**Announcing New Board Members**

**Richard E. Jones,**
*Publicity Officer*

Richard Griscom, Executive Secretary of MLA, has announced the results of the MLA Board of Directors election. The new Directors-at-Large, elected by a national mail ballot in December 1992, are Elizabeth Davis, David Hunter, and Paula Matthews.

**Elizabeth A. Davis,** Music Librarian at Columbia University, has also held positions with the Pierpont Morgan Library in New York, St. John's University Library, the W. W. Norton Company, Temple University, and Indiana University. She received the Bachelor of Arts degree from Chestnut Hill College, a Master of Science in Library Science from Indiana University, and a Doctor of Philosophy degree from New York University. She has also done graduate study in musicology at Georgia State University and in library science at Columbia University. Ms. Davis is in the process of completing work on the second edition of the *Directory of Music Research Libraries: Western Europe,* and has contributed the "Bibliography" to Frizot's book on the history of photography and the "Music" section of the *Guide to Reference Books* (10th ed., supplement). She also presented papers on "Development of Guidelines for Evaluating Music Collections as Part of a Regional Assessment Plan" at the 1991 MLA Annual Meeting, and on "Information Flow as a Factor in Arnold Schoen-

**David Chalmers Hunter** is Music Librarian and Instructor in the Graduate School of Library and Information Science at the University of Texas at Austin. He has also worked with the *Eighteenth-Century Short Title Catalogue* and the *Hymn Tune Index* (prepared at the University of Illinois at Urbana-Champaign), as a shop owner in Aberystwyth, Wales, and as a Library Assistant in the Surrey County Library in England. He received the Bachelor of Librarianship degree from the College of Librarianship, University College of Wales, and the Master of Science and the Doctor of Philosophy in Library Science degrees from the University of Illinois at Urbana-Champaign. Mr. Hunter has published *Music Business: A Guide to Sources* (with Loriene Roy) and *Opera and Song Books Published in England, 1703-1726.* He has also contributed many articles to journals including *Notes, The Book Collector, The Journal of the Royal Musical Association, Brio,* and *Music and Letters.* He contributed to the *New Grove Dictionary of American Music,* the *New Grove Handbook of Music Bibliography,* and *Music Printing and Publishing.*

**Paula Matthews** is Music Librarian and Assistant Director of the Library at Bates College. Previously, she has worked as Art and Music Librarian at Bates College. Previously, she has worked as Art and Music Librarian at Bates College.

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**Inside this issue:**

- President's Report ........................................... 2
- Opinion .................................................................. 3
- E-Mail Digest ......................................................... 4
- Lasting Concerns ................................................... 6
- Members' Publications ............................................ 12
- Placement News ..................................................... 13
- In the Pipeline ......................................................... 14
- New Members ......................................................... 14
- Annual Report Corrections ....................................... 14
- Roundtable Reports ............................................... 15
- Transitions ............................................................. 16
- Calendar ................................................................ 16

**New Heights Reached in San Francisco:**

**MLA Publications Awards Presented at 1993 Annual Meeting**

Each year, the Music Library Association honors three outstanding authors whose work appeared the preceding year. For the current year, 1992-93 (for publications appearing in 1991), the Chair of the Publications Awards Committee has been David Day (Brigham Young University).

**Richard S. Hill Award**

The Richard S. Hill Award, for the best article on music librarianship or article of a bibliographic nature, goes to John Graziano for his article "Music in William Randolph Hearst's New York Journal," published in *Notes* (48/2 December 1991: 383-424). Professor Graziano is a member of the Department of Music faculty of the City College of the City University of New York.

In his article, Graziano brings to our attention the first American newspaper to regularly publish music—his chronological bibliography of what was published provides researchers with an insight into a way that America produced and disseminated...
A nother meeting, another high," to paraphrase Cole Porter’s Kiss Me, Kate. The excitement of being in San Francisco was matched by the exhilaration of seeing friends and colleagues and participating in a conference that was successful by every standard. Attendance once again nudged 500, the plenary sessions were outstanding, and the programs put on by committees, subcommittees, and roundtables provided us with such an embarrassment of riches that we often wished we could bilocate. Two highlights in particular will stand out in my memory: the oral history plenary session featuring Vivian Perlis’s interview of composer Lou Harrison and the meeting of the New Members Roundtable, during which some three dozen (!) first-time attendees asked questions and exchanged ideas. Holly Mockovak and the other members of the Program Committee deserve our deepest appreciation for putting together such a wonderful program, as do all those who participated by chairing sessions, making presentations, and otherwise contributing their expertise. At the same time, Judy Tsou, Mary Ashe, and the other members of the Local Arrangements Committee deserve our kudos for being the perfect hosts: they worked their tails off to make everything run so smoothly and make us all so comfortable while never letting on that it was any trouble at all. Finally, a special thanks to Convention Manager Ned Quist, who managed hotel matters as though he’d been doing it all his life.

As always, there are changes to report in the organization. Having completed a year working with this Board of Directors, I can appreciate the great contribution made by the three Members-at-Large whose terms just ended. James P. Cassaro, who also served as Fiscal Officer, carried out with aplomb the unenviable task of preparing MLA’s budget. Sherry Vellucci, who also wore the hat of Parliamentarian, provided a perspective to our discussions that was aided by her years as MLA Treasurer. And Jane Gottlieb, who also served as Reports Coordinator, will remain in the thick of things in her new post, as chair of the Development Committee. Our heartiest thanks to them for their dedicated service to the Association, and a warm welcome to our newly elected Members-at-Large: Elizabeth Davis, David Hunter, and Paula Matthews. Thanks are also due to former President Mary Wallace Davidson for chairing the Legislation Committee, which will now be chaired by Bonna Boettcher.

A special thanks goes to another ex-President, Geraldine Ostrove, who has served an extremely productive four-year term as chair of the Development Committee. Among her many contributions, two stand out: her organization of two endowment campaigns to fund MLA awards and her seeing into print the most recent editions of the two MLA brochures (see below). The campaign to fund the Walter Gerboth Award (to support research by music librarians in the first five years of their careers) actually exceeded its original goal of $14,000—at this writing, the endowment stands at $14,813. Unfortunately, the very sharp drop in interest rates means that more must be added to the endowment if its income is to cover the award fully. I urge you to contribute whatever you can, either by sending a donation to the Treasurer or by adding an extra sum when you pay your dues this summer. The campaign to endow the Vincent H. Duckles Award (for the best book-length bibliography or reference work in music) has been a resounding success, benefiting both from generous contributions made by patrons of the fund and from numerous smaller donations made at the meeting in San Francisco. In this connection, we all owe our thanks to those members who spent time at the “Duckles Table” gently reminding us that our support would be appreciated. And while we have collected

continued on page seven
"But I Don’t Have Access to E-Mail!"

H. Stephen Wright,  
Northern Illinois University

At last month’s MLA meeting in San Francisco, I heard the complaint yet again. During a roundtable meeting, an MLA member complained that she didn’t have access to electronic mail. The statement seemed all the more plaintive when it became apparent that she was one of the few people in the room who was not participating in the world of e-mail. This immediately reminded me of a declaration made during one of 1992’s “Ask MLA” sessions. Someone (I’ve unfortunately forgotten who) said that there are two groups of people in MLA: those with electronic mail, and those without. This observation, and the disturbing implications of it, has haunted me ever since. As the use of electronic mail becomes ever more prevalent, we have indeed split into two groups, and the e-mail have-nots are feeling (perhaps justifiably) that they are shut out of a vital and important facet of the profession.

Is this true? Is there a group of people in our organization and in our profession who do not have, and cannot obtain, access to electronic mail? It appears that many MLA members believe themselves to be in this situation, and feel isolated as a result; whether it is literally true is another matter. Certainly many people on both sides of the e-mail fence are aware of the importance of this relatively new medium of communication. Electronic mail is far more rapid than conventional paper mail (a medium which e-mail veterans derisively refer to as “snail mail”); it has a sense of immediacy that paper mail can never have. It can be as formal as the neatly typed missive on institutional letterhead, or as casual as the handwritten note. Yet despite its rapidity, it is not as intrusive as the telephone, and it eliminates tiresome games of “telephone tag.” For someone such as myself, who hates telephones but cannot summon the motivation to produce a perfectly formatted business letter, e-mail is a godsend. Electronic mail vastly facilitates committee work, and MLA-L gives our profession an enhanced identity between meetings. I (and many others) have used MLA-L to resolve otherwise intractable reference questions in a manner that makes me appear as a miracle worker to my clientele. I cannot conceive of working without e-mail, and neither can thousands (if not millions) of people both inside and outside the library profession. The world becomes more “connected” every day, and people in all dimensions of society are embracing this wonderful resource. Even President Clinton has an e-mail address!

To be sure, there are those who have no desire to enter the e-mail universe. I have met people who think that e-mail is a silly contrivance and want no part of it. I even know of librarians who, for various reasons, have e-mail addresses but rarely or never utilize them. I won’t speculate on the practical or psychological reasons for this. Let me simply say that this editorial is NOT aimed at you if you find the entire notion of electronic mail absurd. The group I am concerned with wants electronic mail, but for whatever reason hasn’t been able to get access. If that statement describes you, please read on.

Perhaps you feel that electronic mail is a “techie” thing, a computer-age toy that certain gifted individuals intuitively grasp. Perhaps you imagine that fluency with all matter of arcane computer concepts is required. Not so! I certainly don’t consider myself a technologically-oriented person; in fact, I have a genuine aversion to the technological advancement that reminds me every day that I am growing older. I prefer dial phones over touch-tone, LPs over compact discs, and Original Trek over Next Generation. Yet despite this, I am a happy and frequent user of electronic mail, and can assure one and all that sending an e-mail message is far less difficult than you might imagine. In fact, the e-mail system I use has only a handful of self-explanatory commands, such as “send” and “read.” It’s far less difficult than programming a VCR or using a word-processing system.

Of course, the problem may be that you just don’t understand how e-mail operates: how can you use something if you’re not clear on what it is? Before you learned to drive a car, you at least knew what cars were, but this e-mail business may be a mystery. You’ve figured out that people are able to send messages from their own computers to other people’s computers, but beyond that is the great unknown. If you’re in this situation (and even if you aren’t), I highly recommend a new book, The Whole Internet User’s Guide and Catalog by Ed Krol (Sebastopol, CA: O’Reilly & Associates, 1992). I can’t say enough good things about this marvelous work. It’s written in a lively, accessible style, and explains electronic mail (and many other Internet resources) in a manner that is perfect for novices but never condescending. Even if you are a veteran e-mail user, you’ll probably learn some new things from Mr. Krol (I definitely did).

So, let’s assume we’ve overcome whatever lingering resistance you may have to investigating this further. You’re mentally ready to make electronic mail part of your life, your only question is ... HOW?

There is, of course, the equipment problem. You need some kind of machine, usually a computer, modem, and communications software, to connect to the e-mail network and display or print the messages you will be sending and receiving. I won’t go into this in much detail (as I can’t do much to help you with it), except to say that the world of e-mail is very hardware-democratic. You don’t need the latest and best computer to get connected. In fact, you don’t even need a computer—continued on page eight
Among discussions of barbeque and the exchange of favorite music-related bloopers and limericks (all of which I have promised not to summarize here), have been a variety of informative and timely topics shared by MLA-L subscribers. Despite the hope by many after the presidential election that “happy days are here again,” a lot of librarians are clearly worried about the effects of declining budgets and the attitudes of seemingly unenlightened administrators regarding their jobs and collections. In January, Holly Borne (Butler University) asked her MLA-L colleagues to share their opinions on the need for catalogers with special music expertise. This question came in light of her institution’s plans to centralize cataloging activities and assign a generalist to catalog music materials. Holly feared that this move was becoming a trend among libraries, a feeling shared by several of the dozens of respondents. Ralph Papakhian (Indiana University) noted that although music catalogers are special, library administrators must sometimes weigh several factors, including level of service and volume of material. By lowering the quality of cataloging, libraries should expect a reduced level of service, observed Stephen Wright (Northern Illinois University).

Besides having to contend with the possible downgrading or loss of their positions, catalogers sometimes are faced with justifying their work by keeping a variety of seemingly meaningless statistics. Kathy Glennan (University of Southern California) reported in January that her library had begun requiring catalogers to report “time spent in doing cataloging” for their annual evaluations. She questioned fellow music catalogers on MLA-L about their feelings and experiences with this activity. None of those who responded are required to report this information; most felt that while time management is important, what really matters is the quality of work produced and the percentage of time spent on cataloging. Several respondents agreed that such policies could imply a lack of trust and lower morale.

As the “virtual” library becomes a reality, many libraries are touting a move from ownership of materials to access to information. In times of tight budgets, such a shift can seriously threaten acquisition of music materials. Michael Berson (Central Missouri State University) shared just such a dilemma with the group in November. Libraries that haven’t the “luxury” of a full-time music librarian run the risk, as Central Missouri State has, of short-changing their music collections by ignoring them altogether or by failing to understand that these collections may not fit into standard funding formulas or the shifts to electronic access that might apply to other areas of the library’s collections.

Libraries also more eagerly welcome gifts or donations of materials to their collections as their budgets tighten. But, as Stephen Wright asked in November, just what is the price of adding these “free” items? How much does it actually cost to catalog and process materials? Steve received a wide range of responses, from $3.00 to more than $100.00 per item. This higher figure takes into account such factors as collection development, labor, overhead costs, etc. For donated materials, a reasonable amount could range from $10 to $15, excluding overhead, although if every conceivable factor were considered, $50 might not be out of line.

* * *

As libraries down-size and cut staff, librarians are often faced with having to perform many nonprofessional tasks, such as shelving and checking out materials. How can we “prove our worth” in merit deliberations if our time has been spent in performing non-professional tasks? This was a question posed by Shelley Rogers (Kent State University) in December. Readers are encouraged to share how they may be coping with all of these challenges.

What is an effective way of cataloging orchestra-library material? This query was submitted by Richard Griscom (University of Louisville) in November. Ned Quist (Peabody Conservatory) recommended the software program, OLIS, available from the American Symphony Orchestra League in Washington, D.C. Marty Jenkins (Wright State University) also suggested Frank P. Byrne’s book, A Practical Guide to the Music Library (Cleveland: Ludwig Music, c1987), which includes suggestions on organizing a libraries for performing organizations.

The issue of maintaining copy numbers for multiple copies of items was raised in December by Bob Follet (University of Arizona). Since items now have unique barcode numbers in online catalogs, many libraries have dropped copy designations, with few problems. Others have had to fight proposals to abandon this practice in the belief that the copy number is still essential. Such assignments are especially helpful in situations in which patrons have attempted to pull items from the shelf to prove that they have already returned material for which they have been fined, noted Suzanne Moulton-Gertig of the University of Denver (aren’t all librarians familiar with this little trick?).

Jill Shires (University of Southern Mississippi) polled subscribers in November regarding policies for circulating chamber music scores and parts. Most of the 25 librarians who responded circulated these materials as a unit and had the borrower (faculty or student) responsible for all parts. One respondent suggested attaching indi-continued on the next page
information compiled by a committee on copyright issues at his institution. Holly Borne also recommended Mary Hutchings Reed's book *The Copyright Primer for Librarians and Educators*, a joint publication of ALA and NEA.

Law-abiding musicians (and librarians) who wish to photocopy printed music, while obeying federal copyright provisions, frequently need to determine whether a work is still under copyright, a question not always very easy to ascertain. An inquiry from Pamela Bowden Dahlhauser (Albuquerque Public Library) about a new reference work, *The Encyclopedia of Public Domain Music* (Monticello, MN: Katzmarek), was answered by Linda Hartig (University of Wisconsin-Milwaukee). Linda gave this desk-top publication a favorable recommendation, while noting that it is more useful for popular than for classical music.

In December, Nancy MacKay (Mills College) asked MLA-L subscribers their advice on keeping the card catalog for music materials after their libraries have automated. Opinion was divided regarding the superiority of one over the other; no doubt capabilities of individual catalogs have much to do with our perceptions of them. Marsha Berman (UCLA) summarized the advantages of both online and card catalog searching. It will take time for many systems to reach the expectations of music users, as well as for librarians to overcome patron resistance to new technology.

Frequently MLA-L subscribers are able to assist in answering music-related questions forwarded from other listservs. Such “networking” is one example of how electronic communication has enhanced our profession and provided many more sources of information at our fingertips. A request for information on harp music in the U.S. was forwarded from the reference listserv, LIBREF-L. David Day (Brigham Young University) took this occasion to inform readers about his library’s Pratt Harp Collection, which contains printed music and manuscripts as well as rare photographs, and is accessible via the Internet.

In November David Hunter (University of Texas at Austin) asked subscribers to help him identify buildings and monuments that collectively and as part of their structure memorialize musicians (by busts, mosaics, friezes, lettering, etc.). David received quite a number of responses to his interesting question and suggested that we make this a “collective MLA travel sport, with an annual prize for the most outré discovery.”

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**Concerning Authority...**

- The Authorities Subcommittee is forwarding a proposal to the MARC Formats Subcommittee advocating that the inconsistent USMARC tagging of name/title uniform titles in bibliographic and authority records be made consistent. They propose to eliminate field 240 in the bibliographic record and place that information in subfield “t” of the 1xx field. Copies of the report are available through Joan Schuitema, and comments are welcome.

- Sarah Thomas, Director for Cataloging and Collection Services at LC, will be the featured guest at the ACIG meeting at ALA in June. This presents an opportunity for MLA to express its concerns about the scope and content of a shared national authority file, including the function of a national authority file, making additions to the file, the creation of headings, and the changes brought about by online catalogs. Please send comments to Joan Schuitema for inclusion in the Subcommittee's report to LC at ALA.

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Lasting Concerns

Compiled by the Preservation Committee

The Preservation of Library Materials Section of ALA’s Association for Library Collections & Technical Services (ALCTS), in cooperation with the Association of Research Libraries (ARL), the Society of American Archivists (SAA), and the Southeast Library Information Network (SOLINET), is sponsoring an institute in Atlanta on 21-22 May 1993 entitled "The Magnetic Media Challenge: Preservation of Audio Tape & Videotape in Libraries and Archives." The institute will feature academic, government, and industry specialists who will present sessions on the history of audio tape and videotape recording technology, physical characteristics and life expectancy of magnetic tape, proper storage and handling techniques, re-recording aging magnetic tape for preservation purposes, the present status of efforts to preserve magnetic tape, and new trends in the use of audio tape and videotape for research and instruction.

The institute will be hosted by Georgia State University and will be held in its Urban Life Center, just three blocks from Underground Atlanta. Accommodations are available at the Suite Hotel in Underground Atlanta, and special room rates are available for institute participants who call for reservations before 28 April. A reduced registration fee is available to members of ALA, ARL, SAA, or SOLINET. The institute’s organizers have prepared a detailed “electronic brochure,” including an overview of the institute, hotel information, a preliminary program, and a registration form. To receive an electronic file containing the brochure text, either send the command TELL LISTSERV@UICVM SEND MAGMEDIA BROCHURE, or send an e-mail message to LISTSERV@UICVM (listserv@uicvm.uic.edu for Internet users) with the following text: SEND MAGMEDIA BROCHURE [no punctuation]. Those who do not have access to electronic mail should address a request for registration information to:

Magnetic Media Institute ALCTS/ALA
50 East Huron Street
Chicago, Illinois 60611
(800) 545-2433 extension 5032
(Yvonne McLean)

Perusing the brochure's program outline, one cannot help being struck by the enormity of the preservation problem facing the world’s music libraries. Sound recordings are integral to music libraries, and in conservatory, college, university, and public libraries the world over, thousands upon thousands of unique performances have been committed to the fragile medium of magnetic tape. Though the problem of brittle books still affects every library, music librarians who administer collections of books and scores can draw upon an array of resources in dealing with fragile written and printed documents. For example, there are widely recognized ANSI Standards for permanent-durable acid-free paper and for preservation microfilming. These standards provide the means for evaluating the services and products of businesses which sell conservation supplies, produce microfilms, or replace fragile books and scores with acid-free photocopies. Moreover, these standards are so widely disseminated that librarians writing preservation grant proposals need to waste few words in referring to them. The situation with recordings is quite different.

Audio Preservation: A Planning Study, the 1987 report prepared by the ARSC AAA Committee under a grant from the NEH, offers the following conclusion on page 57: "There is no documented standard or body of standards or agreed-upon practices specifically devoted to the preservation of sound recordings." Great hopes are held that digital technology is the key to preserving our magnetically recorded heritage, but the 1991/1992 Annual Report of The Commission on Preservation & Access states that "in the digital world, standards as we have known them do not yet exist."

Despite these sobering statements, there are many reasons to expect solutions to the technological problem of preserving magnetic recordings. While bemoaning the absence of standards, the monumental ARSC/AAA study is itself a giant step toward the development of standards. And through colloquia such as the ALCTS Institute, librarians, archivists, and audio specialists will have ever more opportunities to demonstrate, question, and disseminate technological developments in audio preservation. But even if the ideal preservation technology is discovered, the music librarian will still face an enormous challenge—how to decide what to preserve.

No library enjoys the luxury of preserving everything in its collections. Librarians are therefore forced to develop criteria for excluding items from preservation projects. As an example of just one common sense criterion, one should not expend preservation grant funds to microfilm a fragile collected works edition if the bibliographic utility shows that another institution holds a master negative for the same edition. Similar criteria must be developed for recordings, and, most importantly for music librarians, intellectual priorities should be developed for preserving music in recorded form.

Attendees at the 1990 MLA plenary session “Preservation of Sound Recordings” and readers of Notes are aware of the principles set forth in Brenda Nelson-Strauss’s paper “Preservation Policies and Priorities for Recorded Sound Collections” [Notes 48/2 December 1991: 425-36]. But there is a great distance to be travelled between a set of principles discussed within an organization such as MLA and a body of standards accepted by the musical community at large—musicologists, performers, publishers, record companies, performing rights societies, and others—in short, that broad and diverse community which music librarians serve. When the technological solutions to the preservation of magnetic recordings are found, shouldn’t a body of intellectual priorities for the preservation of recorded music already...
President's Report

continued from page two

$14,203 toward our goal of $19,000, we continue to need your help, so readers of this report should consider themselves to be gently reminded once more.

I have saved for last my thanks, on behalf of the Board and our entire membership, for the superb work of Don L. Roberts in guiding MLA as President through the past two years. His unfailing grace, good humor, and adept leadership are both an inspiration and a hard act to follow. His presence on the Board for another year, as Past-President, will insure that his positive influence will continue to be felt in the Association, even as he presides over the International Association of Music Libraries.

The national press recently made much of the U.S. Presidential torch passing from the World War II generation to its successors (unhappily named "baby boomers"). The media are not likely to ponder deeply over the change in the presidency of MLA, but if they did, they might note that the new President is actually older than his six predecessors were when they took office. I hasten to add that I flunk the unofficial "test" to qualify for the elite designation of "MLA Old-timer," that is, I didn't know Richard S. Hill personally. I have, however, looked back to the Hill era and before, and concluded that MLA has lost an important constituency. The number of musicologists on our membership and subscriber lists has dwindled over the years, and those remaining loyalists are an aging lot. We could view this trend in a positive light, noting, for example, that now the majority of our members actually practice our profession. That being so, we can take pride in a certain coming of age—it has been more than a quarter of a century since we last had an MLA president who had never been a music librarian.

So why lament the passing of a time in which we were not as fully in charge of our own destiny as we are now? Because in an important way we are failing the very constituency we are trying to serve. Think: If musicologists abandoned our libraries in droves, we would do all we could to find out why and to woo them back in. But when these same musicologists don't subscribe to Notes, the primary service we provide to them as an Association, we hardly blink. We all know the reasons—the multiplicity of journals, the lack of money, the lack of time even to read—or do we? Isn't it possible that if only they would try our journal they'd like it?

Textbook publishers make their wares known by having a small sales staff visit faculty members, talk up their line of books, and distribute samples in the form of desk copies. MLA has a built-in "sales staff" many hundreds strong, and it is we—our rank-and-file members who staff the music libraries of North America. If all of us recruited just one new member or Notes subscriber each, our association's personal membership/subscriber base would double.

To help us in this venture, extra copies of Music Library Association: What's the Score? and Music Librarianship: Is It for You?, two handsome brochures that were recently mailed to members, are available from the Executive Secretary's office. As an added incentive for joining before this June 30th, new members and subscribers will be enrolled for 1993-94 at the current rates—which brings me to the final topic of this report.

Membership dues and subscription rates are going up on 1 July 1993, as planned when they were last raised six years ago. At that time the Board of Directors designed an increase that would provide for three "fat" years of budget surpluses followed by three lean years of budget deficits. This plan was deemed preferable to raising the dues and rates frequently. The new figures will bring our budget back into balance. Membership in MLA has been set for next year at $65 for individuals, $45 for associate members, and $35 for students and retirees. Dues for institutional memberships will rise to $71 and sustaining memberships to $120. Corporate memberships have been set at $500. Subscription rates for Notes will be $60 for individuals and $65 for institutions. The increases in institutional dues and rates have been purposely kept below 10% to avoid the automatic cancellations that many libraries are now imposing; it is most likely that institutional rates will be raised again in a year.

I look forward to serving as your president for the next two years and hope to see you all in Kansas City next March!

Lasting Concerns

continued from the previous page

have been developed, so that maximum advantage may be taken from the technological solutions? And if a consensus about intellectual priorities is to be forged at a national or international level, shouldn't music librarians spearhead the development of that consensus?

If you have questions for the Preservation Committee to consider, or comments or announcements relevant to preservation which you think should appear in this column, please send them to

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er per se; that old Texas Instruments "dumb" terminal (the one with the big rubber cups for the telephone handset) that is collecting dust in a store-room may be quite adequate. The machine that I use several times a day for e-mail access is a virtual museum piece that was obsolete before I ever heard of BITNET. No matter, the various networks I use don’t know and don’t care.

Now, I dare say that many of the MLA members who have bemoaned their lack of access do, in fact, have the necessary equipment on hand. These days, it is virtually inconceivable that a library would not have the tools for some kind of online access. I suspect that when librarians say, "I don’t have access to e-mail," what they really mean is, "My institution has not made a point of publicly offering e-mail access to its employees." This is often literally true. Few institutions, if any, have invited one and all to come play in the e-mail sandbox. Yet many of these same institutions do have e-mail access. Why, if this is so, doesn’t your institution’s computing center announce the availability of such an important resource? There are several possible answers. The number of e-mail users at your institution may not have reached the “critical mass” needed for the service to become well known. The computing people at your workplace may have made an announcement, but only to people who are already regular users of the campus computer center. (If you’re thinking that I’ve forgotten public libraries that don’t have “computer centers,” please be assured that I haven’t. Bear with me and I’ll address that problem in due course.) They may fear that e-mail use will overload the available mainframe resources. Or, stranger still, they may simply want to keep e-mail to themselves for perverse psychological reasons. In any case, you can’t expect somebody to come to you and offer you e-mail access—you’ll have to go after it yourself. Go to the computer center or the computer science department and ask, “Does anybody here know how I can get access to BITNET or Internet?” You may be surprised at the result.

If your local inquiries don’t produce anything, or if you’re too shy to intrude on the inner sanctum of the campus bit-heads, don’t despair. Your friends in MLA can probably help you. I dealt with this problem a few years ago when I chaired a MOUG committee. I had hoped to conduct most of the committee business via e-mail, but one member told me that she didn’t have access and didn’t know how to get it. Needless to say, I wasn’t content to accept that. I consulted my colleague and e-mail guru Ralph Papakhanian, who was able to determine that my friend’s institution did have an Internet node. He was also able to produce the name and e-mail address of the person responsible for it (the “postmaster,” in e-mail lingo). I sent a message to the institution’s postmaster, saying that I needed to send e-mail to my friend, but couldn’t figure out the proper addressing scheme. Of course, this was not entirely true. I knew perfectly well that my friend did not have an e-mail account. My goal was to embarrass the postmaster into giving my friend an account ... and that’s exactly what happened. Within a week, she was happily using e-mail and participating in MLA-L.

The point of all this is that you shouldn’t be shy about asking anybody and everybody to help you get access—keep asking until you get it. E-mail users are a friendly bunch and are often delighted to share their knowledge. I experienced this happy phenomenon last year when I wanted to send e-mail to my brother, who works at NASA’s Johnson Space Center. He told me that he used a PROFS system (a sort of interoffice messaging/scheduling system), but he couldn’t figure out how to send messages outside the NASA network, and nobody in his department could help. I tried numerous addressing schemes, but none worked. Then, one day, I was reading some e-mail from one of the lists I belong to, and noticed a list message containing “jsc.nasa.gov” in the return address. Using the pretense of responding to the topic of his list message, I casually asked if he worked at the Johnson Space Center and if he knew how to get a message to another user there. Within a day, I had a working address for my brother.

Unfortunately, it may turn out that your institution really and truly is not part of BITNET or Internet. If you’re working at a public library, this may be the case (though many public libraries are members of state or regional networks that are connected to BITNET or Internet). However, all is not lost. You can still get e-mail access—you may just have to work a little harder at getting it.

If you’re willing to invest a bit of your personal money, several options are available. You could utilize MCI Mail, a relatively inexpensive e-mail system, or you can subscribe to one of the commercial computer networks, such as Compuserve or America Online, that allows messages to be “gatewayed” to Internet and BITNET. You can then exchange mail with your colleagues and join MLA-L or any other e-mail list. Of course, there will be charges each time you log on and use the system, so you will have to decide if you are willing to pay a bit to get something that many MLA members are getting free. However, networks such as Compuserve do offer other benefits, such as free computer software or online shopping, that may make the investment worthwhile to you. You might even be able to convince your employer to pay for the subscription, especially if there are other benefits to the library (such as access via “telnet” to online catalogs at many other libraries).

If you look askance at the notion of paying for electronic mail, there are other alternatives available. One often-overlooked method of electronic mail is Fidonet, a network linking electronic bulletin board systems. A bulletin board system (BBS) is a program, usually running on a personal computer, that people can access via phone lines...
continued from the previous page

to exchange messages and obtain software. If your bulletin board is part of Fidonet, then you can post messages on your local BBS which are "echoed" to all other Fidonet boards. There is also a Fidonet-Internet gateway available that allows you to send a message from your local BBS to colleagues with BITNET or Internet addresses. Fidonet-Internet transmission is a bit slow (it can take messages as long as two or three days to reach their destinations), but it works, and many of the bulletin boards offering Fidonet access are free. (It is even technically possible to subscribe to lists such as MLA-L using this method, but I learned that BBS operators, or "sysops," frown on this practice.)

Another alternative is to join a freenet. Freenets are systems providing network access to the public; many are based at public libraries and can be accessed over phone lines. Freenets provide e-mail capabilities in addition to many other services, and as the name implies they are usually free. (I say "usually" since all of the freenets I am aware of are free, but there may be freenets I haven't heard of that charge access fees.) You can also use a freenet to subscribe to a list.

You have undoubtedly noticed that I haven't given too much detail about any of these access methods. You may be wondering if there is a freenet in your area or how much MCIMail costs. My reticence is partly because I don't want to fill this editorial with distracting information like addresses, phone numbers, and prices. My point here is simply to convince you that e-mail is available to anyone who wants it. It's also because I don't always know the details. I'm not an authority by any stretch of the imagination; there are many MLA members more knowledgeable about electronic mail than I. However, I do know who to ask for help. If you want e-mail but can't figure out how to get it, ask your friends and colleagues for advice. Write to me or call me, and if I don't know the answer, I'll find somebody who does know; we'll keep asking until you're connected. As Robert Stack says on a popular television show, "For every mystery, there is someone, somewhere, who knows the answer."

I like to compare e-mail access to television. If somebody said to you, "I don't have access to television," you would likely question the remark. If you can't watch television at a friend's house, you may have to buy a television set, but a cheap black-and-white set from K-Mart is all you really need. If you don't live near a station, you might have to put up a larger antenna, or subscribe to cable television. In a worst-case scenario, you might have to buy a satellite dish. It might be difficult or inconvenient, but you can watch television if you really want to. Such is the situation with e-mail. You don't have to be electronically isolated from your friends and colleagues. Electronic mail is everywhere. Having access to it is a matter of choice, a choice that is yours to make. I hope you'll choose to join your "connected" colleagues. It will make your work, and your life, easier, and it may even be fun.

MLA at ALA

Richard E. Jones, Publicity Officer

The American Library Association will hold their Annual Conference on 26-29 June in New Orleans. As usual, MLA will be there as an exhibitor. In recent years, we have attempted to be certain that the exhibit is staffed constantly. This is even more important as budget cuts have resulted in fewer music library staff positions in many libraries. By providing a source of information to our colleagues, we emphasize how important it is to have a specialist available on staff.

If you are planning to attend ALA at any time, please volunteer to work at the exhibit. Don't worry now about when you can be available; we will work out a schedule later when everyone's time demands are known. To volunteer, contact:

Richard E. Jones
1904 Sandalwood Drive
Greencastle, IN 46135
RJONES@DEPAUW.BITNET
(317) 653 9579

A Tale of Library Collaboration

Lenore Coral, Cornell University

Many of you have seen the announcement by Chadwyck-Healey of the publication of the Catalogue, Département de la Musique, Bibliothèque nationale, Paris. The announced price in US dollars was $13,500. A group of music librarians, spearheaded by the AMLG, thought that this was too high a price for this microfiche publication. Negotiations with Chadwyck-Healey (based on our own market research) have resulted in an important reduction.

For firm purchase orders placed by 30 June 1993 the price for the set of 2,666 fiche will be $5,900. Mail or fax orders to the U.S. Office:

Chadwyck-Healey, Inc.
1101 King Street
Alexandria, VA 22314
FAX (703) 683-7589

Mark the order Attn: Cheryl Crosby and SPECIAL OFFER. You have the option of requesting that your library be billed when the purchase order is received - I am told that the catalogue is ready to ship - or deferring the purchase order until after 1 July 1993 by so indicating on the order. All bills will be 30 days net. Mary Davidson will be conducting a quality control study on samples of the fiche.

Please do not consider this an advertisement, but rather an indication of what can happen when libraries do band together, and a way of letting as many libraries as possible know about this very significant price reduction.
Gerboth Award: Seeking Applications

David Hunter, Chair, Gerboth Awards Committee

If you are a music librarian in the early years of your career and are in need of research funds now is the time to start thinking about applying for the 1994 Walter Gerboth Award. The Award was established in memory of Professor Walter Gerboth, an esteemed member of the Music Library Association, Professor of Music and Head of the music library at Brooklyn College.

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

1. A description of the research project and its significance, including progress made to date (2 pages)
2. A budget, detailing the anticipated expenditures for the whole project, the expenditures for which the grant is sought, other sources from which funds have been obtained (with amounts), and other pending grant applications
3. Two letters of support, one for the project and one for the applicant
4. The names of people who could provide further letters of recommendation
5. The applicant's curriculum vitae.

Please note that no funds will be awarded for capital purchases (e.g., computer hardware). There is no requirement to request the maximum amount of $1000. The application deadline is 31 October 1993. Prior to submitting applications, please contact:

David Hunter
Chair, Gerboth Awards Committee
7657 Parkview Circle
Austin, TX 78731-1127
LYAA113@UTXVM.BITNET
(512) 495-4480 (w)

MLA Adopts ALA Guidelines

Ruth Henderson, Chair, Publications Committee

A recurring problem that has confronted editors of MLA publications over the years is the manuscript submitted for publication by MLA that has been submitted for publication or even already published elsewhere as well. At the recommendation of Deborah Campana (Editor, Index and Bibliography Series), and with the endorsement of the Publications Committee, the MLA Board approved the adoption of the American Library Association Guidelines for Authors, Editors and Publishers of Literature in the Library and Information Field (1983) at its fall 1992 meeting.

The Guidelines cover a number of topics and are intended to 1) assist authors seeking publication of manuscripts, 2) inform them of standard publishing practices, and 3) suggest procedures to be followed by publishers in dealing with authors. A clear distinction is made between "shall," a requirement, and "should," a recommendation. The first section of the Guidelines deals with journal articles and reviews, the second with book length manuscripts. Each section covers context, style, submission of manuscripts, and rights and compensation.

The Guidelines will supplement internal style guidelines that already exist for MLA publications. Copies of the Guidelines are available from the MLA Executive Secretary, Richard Griscom.

Education Committee Bustling with Activity

Laura Dankner, Chair

The Education Committee sponsored two well-attended "Ask MLA" sessions at the San Francisco Annual Meeting: "Cataloging Challenges" and "Circulation/Reserves/ILL Policies."

Members of the Committee also held two open meetings in which we discussed all our current—and possible future—activities and projects. These discussions included:

- Plans for the 5th edition of the Committee's publication Directory of Library School Offerings in Music Librarianship, to be edited by Raymond White and published next spring;
- Possible topics to be considered for future "Ask MLA" sessions, to be coordinated by Lisa Redpath;
- Our proposals for continuing education courses/seminars to be held in the pre-conference time slot in Kansas City in 1994 (Roberta Chodacki and Joyce Wemer, co-chairs of the CE subcommittee, are in charge);
- Our interest in pursuing issues related to education for music librarianship, which include an open meeting program for next year in Kansas City with a long-term goal of formulating guidelines for education for music librarianship (Michael Rogan, Ray White, Lisa Redpath and Laura Dankner are currently involved).

We welcomed several guests at our two meetings, some of whom represented other MLA groups working on projects of interest to our committee. We are always seeking comments from non-committee members, and urge anyone interested in any of our projects to contact either the committee chair or the committee members mentioned above for further information.

Laura Dankner
Chair, Education Committee
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(504) 865-2367
FAX (504) 865-3347
Refreshed at the Springs: Fontes Gets a New Editor and Design for the Nineties

Fontes Artis Musicæ has a new look! Have you noticed the bold mixed up letters on the bright red background which spell out the initials of its sponsoring organization in three languages? (International Association of Music Libraries, Association des Bibliothèques Musicaux, Internationale Vereinigung der Musikbibliotheken.)

Fontes starts its fortieth year with a new editor, a new publisher, and a face lift. After a long association with the firm of Bärenreiter in Kassel and a succession of editors based in Europe, the journal has moved across the Atlantic where it will be under the guidance of former Notes editor, Susan T. Sommer.

After considering several proposals, the IAML Board decided to entrust the printing of Fontes to an American publisher, A-R Editions of Madison, Wisconsin. A talented young designer there, Patrick Warszak, has created a totally new look for Fontes, bearing in mind the special requirements of this particular journal. While the page dimensions remain the same, the new typeface is larger, the layout more spacious, and the overall effect is easier to read. Finally, A-R and the editorial staff are committed to keeping Fontes timely and cost effective, two features which librarians should particularly appreciate.

"Fontes always had such a daunting appearance!" said Suki Sommer. "Sometimes I didn't even take it out of the shrink wrap. All that small type, those foreign languages!" While it will still be a tri-lingual journal, the new format should make it easy for a reader to flip through the issue and see immediately if there is anything of special interest. The back matter, in particular the "Information" section with bold headlines highlighting various items of international news, should interest all music librarians.

On the editorial side there have also been changes. Fontes will have a new review editor, Tim Cherubini of Duke University, an advertising manager, Sarah Canino at Vassar College, and—another innovation—a string of corresponding editors charged with tracking down local news from Europe, Asia, and the Americas.

If much is different, however, much will also remain familiar. As the journal of the International Association of Music Libraries, a primary function is to record the business and going-on of the Association itself. Since most of this activity takes place at the annual meeting, one issue in four is basically devoted to a record of the events of the preceding summer's conference. As determined by the dates of these meetings, this issue will appear in the second quarter of the calendar year. Thus, reports of the 1992 Frankfurt meeting will be in volume 40 no. 2, appearing in May of 1993.

Another tradition associated with the annual meeting is for Fontes to focus on libraries in the country where the members will meet next. The IAML calendar mandates that this be the first number of the year. So the first issue of volume 40, which appeared in March and should already be on your shelves, features a trip to Finland (with a side excursion to Estonia)—site of the IAML meeting in 1993. The land of Sibelius, lakes, and forests is also rich in music, libraries, and librarians!

In addition to papers generated at the meetings, Fontes will publish and welcomes submissions of papers on all aspects of music librarianship and bibliography. For example, volume 40 no. 2 will contain an important article by Lenore Coral on problems concerning the retrieval of music in online systems, and a later issue will explore a bibliographic puzzle in a 16th-century print of Pierre Phalèse.

One final note: Bärenreiter Verlag was still working on their final issue of Fontes at the time of this writing. Volume 39 nos. 3/4 (1992), a double issue, should appear in the late spring of 1993. If you have not received all of volume 39, do not claim, but be patient. Remember, all things come to him who waits.

New Board Members

continued from page one

Colby College, as Head of Bibliographic Services, Non-Book Materials at Columbia University, as Music Cataloger at Boston Public Library, as Assistant Curator for Prints and Drawings at the Yale University Center for British Art, and as Music Librarian at Utrechse Openbare Muziekbibliotheek (Utrecht, The Netherlands). Ms. Matthews holds the Bachelor of Arts and Bachelor of Music degrees from Oberlin College and the Master of Arts degree in Library Science from the University of Iowa. She has written reviews for Choice and authored Toys and Games from the Mellon Collection.

The three new directors met with the Board of Directors for orientation sessions during the February MLA Annual Meeting in San Francisco. At the end of the Annual Meeting, Ms. Davis, Mr. Hunter, and Ms. Matthews officially joined the three continuing directors (Victor Cardell of UCLA, Beth Christensen of St. Olaf College, and Carol Tatian of Brown University) and MLA officers to form the new Board of Directors. Their terms will continue until the end of the annual meeting in 1995. Three Directors-at-Large completed their two-year terms at the same time: James Cassaro of Cornell University, Jane Gottlieb of The Juilliard School, and Sherry Vellucci of St. John's University.
ARTICLES

Jeffrey Earnest (Stanford University).


David Lasocki (Indiana University).

Judith L. Marley and Harry E. Price (both of University of Alabama at Tuscaloosa).

Michael Ochs (W. W. Norton & Company).

BOOKS

Jeffrey Earnest (Stanford University) and Kathryn P. Glennan (University of Southern California).
Directory of Music Collections in California. Los Angeles: Music Library Association, Northern California and Southern California Chapters, 1991. [77 p. $15.00]


D. W. Krummel (University of Illinois).

SCHOLARLY EDITIONS

Frank Traficante (The Claremont Graduate School).

1993 Publication Awards

continued from page one

music at the turn of the century. The Award includes a cash prize of $150.

Eva Judd O'Meara Award

The recipient of the Eva Judd O'Meara Award is Karl Kroeger for his review of American Sacred Music Imprints, 1698-1810: A Bibliography, by Allen Perdue Britton and Irving Lowens, and completed by Richard Crawford, Notes 48/1 September 1991: 54-58. Mr. Kroeger is Music Librarian at the University of Colorado.

The Eva Judd O'Meara Award is given in recognition of the best review published in Notes during the previous year. In recommending the award, the MLA Publications Awards Committee stated: "Kroeger exhibits a high standard of review writing ... his work being knowledgeable, detailed, and demonstrating careful investigation." The award includes a prize of $250.

Vincent H. Duckles Award

The Music Library Association is pleased to announce that the winner of the Vincent H. Duckles Award for the best book-length bibliography or reference work published is Richard Kitson for his six-volume index of Dwight's Journal of Music (1852-1881), published in the series Répertoire International de la Presse Musicale. Mr. Kitson is affiliated with the Center for the Study of Nineteenth-Century Music at the University of Maryland at College Park.

In recommending the award, the MLA Publications Awards Committee stated: "Kitson's work on Dwight's Journal of Music is noted specifically among other RIPv indexes for the thoroughness and detail of his analysis of content, the high level of musicological understanding evident in his extraction of significant information, and the monumental contribution this resource will offer to the study of nineteenth-century American music. "Both Richard Kitson specifically and the editorial staff of RIPv are acknowledged and thanked for their pioneering effort and bringing to life a vast heritage of musical journalism." The award includes a cash prize of $500.

The MLA Publication Awards will be announced during the 1994 MLA Annual Meeting in Kansas City for work appearing in print in 1992 in these categories. Nominations may be submitted to

MLA Publications Awards Committee

C/O Pauline S. Bayne
Music Librarian,
University of Tennessee
Knoxville, Tennessee 37996
Placement News

Patricia Fiskenn,
Placement Officer

At MLA's Annual Meeting in San Francisco, the Placement Service sponsored a Placement Orientation session, took part in the Interviewing Workshop sponsored by the Personnel Subcommittee, participated in the newly-formed New Members Roundtable, and coordinated 41 informal and formal interviews with 9 representatives from institutions with current or potential openings.

The Placement Service also coordinated the MLA Mentoring Program for its third year, and I'd like to thank all who volunteered to serve as mentors this year. It's a wonderful way to welcome new MLA members to our organization, and to greet those who are first-time attendees at a national MLA meeting. Another way we can welcome new MLA members, and assist other MLA members in transition, is to help them find jobs! I hope that everyone will offer their support by letting the Placement Officer know when music librarian positions are open at your institution or in your part of the country. The MLA Placement Service assists music librarians who seek initial or new employment and informs members of developments in the job market. To these ends the Service publishes a monthly Joblist of positions currently available.

To advertise (without charge) an available position, or to request information about the Placement Service, contact the Placement Officer:

Patricia Fiskenn
Paddock Music Library
Dartmouth College
6187 Hopkins Center
Hanover, NH 03755-3599
fiskenn@dartmouth.edu
(603) 646-3120
FAX (603) 646-1219

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

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

The Business Office handles all remittances, correspondence about subscriptions to the Joblist, and changes of address requests.

For a brochure on the service, write:

Library of Congress
Public Affairs Office
Washington, DC 20540-8610

Disaster Plans

The Preservation Committee of the Midwest Chapter of MLA undertook a project to collect information about disaster plans, especially as they apply to musical materials. The September 1992 issue of Midwest Note-Book (Volume 1, number 2) contained a complete list of those found so far, including what is covered, what is available, and whom to contact.

LC Experiments with Online News Service

The Library of Congress is now making available an online news service as a source of information about the Library—its programs, exhibits, activities, hours, job openings, and even edited versions of stories and announcements from the LC Information Bulletin. The News Service will not, however, provide access to the Library's bibliographic databases.

The service is available 24 hours a day free of charge to anyone with a personal computer and a modem.

LC NEWS SERVICE NUMBER:
(202) 707-3854

Chicken Band Debuts in San Francisco

Matthew Wise,
New York University

The MLA Chicken Band performed for the first time on Wednesday night, 3 February, to an enthusiastic audience, and then again (by popular demand) on Saturday night before the banquet. The Band has been in the conceptual stage for many years, and is intended as a performance/social outlet for music librarian instrumentalists, similar to the long-honored Chicken Singers. A myriad of logistic obstacles were finally overcome, and nineteen instrumentalists from Maine to California were brought together under the baton of maestro Matthew Wise for two concerts of nineteenth-century favorites.

Music for such a group was not easy to find, especially considering the fact that no one knew what instruments would show up on Wednesday night! Special arrangements (following a choral model) were scored and transposed for "SAATB" band with piano doubling, intended to fit any possible ensemble.

Selections included Scott Joplin's Elite Syncopations, Percy Grainger's Walking Tune, and John Philip Sousa's Stars and Stripes Forever. Many thanks to those who dusted off their horns, fit them into overhead storage bins, and made it through airport security with folding music stands.

Plans are already underway for next year's concert in Kansas City; so if you would like to play, tell Matthew to add your name and instrument(s) to the Chicken Band's mailing list!

Contact:

Matthew Wise
Bobst Library, Cataloging Dept.
New York University
New York, NY 10012
WISE@NYUACF.BITNET
wisem@elmer1.bobst.nyu.edu
(212) 998-2485
**In the Pipeline: Research in Music Librarianship**

**compiled by Alan Green, Ohio State University**

Jeannette M. Drone (Dublin, OH): (614) 766-6812
From "Aida" to "Oedipus Rex" and "My Fair Lady" to "Struttin' Honnab from Savannah": An Index to Musical Theater Synopses. Second edition of Index to Opera, Operetta and Musical Comedy Synopses. In addition to collections of synopses, the sources indexed include collected editions, monumental sets, dissertations, and increased coverage of periodicals, including *Dwight's Journal, Harmonium*, and *Quarterly Musical Magazine and Review*. Current status: in final stage of name and title verification; projected manuscript completion date is 1 April 1993.

John Druesedow (Duke University): (919) 660-5952; JED@ECSVAX.BITNET; jed@unc.edu
"Music for the Generals." A bibliographical/textual study of sheet music dedicated to, or mentioning, military leaders of the American Civil War (1861-1865), with emphasis on the Confederacy.

Alan Green (Ohio State University): (614) 292-2319; green.200@osu.edu
"The Relationship between Institutional Profile and Music Reference Service." This study was designed to look for correlations between institutional characteristics of music libraries and their commitment of resources to their reference services. This survey of 212 music libraries in the U.S. and Canada was conducted for the MLA/RAPS Subcommittee on Reference Performance.

Sherry L. Vellucci (St. John's University): (718) 990-1455; 4652928@mcmail.com
The aim of this research in-progress is to describe and classify the bibliographic relationships that exist among musical bibliographic entities found in the bibliographic universe. This study is based on literary warrant in order to provide comprehensive and practical information that describes the complexity of relationships that actually exist among musical bibliographic entities represented in library catalogs. By identifying the existing relationships, and the existing and potential linkages needed to explicate these relationships, contextual information relevant to developing structural models for Online Public Access Catalogs (OPACs) will be provided.

**Roundtables**

continued from page fifteen
frontlogs were not circulated after being requested. When a frontlog item was cataloged, the cataloger had to re-search OCLC to see if LC copy had shown up or if the record had been enhanced. Transferring pre-AACR2 records into previously cleaned-up files defeated the attempts to make the files consistent. The process resulted ultimately in almost entirely demand-drive cataloging rather than in cataloging based on selection by a librarian.

**New Members**

The Music Library Association welcomes the following new members:

Peter H. Adams, Silver Spring, MD
Kathleen S. Anthony, Akron, OH
Kath Krause Armstrong, Austin, TX
Joseph Bartl, Adamstown, MD
Sally Berlowitz, San Francisco, CA
Dorothy M. Black, Philadelphia, PA
Jean Blinn, Oakland, CA
Kenneth S. Brundage, Baton Rouge, LA
Nancy Brunnemer, Garden Grove, CA
Stephen L. Clark, Amherst, MA
Barbara Coeyman, Pittsburgh, PA
Constantia Constantinou, Ridgewood, NY
Jennifer N. Davis, Hong Kong
Angela Doane, New York, NY
Marcia B. Evans, Tuscaloosa, AL
James C.B. Fogle, Raleigh, NC
Joseph Fuchs, Glendale, CA
Karen Gill, Boise, ID
David W. Goff, Scranton, PA
Henry J. Gross, University Park, MD
Haifa Music Museum, Haifa, Israel
Anne S. Harlow, Cherry Hill, NJ
John R. Holland, Chicago, IL
Karen Knapp, Buffalo, NY
Steve Landstreet, Philadelphia, PA
Donald Manilli, St. Paul, MN
Lynda L. McNell, Denton, TX
Michele Millington, Shavertown, PA
Paul Sanchez Novelo, Yucatan, Mexico
Colette Ostrey, South Pasadena, CA
Jennifer Ottervik, Denton, TX
Chris Park, New York, NY
Vivian Perlis, Weston, CT
Kathryn Pisaro, Evanston, IL
Peter Press, Madison, WI
Denise Prince, Montreal, Canada
Steve Reich, Houston, TX
Mary D. Roby, Rome, GA
Brian K. Ross, Amherst, NY
Peggy Schein, Lynbrook, NY
Ann L. Silverberg, Champaign, IL
Peter Dunbaugh Smith, Tampa, FL
Kirsten Tanaka, San Francisco, CA
Brian Christopher Thompson, Montreal, Canada
Union University, Jackson, TN
Lynne Weber, Mankato, MN
Margaret Wiesczek, Trenton, NJ
David K. Worley, Columbus, OH

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**1992 Annual Reports Correction**

**Greater New York Chapter**

**Newsletter:** (3 issues per year)
**Meetings:** March 20, 1992: Mannes College of Music, City University of New York Graduate Center, May 29, 1992: State University of New York at Stony Brook; November 24, 1992: Westminster Choir College
New Members Roundtable

Sarah Dorsey, SUNY Fredonia

The New Members Roundtable had its very first meeting in San Francisco. There was an oblong table in the Cambridge Room where we met, but we still had fun. We had pearly words of wisdom delivered unto us by "seasoned veterans," including Laura Dankner, Pat Fisken, Paula Matthews, Michael Ochs, and Don Roberts—we thank them all. Thanks also to co-coordinators Diane Steinhaus Pettit and Jill Shires.

We discussed our definition of who is a "new" member, and felt that "inclusiveness" rather than "exclusiveness" was important. As a general guideline, membership in MLA for less than five years sounded good, but if somebody FEELS new, they are more than welcome to come to our meetings.

The diversity of experience represented in the group was impressive and exciting. Discussion included such topics as the structure of MLA, how to get involved in MLA, advanced degrees, the tough job market, and possible future activities.

Clearly a need was filled by this meeting: 34 people attended! This roundtable looks forward to facilitating integration of new members into the organization ... and having more fun in Kansas City!

Technical Services Roundtable

Michelle Kohl, Yale University and Joy Pile, Middlebury College

Four speakers were featured in this year’s Technical Services Roundtable meeting, including representatives from two companies involved in contract cataloging. Peter Jacobs, founder and CEO of Professional Media Service Corporation, described how they support acquisition, cataloging, and processing of audio and visual materials, tailoring their product to the needs of libraries of all types and sizes. Peter Brown, their music librarian and head audio cataloger, spoke on the cataloging process and brought samples of two lengthy catalog records for sound recordings to demonstrate how they handle anthologies. He explained how freelance catalogers are hired and how they perform authority work outside of an institutional setting by taking advantage of local academic music libraries.

Marty Rosen (Head, Bibliographic Services, formerly Music Cataloger, Bowling Green State University) spoke on "High roads and bottom lines: looking at music from a general technical services point of view." He described the difficulties of incorporating "Total Quality Management" in a library setting, which (as he pointed out) is not a profit-producing entity. Part of the difficulty is that music technical services often function like hand-craft shop operations, where an individual is responsible for the whole item, whereas general technical services operate more like an assembly line, where an individual repeats the same small action on each item as it passes by. With the advent of online systems, library administrators have felt the need to restructure libraries through centralization, which has resulted in a related need for library administrators to cultivate management skills. Rosen described four types of psychological infrastructure: autocratic, political (or "cover your ass"), bureaucratic, and meritocracy (in which expertise runs all). He outlined three ways for music specialists to prepare for management techniques being implemented from above and to handle conflicts with centralized technical services departments: establish credibility by knowing the literature, exercise interpersonal skills, and begin by qualifying quality management, i.e. how well do you do those things and how do you measure it?

Bob Richart (Manager of the Bibliographic Center of Western Library Network) spoke about "The WLN contract cataloging service and music collections." He briefly described the network and its method of quality control. Smaller libraries or those with backlogs of specific types of materials have made use of WLN’s contract cataloging service, which has the flexibility to handle each institution individually. WLN has a staff dedicated strictly to contract cataloging and also hires freelance catalogers. All materials are cataloged in the WLN database. The libraries send the materials to WLN and after a typical turn-around time of about a month, the materials are shipped back to the customer.

Karen Jung (Indiana University) posed the question "Online systems and the music backlog: highway to greater efficiency or roadway to ruin?" Jung recounted the process of putting items from the backlog into NOTIS in order to streamline the pre-acquisition searching process and to make those items available in the public in the OPAC. They began with books, then scores and recordings, searching OCLC for exact or close copy and transferring the records into NOTIS. They found that only nine percent of the books had OCLC copy and an even lower percentage of the scores and recordings. Approximately 18,000 items out of around 70,000 items in the backlog were transferred to the "frontlog" through this process. When a user requested an item, it was rushed cataloged. Approximately 84 books and scores and 21 sound recordings per week were requested. This created a bottleneck in Technical Services, so the process was adjusted so that the items were circulated and cataloged when returned. The advantages of this system are that the acquisition process was simplified by eliminating paper files to search and that fewer duplicate copies were being ordered because of the boolean search capabilities of NOTIS. However, problems were also created in the process. The time spent retrieving items requested from the frontlog created a strain on staff time. It was found that as many as 40 percent of the items requested from the continued on page fourteen...
Calendar

15-18 April 1993
*Sound Encounters: The Festival*,
in conjunction with the 27th Conference
of the Society of Composers, Cleveland, OH

2 May 1993
Jewish Musicological Conference,
Cantors' Institute of the Jewish Theological Seminary
of America, New York, NY

7 May 1993
Copy due for issue 93 to MLA Newsletter editor

21-22 May 1993
*The Magnetic Media Challenge: Preservation of Audio Tape & Videotape in Libraries and Archives*,
Georgia State University, Atlanta, GA

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

25 June 1993
*Research in Cataloging and Classification: Ways and Means*,
ALCTS Preconference at ALA, New Orleans, LA

28-31 October 1993
Society for Ethnomusicology, 39th Annual Meeting,
University of Mississippi, Oxford, MS

Transitions

Fred Bindman, retired after 40 years of service to the Library of Congress as a music cataloger, section head, and cataloging policy specialist in music.

Richard Brundage, Librarian/Archivist, Sony Classical Productions.

Joe Fuchs, Assistant Convention Manager, Music Library Association.

David Gilbert, Music Librarian, Wellesley College.

Laura Gayle Green, Music Librarian, University of Missouri, Kansas City.

Martin D. Jenkins, Music Library Coordinator/Humanities Collection Development Librarian, Wright State University.

Paula Hickner, Monographs/Music Cataloger, University of Kentucky, Lexington.

Edward M. Komara, Librarian/Blues Archivist, University of Mississippi.

Mark Padnos, Humanities Reference Librarian (Music), CUNY.

Robert Portillo, Research Assistant, San Jose State University, Ira. F. Brilliant Center for Beethoven Studies.

Laurie Sampsell, Music Librarian, University of Colorado, Boulder.

Patricia J. Seccars, Media and Technical Services Librarian, Crouch Music Library, Baylor University.

Charles Timbrell, Music Bibliographer/Translator, University of Louisville.