breakfast establishment.

Saturday morning began with "Breakfast with Bob and Bill," a presentation by local National Public Radio hosts Bob Christianson and Bill Morelock. They discussed and demonstrated their innovative approach to hosting classical music broadcasts. The conference concluded with a discussion of the 1996 Seattle national MLA Annual Meeting proposal and the annual business meeting.

continued on the next page
Southeast

Cheryl Taranto,
Chapter Secretary/Treasurer

The Southeast Chapter of MLA held its annual meeting on 22-24 October 1992 in the beautiful surroundings of Miami Beach, Florida. The meeting was hosted by Nancy Zavac (University of Miami) and Cheryl Gowing (University of Miami).

After an opening reception on Thursday evening, the first session on Friday began with a warm welcome by Angus Mundy, Assistant Director for Collection Development at the University of Miami Libraries, and William Hipp, Dean of the School of Music, University of Miami. The first session, "New Resources for the Music Librarian," was presented by Sharon Ladner, Business Librarian at Miami, and Lynn McCorkle, head of the computer center in the University of Miami Libraries. Both presenters provided a tremendous amount of information on the value of LISTSERVs such as MLA-L, using Internet to tap into other databases, and how to utilize this information.

After a short break, the second Friday morning session focused on Cuban music. Raul Muciano, a well-known disc-jockey in the Miami area who is well-versed in Cuban music, provided an introduction to Cuban music. He gave a good overview of recordings of Cuban music with which to start a collection, while discussing how Cuban music has influenced and has been influenced by American culture. Following this, we were entertained by Merced Marimbás, directed by Fred Wickstrom, percussion professor at Miami. This group performed music that incorporated Cuban, Brazilian, and other Latin American elements.

There were two afternoon sessions on Friday. Neil Hughes (University of Georgia) and Bill Coscarelli (University of Georgia) presented a session on the Music Index and RILM on CD-ROM and included a demonstration of their on-line database at Georgia that was developed in-house.

The last session on Friday highlighted special music materials at the University of Miami. Two unique collections reside in the library. Esperanza Varona (Special Collections Librarian, University of Miami) talked about the PANART Record Company Archives and showed us some examples of the collection. Nancy Zavac (University of Miami) then spoke about the Larry Taylor-Billy Matthews Music Theatre Archives, a wonderful resource for sheet music, scores, recordings, and playbills for musical theatre. We were even able to experience "The Rain in Spain" in four different languages from recordings in this collection.

Saturday morning's opening session focused on "Collections in the Southeast Music Library Association." Three collections were discussed. John Druesedow (Duke University) shared information on the Civil War Sheet Music Collection at Duke University, with an emphasis on Confederate Imprints. Roberta Chodacki (East Carolina University) then talked about the Lewis Bullock Papers at East Carolina. This was followed by Robert Curtis (Fulane University) talking about his videodisc collection, its organization and use.

The meeting's final session focused on support staff for the music library. Judy Marley (University of Alabama) and Cheryl Taranto (University of Alabama) spoke on staff training for both public and technical staff. Robert Curtis followed, giving his experiences in getting pay raises for support staff.

The program was followed by the chapter business meeting. The next SEMLA meeting will be in October, 1993 at Tuscaloosa, Alabama, with the University of Alabama hosting.

Texas

Judy Weidow,
Chapter Secretary/Treasurer

The Texas Chapter of the Music Library Association held its annual meeting in Austin Thursday 15 October—Friday 16 October 1992 at the Fine Arts Library of the University of Texas at Austin. Judy Weidow and David Hunter hosted the conference.

The Thursday afternoon session focused on "Commercial Music Resources and Courses." Bob Meyer (Austin Music Liaison) talked about the active live music scene in Austin. The City of Austin has instituted a loan program to help new music businesses. These businesses in turn help beginning bands by renting equipment, providing rehearsal space, helping with recordings, etc.

Casey Monahan (Texas Music Office) is setting up a database of Texas music businesses. The database includes businesses, radio stations, events, recording artists, and foreign businesses interested in Texas music. One result of this effort is the publication of the Texas Music Industry Directory, an annotated business list of more than 2,900 Texas music businesses.

David Jones (Chair, Music Department, Austin Community College) described the two year music business degree program they instituted in 1990.

Brian Cockburn (Music Librarian, Southwest Texas State University) described the planning of the Bachelor's program in sound recording technology SWT will institute in the Spring of 1993, and the impact this will have on the music library. Brian's goal is to have a definitive collection on sound recording technology.

David Hunter wrapped up the program by showing us an outline of a sourcebook of music business he is working on with Lorie Roy which will be a survey of the music business literature.

Friday morning's session focused on Chapter members' research. Ralph Hartslock (University of North Texas) discussed and played tapes of the first electronic music concert with Otto Luening and Vladimir Ussachevsky, 28 October 1952. Bill Walker (Southern Methodist University)—who has in-laws in Japan—presented a video of the annual televised Japanese singing contests. Mark McKnight (University of North Texas) talked about sources for (continued on page fifteen)
Profile: Edwin A. Quist

Interview by Michael Rogan, Newsletter Editor

You'll be seeing a lot of Ned Quist if you come to the Annual Meeting in San Francisco, and he'll probably look as busy as a bee. What you won't see is how much work Ned has been accomplishing all year long to ensure that this convention runs smoothly. From before a hotel is selected to after the last member checks out, the Convention Manager is working closely and continuously with the Program Committee and the Local Arrangements Committee.

"The initial stages of the process are kind of fun," admits Ned. "You get to stay overnight in a nice hotel where they 'wine and dine' you—trying to sell the hotel's services. Although the sleeping facilities and the food are important, what I'm really paying attention to are the exhibit and meeting spaces. You know, MLA has become a meeting intensive organization. We will have anywhere from 2 or 3 to 15 or 20 formal and informal groups and subgroups all meeting at once!"

The next important responsibility for the Convention Manager is to produce the overall convention budget. Once again Ned finds himself coordinating his work with the Program Chair and the Local Arrangements Committee, considering every facet of the convention, including the banquet, entertainment, and local highlights which make our Annual Meetings socially enjoyable as well as professionally profitable.

Before Ned took on his current position, he served as Assistant Convention Manager under Christine Hoffman. "Christine was an excellent example as Convention Manager, and has been extremely helpful. She's so organized! And her computer skills are inspiring. She was so capable of staying on top of everything." As past Convention Manager, Christine has been acting as Assistant Convention Manager for this year, coordinating the exhibits for San Francisco. [MLA is currently advertising the Assistant Convention Manager position, see page 7—Ed.]

With all this behind the scenes planning and preparation going on, Newsletter readers should not be surprised to find out that Ned has 4 fat folders on his desk. Although he may very well be on the phone almost every day to the Westin St. Francis making final arrangements for February, Ned also has to continue to keep up with the preparations for our future conferences. What does Peabody Conservatory think of all this?

"I have a terrifically supportive boss who sincerely believes that my professional involvement reflects well on the library and the institution. My staff is super. They know how to get things done when I'm not around, and if I am needed—they let me know! But really, it's not all that crazy, I just need to keep up with it every day and its OK. E-mail, FAX, and the phone is how I get much of this done."

"And I still have time for other things," Ned confesses, "like performing. Performance is sort of like my expensive hobby. It's my chance to make music and not just talk about it, read about it, or push it around on my desk." Ned played in a high school rock band, and even studied the sitar when in college, but really got back into performance in the 1980s when he formed a duo with a friend who was also a classically trained musician. The duo expanded into a trio, and they have even begun recording. [See "Members' Publications" in issue 90.—Ed.] "The recording is getting to be quite fun. Imagine making an album in one studio with Mary Chapin Carpenter working in the next room!"

"You could call us an eclectic folk group, but even that's not entirely accurate. We do 19th-century American music, glee, madrigals, other a capella stuff, even some cowboy and swing. Now we're getting into writing our own numbers (since we're recording) to cut down on the expense of paying royalties and to broaden our repertoire even more."

Ned does sometimes feel that his schedule in a busy one, "but the more you do the more you get done. I do find that I will say 'gee, I haven't balanced my checkbook in 2 1/2 months,' but I don't regret it. I have gotten to know so many great people. And I know that this is temporary. There will be another Convention Manager coming along. I have been lucky to find this niche. I had some experience with this type of planning when the Sonneck Society met here in Baltimore, and I've worked on organizing the exhibits for AMS. I think I've learned a lot and I'd like to see the exhibits improve each year."

Ned Quist. He's not just MLA's Convention Manager or Peabody Conservatory's music librarian.
music collected by Boris Kremerleiv, a growing archive of Alec Wilder materials, and the John F. Sengsteck Archive of Music Publishing. Sibley is currently in the midst of a 2 1/2 year grant project to establish the Eastman school of Music Archives.

Sarah Ransom Canino (Vassar College) next presented an overview, along with slides, of the Dickinson Music Library and its collection. Following a description of George Sherman Dickinson, the visionary and influential founder of the Music Library at Vassar, some of the music library's gift collections were highlighted, such as the Kate Chittenden Piano Collection, the Gustav Denruth Chamber Music Collection, and the Howard Barlow Record Collection. The largest and most varied collection is that of Teresa Carreno, a Venezuelan concert pianist. Some of the most important items in this collection include manuscript scores dedicated to Carreno by MacDowell and Amy Beach, and letters written by Grieg, Rossini, MacDowell, and Saint-Saens. The Historical Musical Instruments collection boasts one of the oldest harpsichords housed in the United States, made in 1610. Music by women composers is also in abundance here, and the library also has an impressive number of American popular sheet music items. Recently they have acquired a collection of recordings of Cole Porter's music, including many rare and unpublished pieces.

Percussionist and conductor Jan Williams spoke on the archives of the Center for Creative and Performing Arts, which are housed in the Music Library of the State University of New York at Buffalo. Williams, who is a professor at the University, was a Creative Associate at the Center, which existed from 1964 to 1980. Dedicated to the promotion and performance of avant-garde music, the Center's team of Creative Associates included Lukas Foss (co-founder), Morton Feldman, Don Ellis, George Crumb, Carol Plantamura, Paul Zukofsky, and many others. Tapes of all the concerts and recitals of the Center are housed at the music library, and extensive catalogs detailing each performance have been compiled and made available. (A copy of the two-volume "Evenings for New Music" was handed out to each attendee during the presentation.) As a special evening event following the chapter meeting, Williams also organized and performed in an "Evening of New Music Redux", a re-creation of a typical concerts in the Center's heyday, thus musically illustrating his presentation.

Kathleen McMorrow's paper, read by John Whitepost (both of the University of Toronto), included visuals and musical examples from the University of Toronto collection. The earliest special collection of musical interest is located in the Fisher Rare Books Library. There, one may find a large libretto collection (originally the Italian Play Collection, but expanded to librettos of many languages), the Collection Théâtre Lyrique, which is a resource for French opera from ca. 1780-ca. 1900, and the Canadiana and local history collections, which include large amounts of 19th and early 20th-century sheet music, tunebooks, and archives pertaining to local associations, performers, and composers.

During the noon break, Graduate Assistant Kevin Michki conducted tours of the Music Library. On view in the library was an exhibit specially prepared by James Coover in keeping with the program topic, entitled "Treasures of the Music Library."

After a Business Meeting in the early afternoon, the program resumed with Renée Coral's presentation of the special collections and resources of the Cornell University Libraries. These reflect the work of the scholars, composers and composers-in-residence who have worked and taught at Cornell through the years. Such figures as Donald Jay Grout, Robert Palmer, and Vaughn Williams helped to shape the development of Cornell Music Library's collection. Cornell's new Carl H. Kroch Library houses several special collections which include sizable amounts of music. Examples of these are the collection of the History of Science, and the Asian and Icelandic collections.
28 January-2 February 1993
ARLIS/NA Annual Meeting,
San Francisco, CA

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

2-3 February 1993
Music OCLC Users Group
(MOUG) Annual Meeting,
San Francisco, CA

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

26 February 1993
copy due for issue 92 to MLA Newsletter editor

25-28 March 1993
*Beethoven in Vienna 1792-1803: The First Style Period*,
University of Connecticut, Storrs, CT

5-7 May 1993
Indiana Library Federation Annual Conference,
Indianapolis, IN

18-21 June 1993
*Feminist Theory and Music II: A Continuing Dialogue*,
Rochester, NY

Bonna Boettcher, Head Librarian, Music
Library & Sound Recordings Archives,
Bowling Green State University.

Kenneth Calkins, Recorded Sound
Services Librarian, Northwestern
University.

Edna Christopher, long-time MLA mem-
ber, employee of the University of Chi-
cago Libraries' Music Library and Cata-
log Department from 1947-1991, volun-
teer in the Chicago Symphony Orchestra
Archives, died suddenly on 3 October
1992. "Over the years she helped many
students, teaching them by example
what librarians should be. She will be
missed by her many friends,"
submitted by Dona J. Epstein.

Laura Dubiel, Van Cliburn Archives
Librarian, Texas Christian University.

Gregg Geary, General Reference Librarian
(Music Speciality), University of Hawaii.

Ed Goedeken, Principal Bibliographer:
Humanities, Iowa State University.

John B. Howard, appointed Richard F.
French Librarian of the Eda Kuhn Loeb
Music Library, Harvard University.

Roger Olson, Music Cataloging Librarian,
Texas Christian University.

Paul Orkiszewski, Music Librarian, Rice
University.

Eline Breach Parker, married to Eric

Diane Steinhaus Pettit, Public Service
Librarian, Music Library, University of
North Carolina, Chapel Hill.

Patricia W. Rader, Librarian, Performing
Arts/Dance Collection, New York Public
Library.

Metro John Voloshin, Reference
Librarian, Music Department, Boston
Public Library.

Lorna Young, elected president of the
Canadian Association of Music Libraries