Plenary Session Reports

Music Reference in the Nineties

Kathleen Haefliger, 
Pennsylvania State University

Our opening plenary session was moderated by Deborah Campana (Northwestern University). In her introductory remarks she referred to Isadora Mudge’s essay, appearing over 20 years ago in the Guide to Reference Books, describing what reference work is, and what it should provide a user. Its summary of the range of activities and the knowledge necessary to accomplish reference services in the best possible manner was updated by Deborah in her review of the state of music reference today. New electronic technology is now an integral component of music reference services, offering a wide range of search possibilities. Librarians must demonstrate critical evaluation skills to cut through the myriad of sources. Deborah also touched on the value of music reference services, and suggested we must learn to document both needs and demands, so that we can legitimately request more staff and resources.

The first paper was written jointly by Kathryn Taylor and Jeanette Casey (Chicago Public Library), and delivered by Jeanette Casey. Based on the assumption that knowing your patrons (by studying their various needs and professional requirements) is essential to good music reference service, the authors did an informal user survey. Some of the questions they raised included: How have users and services changed over the years? What do libraries do about patrons who don’t ask? Do they attempt to predict potential patron needs? A review of Carol June Bradley’s various historical books on music librarianship showed that in the early years of library service, no distinction was made between... (continued on next page)

Plenary Session Reports

Documenting Computer Music

Matthew Wise, 
New York University

The second Plenary Session of the 1993 Annual Meeting, “Documenting the History of Computer Music,” was moderated by Kent Underwood (New York University). Kent began the session by arguing that, although computer-generated music continues to become a more commonplace aspect of our cultural tapestry, few of us are as equally familiar with its creation and documentation as we are with the compositional techniques and scores of “traditional” music. (continued on page ten)
President's Report

Michael Ochs, MLA President

One year ago, my career took an unexpected turn, out of music librarianship and into full-time editing. For whatever use it may be, I offer here a list of some things I learned in thirty years as a music librarian, interspersed with avuncular bits of guidance for those just starting out.

Beginnings
- Don't decide to enter the field until you've worked in a music library, preferably as a shelver.
- You will learn more in a month on the job than in a year at library school.
- Use your stay in library school to study those things about your profession that you'll never learn on the job.
- Think of your résumé as an advertisement for your services.
- At some time on your first job you will tip over a loaded book truck.

Cataloging
- The smartest way to begin your music library career is as a cataloger.
- Always think of cataloging as a public service.
- If it's not worth cataloging, it's not worth cataloging well.
- If it's worth cataloging, it's worth cataloging quickly.
- Ignore useless rules.

Selection/Acquisitions
- You will order "The Young Beethoven" or some similarly titled book thinking it's a study about Beethoven's early years; it will contain large print and cute drawings, and begin, "When little Ludwig was only three, he climbed up on his papa's piano bench..."
- Spend your budget as early in the fiscal year as possible; financial imprudence is usually rewarded.
- If your library director wakes you up at 3 A.M. to ask how you would spend $50,000 if offered, have your response ready.
- However small your acquisitions budget, purchase an antiquarian score now and then for your collection.
- Have a selection policy but don't expect it to help you make difficult decisions.
- Judge a book by its cover.

Public Service
- Treat everyone who walks into the library as a potential donor.
- Public service isn't the most important thing you do — it's the only important thing you do.
- If your supervisor gives you an assignment, do it immediately after every patron has been helped.
- When a caller hums something into the phone, you will recognize the piece nine times out of ten.
- Pick items off your shelves at random and compose imaginary exhibit labels for them.
- Users are not impressed by glitzy buildings, vast collections, and twenty-first-century computer systems if they have to leave without the information or materials they came in for.
- Drum into your staff that one dumb statement or thoughtless act by even the merest student aide can undo a year's work of good public relations.

Administration
- Never give anyone anything from your files without making a copy first.
- Once a week remind yourself that scores and recordings are not books and require a specialist staff to handle them; once a day remind someone in the library administration.
- Write notes to yourself as if you expect to suffer acute memory loss when you wake up tomorrow morning.
- Remember that most non-music librarians don't know (nor care to know) the difference between a miniature score and a set of parts.

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MLA NEWSLETTER
Michael John Rogan, Editor

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The deadline for submitting copy to the editor for issue number 94 (September-October 1993) is 27 August 1993. Submissions will be accepted via e-mail or in paper copy (double spaced) via USPS. Please include 3.5" disks for text files in any major word processing software.
Music Reference in the Nineties

(continued from page one) academic and public library users. The demands in both environments were sophisticated and included many specific requests from professional musicians.

By the 1970s and 80s, Jeannette indicated "the melting pot had changed into the salad bowl." The impact of societal changes in terms of economy, demographics, immigration, the family, and computer technology have all had a major impact on demands. The informal survey they conducted reflects these changes. Several key points were noted from the survey interviews: The introduction of CD and digital recordings and videos has meant demands for new formats, equipment and levels of service. Computer database access has raised patrons' expectations. Individuals are now seriously studying all types of music, with strong demands for popular, non-western, and ethnic musics.

No one library can expect to provide for all needs, so shared resources (including shared journal subscriptions, shared collection development profiles, and shared buying) and a convergence of service populations between public and academic libraries were viewed by the authors as necessary components of responsive services in the nineties.

Deborah Campana reviewed the proliferation of reference sources by providing statistics comparing the growth from the first prototype of Music Reference and Research Materials (prepared by Vincent Duckles for his class in 1949) to the 4th edition. She noted several important thematic developments: Ethnomusicology surfaced in 1964, while Jazz discographies and bibliography were mentioned in the 1961 edition. In 1967 pop music was added, and by the 4th edition, both jazz and pop were separate sections. Sections for early music, performance practice, women and music, and printed manuscript sources have all grown tremendously, as have the thematic catalogs and bio-bibliographies sections. The latest edition of

Duckles was the first to include electronic resources, but our latest CD-ROM tools, Music Index and MUSE, are not yet included.

Meanwhile, lacunae first identified by Ann Basart almost 10 years ago are still wanting, including a true, comprehensive music in print tool, an index of musical autographs in facsimiles, and union catalogs of manuscript sources. Computer technology would be the preferred medium for such large indexes, but these need to be first rate, user oriented programs, with appropriate keyword and boolean operators, along with a pervasive systematic use of the saurian subject headings that allow for collocated search strategies. Music librarians must find a means of providing input into the design of such computer tools before they are published, so that the best possible arrangements and searching strategies are made available to our users.

Judy Tsou (University of California, Berkeley) discussed further aspects of technology and access to resources, noting that electronic developments have moved reference services to another realm of access. She reviewed the history of modern digital computers, and pointed out that both OCLC and RLIN were begun for library use. After discussing 6 index points that are the necessary components of an indexed searching interface for music, Judy identified several desirable features not yet available on most computer systems, including the ability to have contents indexed. She also pointed out that currently computers cannot read music accidentals.

Computers should also easily distinguish and display any desired format, yet the screen design must still be compact enough so that Walter Crawford's "two minute optimal search" time frame can be achieved, while options need to be offered for both the novice and sophisticated user. Judy noted that the present dissatisfaction with the search engines for both MUSE and Music Index on CD-ROM resulted from the failure to re-tool the paper index formats to a more flexible and powerful computerized database. To alleviate this problem she suggested that principles guiding online catalog design should also guide development, design and retrieval access mechanisms for music CD-ROMs.

The final speaker, Walter Crawford (RLG), spoke about the future of technological change and progress. Using the example of recorded sound, he illustrated his thesis that both technology and the demands of users are changing at an ever-increasing pace. Recorded sound formats, from cylinders through 78s and LPs, to CDs have been changing in approximately 25 year cycles. He expects there will be a new media replacement for CDs by the year 2005. It may involve holographic crystal technology and digital paper. With this rate of change, preserving and archiving older media has become a major concern for the music librarian.

The rise in patron expectations only fuels the technological revolution. Crawford cited Damar Knight's law: "90% of everything produced is garbage," to illustrate the continuing demand for new things. However, he reminded us that patron expectations have also changed with the demographics of patrons themselves. He applauded the end of the dominance of the "dead white male" in music study, and applauded the responsiveness of music librarians to all kinds of new demands for ever-widening forms of musical expression. Although computer systems are becoming more user friendly and useable, Walt stated his belief that the best reference system is the "wet ware" between the ears of music librarians; after all, expectations will always exceed resources, and the librarian filling that breach can't be replaced by a computer.
The generosity of MLA-L subscribers willing to come to the assistance of their colleagues with puzzlers or predicaments remains unsurpassed. A cataloging question was posed in February by Ian Fairclough. Ian's problem concerned the Universal Product Code (International Standard Recording Number) that is transcribed in the 024 field of the MARC record. Although this information is intended to serve as a unique control number for sound recordings, he had runs across several instances in which two seemingly identical recordings had different barcodes. His question was whether this discrepancy should warrant a new bibliographic record. Several librarians offered the "common-sense" advice that most patrons are not very concerned with such information and that it should not be given too much consideration. David Sommerfield (Library of Congress) proffered his own "unofficial" opinion that Ian's UPC problem is a convincing argument for ignoring this information altogether.

There are many other instances in which catalogers seem to "clutter up" union catalogs with seemingly duplicate records. One situation brought up by Linda Hartig (University of Wisconsin-Milwaukee) in March concerned the creation of new OCLC records for reprints of scores, especially when the plate numbers remain the same. Jeffrey Earnest (Stanford) noted that there is a wide variance in the quality of reprints, even of the same work. Comparisons of reprints by different publishers, especially of early works, may be enlightening to scholars and performers.

How to balance sometimes restrictive cataloging rules and policies with users' needs is often difficult to accomplish. Patrons frequently ask, for example, for compositions by blacks or by women, as Cindy Fedders was looking for in March for Women's History Month. Neil Hughes (University of Georgia) expressed his concern over libraries' applications of the LC subject heading "Women composers' music" for individual works rather than for collections or series highlighting this aspect, for which the subject heading is intended. Neil shared the dilemma many of us face in trying to accommodate legitimate needs of our constituencies while working within strictures beyond our control. Neil's main consideration in this instance was that such a subject heading could be interpreted as demeaning or patronizing. Most other respondents felt the same way, that works by women or other minority groups should not be treated any differently. Neil reported later that of the 17 responses to his question, all but three agreed with his suggestion of providing a scope note indicating the library's usage of this heading only for collections or series. Marty Jenkins (Wright State) reminded us that "this is why we have all these new books [on women composers] in the reference section."

One main weakness in libraries' traditional methods of music classification has been the virtually total lack of attention paid to topical access to music. Such access is especially helpful to radio and television programmers. Pauline Bayne (University of Tennessee) asked for any resources that might provide this kind of information. Phil Vandermeer (University of Maryland) recommended two works: The Stetsonon Classified Song Directory (Hollywood, CA: Music Industry Press, 1961) and Jennifer Goodenberger's Subject Guide to Classical Instrumental Music (Metuchen, NJ: Scarecrow, 1989). Joel Matthys, who works in a radio station in Waukesha (WI), suggested the company Network Music, which uses a computer data base to allow users to search for music to fit a particular mood, scene, or situation (e.g., adventure, suspense).

Another problem of access is being faced currently by all libraries using the Dewey Decimal Classification. The recent DDC20 "phoenix" schedule for music is a great improvement, but implementing it creates problems in dislocation. Alan Pochi (San Antonio College) polled subscribers on their opinions and experiences in April. Alan's subsequent decision to superimpose DDC19 in all areas, he later reported, was made after receiving a wide variety of responses, ranging from advice to reclassify the collection completely, to switching to the Library of Congress classification, to superimposition of DDC19, to interfiling DDC19 with 20.

MLA-L continues to serve as a convenient forum for formal and informal surveys. In March, Grace Fitzgerald (University of Iowa) polled subscribers on the level of tasks they felt professional catalogers should perform. Grace wanted to know how frequently copy cataloging was being done by professional librarians, what levels of cataloging professionals perform, what other levels of staff process music materials, and the arguments pro and con for allowing professionals to do copy cataloging. Of the 32 responses Grace received, 29 professional catalogers replied that they do copy cataloging to varying degrees. Lack of staff, difficulty of materials, special expertise, and knowledge of cataloging rules were some of the factors cited in justifying copy cataloging by professionals.

Perhaps it is these factors that have caused some libraries to consider contracting their music cataloging to outside companies. Such firms as Professional Media Services Group supply cataloging of recordings and video materials along with the items themselves. Martha Weil (Humboldt...
that have applied to their LP collections, for various reasons: protection of the collection, lack of money for replacements, small compact-disc collections with high demand for items, and objections of faculty. Many libraries that have begun allowing CDs to circulate report few or no problems. Tom Moore (Princeton) reported that his library will even lend compact discs to other libraries. Laura Dankner (Loyola University) noted that the good will engendered by letting patrons check out CDs, as well as the boost in circulation statistics, far outweighs any frustrations such policies might create. While no public libraries responded to this particular query, no doubt they could provide some valuable advice on circulation of CDs.

Those libraries that circulate compact discs on automated systems are faced with the problem of where to put the barcode for boxed or multiple-disc sets. Jill Shires (University of Southern Mississippi) wanted to know how other libraries deal with this circumstance. Most of the subscribers who responded to Jill’s query reported that a single barcode was used for the set, placed on the cardboard box itself. Other libraries affix the barcode to the plastic jewel box; some of them place a label indicating where the barcode is located. One respondent recommended discarding the box if the accompanying material will fit in the jewel case, while another barcodes the accompanying booklet. Using Scotch no. 845 booktape reinforces cardboard CD containers.

Another circulation policy question was posed by Karen Gill in March. This query was in regard to the circulation of complete works (M3s), which many libraries, including hers, do not allow. Karen reported in the results of her survey that, to her surprise, nearly half of those who responded allow at least some sort of circulation period for these items.

What to do about circulating scores with missing parts was a question posed in March by Bonna Boettcher (Bowling Green). As Bonna discovered, there is no consensus on how to handle this vexing problem — some libraries continue to allow incomplete sets to circulate, with the missing parts notated, others photocopy parts until they can be replaced, while still other institutions withdraw the whole set. Barcoding each individual part is one way to ensure that all parts will be returned with the score.

We as a society are so inclined to value most whatever is new that older library materials sometimes are unfairly ignored or even discarded. In response to his question in April on whether to keep his old, 5th edition of Grove’s Dictionary of Music and Musicians, Keith Stetson (Fairfield University) received several recommendations to keep this venerable work, for a variety of reasons: the coverage of certain British composers is better in Grove 5; in some articles the New Grove refers readers to the earlier edition; the works lists are easier to read in the fifth edition; and there is much of historical value in older editions in general.

Call for Submissions

**"In the Pipeline: Research in Music Librarianship"**

Contributions are being accepted for announcements of research in progress in the field of music librarianship and bibliography.

Submissions should begin with the name, institution, telephone and/or email address of the researcher, followed by a summary of the project in the range of 25-100 words. Deadline for submissions for issue 94 is 20 August 1993; those received after that date will be considered for issue 95.

Send submissions to:

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Lasting Concerns

compiled by the Preservation Committee

Because the majority of editions issued from the 1850s to today have been printed on wood-pulp paper with varying levels of acid content, many large libraries have recently been investigating mass deacidification as one of the more cost-effective means of dealing with brittle books and scores. Representatives of several large academic research libraries presented papers at the Conference on Mass Deacidification held at Andover, Massachusetts, 12-13 September 1991. Ken Calkins, Recorded Sound Services Librarian at Northwestern University and a member of the MLA Preservation Committee, wrote the following report on the mass deacidification of the music collection at his institution.

Mass deacidification (MD) is an emerging technology created for en masse preservation of large numbers of acidic paper materials. Accelerated aging tests indicate that deacidified paper will last three to five times longer than untreated acidic paper. Among other potential benefits, MD offers an efficient means to preserve materials that have an enduring value in the original format.

During the past year, one type of MD technology has been applied to a large and distinctive collection of published scores. The Northwestern University Library has become one of four libraries in the country to contract for MD, and to our knowledge the first library to concentrate these efforts on a music collection.

Library administrators at Northwestern decided to fund MD treatment for the scores primarily because of the importance of the collection, known internationally for music composed since 1945. Another important consideration was operational ease — the collection would require a minimum of pre-treatment evaluation. Essentially, only those scores that were already brittle or published on acid-free paper would have to be identified and pulled from a batch.

After several months of planning and negotiations, in June 1992 Northwestern contracted with Akzo Chemicals. Among MD vendors, only Akzo uses a gas rather than a solvent to penetrate the pages of a closed volume and neutralize acids in the paper. Akzo developed the technology in collaboration with the Library of Congress.

The scores are shipped to the Akzo plant in Deer Park, Texas, using a large insulated container called an overpack. Each overpack holds eighteen wire crates which hold the scores. The library's Preservation Department is responsible for packing the scores, following certain procedures to help ensure that the gas will penetrate each closed volume.

At the Akzo plant, the wire crates containing the scores are put into a diethyl zinc (DEZ) gas chamber. The air and moisture in the chamber are removed using a vacuum pump. When the desired conditions are reached inside the chamber, DEZ gas is introduced. The gas neutralizes the acid content of the paper, and deposits a zinc-based alkaline buffer that safeguards the paper from future acid damage. After the DEZ permeation is complete and the chamber purged, water vapor is introduced back into the chamber. The scores are not removed from the chamber until a certain moisture content is restored.

When the overpack arrives back at Northwestern, staff in the Preservation Department unpack the scores and examine each one for any damage that may have been caused from the treatment process. In addition, a 10% random sample from each shipment is sent to the conservation lab to be checked for pH with a pH pen and for uniformity of treatment using a low-wave UV light. In addition, five sheets of paper are included with each shipment for post-treatment testing purposes. This paper is made into a slurry to test for alkaline reserve using a pH probe.

The MD treatment process causes commercial buckram bindings to blister. About 10% of the scores have buckram bindings and must be re-bound after treatment. Also, the MD process weakens the selin labels on about 10% of all the scores, so these scores must be relabeled. These expenses were anticipated from the results of test runs by Northwestern and from the reports of other libraries.

Most of the scores come back with a slight chemical odor that dissipates rapidly. The extent of the odor is a function of the type of paper. Several staff members find it unpleasant. Tests by independent agencies have shown that the DEZ treatment residue is nontoxic. Akzo and the Library of Congress are currently conducting joint research on how to eliminate the odor.

The cost of the chemical treatment is per overpack, regardless of the number of volumes it contains. It had been initially estimated that 300-350 “average sized volumes” would fit into an overpack, with a chemical treatment cost of about $15 per volume. Since the scores are packed in shelf order, the actual number of volumes per overpack varies considerably. For example, one shipment of only miniature scores contained over 1700 volumes. This boon in numbers from the miniature scores has been countered to some extent by scores that are larger than octavo.

To date, eight shipments of scores have been treated, about 5700 volumes. The usual turn-around time for a shipment to the Akzo plant is five weeks, and in-house processing of a shipment takes an additional four to six weeks. The unavailability of entire call number sequences (e.g., all of the organ sonatas) for up to three months is of course a serious inconvenience for patrons, but we believe the long-term benefits outweigh temporary problems.

Music Library staff members are responsible for the bibliographic tracking of the scores. The USMARC 583 field in the local record is used to format the date of shipment and other information. The 583 field data appears only in the technical services mode of the local catalog. In the public mode, scores undergoing MD are “charged-out” in a way that generates the message continued on page twenty-five.
President's Report

(continued from page two)

• If your first impression of a job applicant is negative, do not hire the candidate, even if credentials, references, and interview are all outstanding.
• Welcome constructive criticism by having a patron comment book; answer every suggestion seriously and politely, especially those that are nasty or outrageous.
• When making budget requests, let administrators know exactly what you want the money for and how useful and important the project or acquisition will be for your patrons.
• In the course of your career you will have occasion to use every foreign word you know and everything you ever learned about music.
• Buy a personal copy of *Music Librarianship in America*, distributed exclusively through MLA; it's a terrific book and a great bargain at $19.80 for members (and its editor is shameless about plugging it).
• Think of music librarianship as a form of teaching.
• Revel in inconsistency.
• Love your work.

Gifts

• When soliciting financial gifts, let potential donors know exactly what you want the money for and how useful and important the project or acquisition will be for your patrons.
• Graciously acknowledge every gift, however small or useless it may be.
• Express a tinge of regret while invoking your library's policy to turn down someone's late uncle's "priceless" collections of Koss- sevitizky 78-rpm albums or late aunt's piano teaching materials containing her valuable fingerings.

MLA

• At your first MLA meeting you will finally meet others confronting the same problems you face.
• Don't take notes at sessions — you will never look at them again anyway.
• If you turn to your MLA colleagues for help, they will knock themselves out for you.
• MLA Presidents have terrible memories for names and faces.
• The last readable convention name tags appeared at the 1978 Boston meeting.

General

• Applying common sense always yields the best solution, whatever the problem.
• Music and art librarians can be a little wacky — people expect it of them.

Ask MLA 1: Cataloging Challenges

Ken Pristashb,
New England Conservatory

This lively and informative question and answer session in San Francisco was moderated by H. Stephen Wright (Northern Illinois University). The panel was comprised of Neil Hughes (University of Georgia), Michelle Koh (Yale University), Ralph Papakhian (Indiana University), Joy Pile (Middlebury College), Richard Smiraglia (Long Island University), Jay Weitz (OCLC), and Dennis Wujcik (Memphis Public Library).

Sound recording challenges were represented by discussions about the placement of durations [use the physical description for a single work, a note for several works without collective title, or the contents note when there is a collective title], why a place of publication can be useful information, and how to deal with variations in publishers' names. We learned that "mono" should not be supplied for pre-stereo era recordings unless actually stated. Also, a rule change has been approved to standardize the placement of the general material designation. On the other hand, the Library of Congress has not yet implemented the latest values in the 007 field. Finally, we were made aware that "prominence" is not necessarily indicated by typography in the case of performer/songwriters.

Subject headings were found to present their own challenges, such as in the preference of "with string ensemble" to "with string quartet." The complex area of subdivisions was also clarified for us: "—Drama" is used for opera and ballets, "—Songs and music" is used for everything else; "—Influence" is used after the name of the influencer, and not after the one who is influenced.

The rules concerning collective uniform titles were reinforced, and the problem of applying a uniform title to an excerpt of a single movement proved to have no easy solution. Approval was given for tracing the names of composers or performers of pre-existing recordings used in electronic music.

A discussion of the MARC format led to the conclusion that the format is indeed becoming more complex at the same time catalogers are being pressured to simplify the record. A show of hands indicated that most contributors are still coding the 048 field, and Jay Weitz announced that the limit to OCLC record length is due to become a thing of the past.

Before we closed, Mark Ziomek (LC) asked from the floor if LC should start creating subject authorities for all "Trios," "Quartets," etc. Because of the usefulness for local system verification, the assemblage was overwhelmingly in favor.

MLA Newsletter • No. 93
The American Library Association's Midwinter Meeting was held 22-28 January 1993 in Denver, CO. The theme of the meeting was "Empowering people through libraries." Featured speaker Paul Saffo, research fellow at the Institute for the Future concluded that the information industry has become a "huge piñata, almost entirely electronic beneath a paper crust." Microsoft exhibited a wonderful interactive CD product entitled Musical Instruments (mentioned by Walt Crawford in the opening plenary session on "Reference in the 90's" at MLA).

Of the many meetings held in various hotels located miles apart attended by your peripatetic representative, the following should have particular interest to the membership of MLA.

The Dance Librarians' Discussion Group (of the ACRL Arts Section) moved through a wide range of topics at their meeting, including:

1. Initial plans for their program at the 1994 MLA Annual Meeting in Kansas City! MLA coordinators for this program are Jim Cassaro (Cornell), Elizabeth Rehman (UC-Berkeley), and Alan Green (Ohio State).

2. The 2nd Dance & Technology Conference will be held at Simon Fraser University in Vancouver, BC, in July 1993.

3. There is forthcoming a 2nd edition of DAAI (Dance Abstracts and Index).

4. An update on the group's computer list, DLDG-L, begun June 1992. (To subscribe, send the message subscribe DLDG-L <your name> to LISTSERV@UBVM.BITNET.)

Public Library Association-AV Committee is the primary sponsor of MLA's program at this summer's ALA meeting entitled "Taking the mystery out of musical reference: Records, cassettes, CDs, and video." This session will be held on Sunday, 27 June 9:30-noon. MLA's Public Library Committee has been hard at work organizing the program, which has been presented at a Mid-West Chapter meeting. It has been designed to help librarians who are non-music specialists but have sound recordings in their libraries. Featured speakers from MLA's PLC will be Cathy Dixon (Martin Luther King, Jr. Public Library, Washington, DC) and Jeanette Casey (Chicago Public Library). Their topics will include reference techniques, selection and acquisitions, storage, security, and circulation. It will be a wonderful opportunity to showcase MLA members and our organization.

To any of you who might be attending: Stop by the MLA Booth in the exhibits (!) where there will be announcements and times and locations of programs of interest to MLA members. As MLA's liaison to ALA, I would like to hear from you about your areas of interest, particular committees or discussion groups that might seem relevant to music librarianship, exhibitors who might have specific products you would like observed. Some possibilities: LAMA's Middle Management Discussion Group, the ALA Pay Equity Committee, Video Roundtable, and ACRL Copyright Committee. If anyone needs help with these various acronyms, your resourceful representative has purchased the most recent ALA Handbook of Organizations and Membership Directory 1992/1993, 660 pages of tiny print. I would be happy to share this tome with any MLA member.

I must thank Brenda Chasen Goldman for turning over the ALA files in such exhilarating order, and for laying the ground work for so many solid relationships with ALA groups.

An Introduction to IAML

Ruth Henderson, President, IAML-US

If you're not yet a member of IAML and have seen its redesigned quarterly journal Fontes artis musicae, or read about it in the last issue of this Newsletter [No. 92, page 11], you might like to know something about IAML itself. The International Association of Music Libraries, Archives, and Documentation Centres was founded in 1951 to promote international cooperation and in support of the interests of the profession. Its approximately 2,000 members are located in some 42 countries world-wide.

The work of the Association is carried out through a network of professional branches (Broadcasting and Orchestra Libraries, Libraries in Music Teaching Institutions, Public Libraries, and Research Libraries), subject commissions (Archives, Audio-Visual Material, Bibliography, Cataloguing, and Service and Training), and working groups appointed to carry out specific tasks (for example, the recent collaboration with IFLA on the revisions of the ISBDs for non-book materials and printed music). The Archives, Audio-Visual Material, and the Bibliography Commissions are chaired by MLaers David Day, David Sommerfield, and John Roberts, respectively. MLA also has two members on the IAML Board: Lenore Coral, a Vice President, and Don Roberts, President.

Membership in IAML is open to any person or institution interested in the work of the Association. One of the perks of membership in IAML is being able to plan vacations around a conference that meets in wonderful places to visit. This summer's site will be Helsinki (8-13 August); next summer's conference will be in Ottawa, which will provide a good opportunity for MLA members not yet affiliated with IAML to sample a meeting, with only a modest investment in travel. Membership brochures are available from Robert Follet, Secretary-Treasurer for IAML-US. Membership dues ($33 for individuals, $48 for institutions) may also be sent to him (with checks made out to IAML-US) at:

Robert Follet
Music Library
University of Arizona
Tucson, AZ 85721
users, and an oral history is useful only when researchers can access it. This is where music librarians must play a role in oral history. We (as all librarians) must collect oral histories and ensure that collections come with legal release forms, records on where and why each oral history was recorded, and with an index of what is on each tape.

Vivian Perlis (Yale University Oral History Project in American Music) spoke on "Collecting and preserving oral and video histories in music." The successful ingredients of oral history are thorough knowledge of the subject, the existing documents, and knowledge of the music. The interviewer must have a musicological background as well as training in oral history techniques. Perlis's *Charles Ives Remembered* is the first systematic oral history of an American composer and was instrumental in making oral history an valid method of musicological research. It includes interviews with neighbors, other composers, and insurance men. The result is a multi-leveled look at the person. Oral history frequently provides an insight into the culture and society of the time, as well.

The Yale University Oral History Project in American Music holds an extensive repository of over 250 interviews with primary sources and many with secondary sources. One current project is the taping of emigre composers, those who fled the United States from Europe during World War II. A national database of these oral histories is planned to help bring the Project up to date and make them more accessible to other libraries.

Marjorie Hassen (University of Pennsylvania; Chair, Subcommittee on Oral History) gave an example of a specific oral history project in "Oral history and the music library: Eugene Ormandy and twentieth-century performance practice." Hassen considers oral history to be a method of collecting and preserving cultural documentation. With non-traditional forms of research becoming more accepted, audio-visual methods should be considered primary rather than secondary sources. She noted that we are in the unique position of being able to create, not just preserve, the documentation.

After acquiring the Ormandy Archives in 1987, the University of Pennsylvania conducted an oral history project to fill out the collection. In addition to gaining information about Ormandy, the project also documented the musical life in Philadelphia as well as symphony orchestra life during the period. Soloists, guest conductors, members of the orchestra, managers, the orchestra librarian, and composers whose works Ormandy conducted were among those interviewed.

The project was an opportunity to obtain new information on Ormandy and confirm or dispel commonly-held beliefs concerning Ormandy, such as his musical memory or conducting techniques. Excerpts were played from interviews made for this particular oral history demystifying much of the secret of the "Ormandy sound."

During the second part of this session, Vivian Perlis demonstrated an actual oral history interview with composer Lou Harrison. Before the interview began, both shared their thoughts on the interview process with the audience. Harrison described some possible problems with mistranscribing phonemes and Perlis outlined the three component levels of an interview. The pre-interview arrangements required Perlis the musicologist to review earlier interviews with Harrison and become familiar with his music written or recorded since the last interview. The interview itself called on Perlis' oral historian techniques to induce Harrison to do more than just tell his life story, to communicate to Harrison that she was familiar with him and his work, and to gauge whether or not to follow her prepared questions. Post-interview procedures for preservation and access are the librarian's job. Both Harrison and Perlis then promised to forget the presence of the audience as the interview proceeded.

After the interview, questions from the audience were taken. Members were concerned with the problem of transcribing vocal nuance, such as sarcasm, and gestures, and how the transcriber of the tape becomes a participant in the oral history process. Baum and Perlis disagreed on which is the actual source for historians to use, the transcript or the tape. In conclusion, we were reminded that oral history is not fact. The fact is that the person said it, meant to say it, and agreed that s/he said it. It is then the responsibility of the user of the material to document the accuracy of the material.

### Oral History Workshop in Kansas City

The recently-formed Oral History Subcommittee of the Joint Committee on the MLA Archives is currently planning an oral history workshop for the 1994 annual meeting in Kansas City. We are interested to know of any MLA members who have had experience with oral history, both directly (as an interviewer, transcriber, or project coordinator) or indirectly (such as an administrator of an oral history collection). Please contact:

Marjorie Hassen, Chair, Oral History Subcommittee Otto E. Albrecht Music Library University of Pennsylvania 3420 Walnut Street Philadelphia, PA 19104-6206 hassen@al.relays.upenn.edu (215) 898-3450

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*MLA Newsletter • No. 93*
Computer Music

(continued from page one)

Max Matthews (Stanford University) began his portion of the session, “How Composers Do Their Work, and What Kinds of Documents They Leave Behind,” by outlining the four main eras in musical documentation, beginning with the most familiar types of documents (manuscripts, copyists’ manuscripts, engravings, etc.). Such documents have historically provided a fairly concrete record from which the original intentions of a composer may be reproduced with relative accuracy by later performers.

The second era, spanning from approximately 1940 to 1970, includes the very fragile documents of electronic music recorded on magnetic tape. The nature of tape music composition was such that very few written scores were ever produced, or if so, were inadequate for the accurate recreation of the music. In addition, analog information on magnetic tape or vinyl disc is difficult to preserve, as both tend to disintegrate over time, and periodic re-recording on tape progressively decreases audio fidelity.

The third era of musical documentation was characterized by the use of IBM punch cards to digitally create sound on large, mainframe computers. Although paper punch cards may be preserved, many of the original computers which were able to interpret them no longer exist, having become outmoded by rapidly developing, newer technologies.

Today we are in the midst of the fourth era, utilizing micro-processing computers, which are smaller and faster than mainframes, and digital recording techniques, such as MIDI files on floppy disk and DAT tape. Our era has also been relatively devoid of any written documentation; composers usually rely solely upon computer memory in digital form for the retention of their musical works. As in the third era, accurate sound reproduction continues to be dependent upon the use of appropriate, compatible equipment, which may (at some point in time) also become unavailable.

Jeffrey Earnest (Stanford University) then described an archive for the preservation of materials from these last three eras in “The International Digital Electro-Acoustic Music Archive.” IDEAM is a collaborative effort between Stanford University [CCMMA] and Zentrum für Kunst und Medientechnologie (Karlsruhe, Germany) [ZKM], and is dedicated to collecting, preserving, and disseminating electroacoustic music. Controlled by an international advisory board of composers, the Archive intends to convert sound recordings, scores, and other auxiliary materials entirely into digital form, beginning with an initial target collection of 800 works. For more information, Jeff referred the audience to his article in the ARSC Journal 23, no. 2 (Fall 1992): 170-177.

Mary Jo Pugh (University of California, Berkeley) concluded the session with a few remarks about the challenge of preserving electronic information from an archivist’s point of view. In “Problems, Questions, and Speculations Concerning Electronic Documents, Archives, and the Study of History,” she argued that archival documents are an important by-product of cultural activity; however, they must be viewed with perspective and in context. Oral communication, the predominant (and ultimately most satisfactory) means of information transfer throughout history, is transient, and thus provides a greater challenge to the archivist. The historic diversity with which electronic information has been created, stored, and transferred (as well as its malleability), raise difficult questions about its control, consistency, and accountability.

How is the archivist to recognize electronic documents of enduring value in such a milieu? Who should be responsible for their retention and migration to new technologies: the archivists or the creators? Mary Jo strongly believes that archivists should take a more active role in the determination of documentation policies and creating standards, rather than waiting for the information to arrive on our library doorsteps.

New Members

The Music Library Association welcomes the following new members:

Scott Bennett, Jackson, TN
Amy Bernstein, Brookline, MA
Beth Bloom, Ringwood, NJ
Elizabeth Crownfield, Waldoboro, ME
Margaret Darby, Newark, DE
Richard F. French, Branford, CT
Paul C. Gahn, Ann Arbor, MI
Cheryl Gowling, Miami Beach, FL
Paul Kauppila, Austin, TX
Melissa A. Kendrick, Alabaster, AL
Rebecca J. Littman, Seattle, WA
Roy V. Magers, Rock Hill, SC
Anthony McGee, San Diego, CA
Margaret McKenna, Immaculata, PA
Jessica F. Mecham, Provo, UT
National Theater & Concert Hall, Taipei, Taiwan
Lennart Rabes, Bromma, Sweden
Bruce R. Schuemenah, Kingsville, TX
Barbara D. Swan, Villa Park, IL
Members’ Publications

compiled by Alan Green, Ohio State University

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.

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The deadline for issue 94 is 20 August 1993; those received after that date will be considered for issue 95. Please follow the citation style employed below.

Books

Laura Dankner (Loyola University) and Grace Lichtenstein (The New School).

David A. Day (Brigham Young University).

Thomas F. Heck (Ohio State University), editor.

Irene Heskes (Forest Hills, NY)

Articles

Paul Cauthen (University of Cincinnati).

Mary Kay Duggan (University of California, Berkeley).

Thomas F. Heck (Ohio State University), with Timothy Cherubini (Duke University) and Sean Ferguson (Ohio State University).

Mary N. Hilton (St. Louis, MO).

Don Hixon (University of California, Irvine).

George R. Keck (Quachita Baptist University).

Michael Keller (Yale University).

Kim Lloyd (Illinois State University).

Donald Mintz (Montclair State University).

Suzanne L. Moulton-Gertig (University of Denver).
“A Choice or a Bitter Fruit: Contemporary Criticism of (continued on page sixteen)
Committee Reports

Membership Subcommittee News

Dawn Twistle, Chair
College of the Holy Cross

In a recent MLA Newsletter (No. 90) I asked all the chapters to describe their activities directed toward recruiting new members. I received responses from six of the chapters, which are slightly condensed below:

GREATER NEW YORK:
"Information about and encouragement to join the chapter have come from faculty members teaching music librarianship courses at local institutions. Also...individual chapter members have encouraged music students to consider librarianship as a career. There is no formal program in place, however." —Deborah G. Davis, Chair

MIDWEST:
"The Midwest Chapter is currently developing a brochure to send out to prospective members. In addition, we are, for the first time this year, sending out a letter to librarians in the geographical area of our meeting, inviting them to attend, and enclosing a registration form and a copy of the program. Although the goal of this activity is not to increase membership, it is possible that it might also have that effect." —Allie Wise Goudy, Chair

NORTHERN CALIFORNIA:
"...we have a standing Membership Committee which is responsible for making and carrying out plans for attracting new members to the chapter. Unfortunately, this committee is presently inactive. My impression is that [new members] learn of us by word of mouth." —Martha Weil, Chair

PENNSYLVANIA:
"Membership recruitment for MLAPa consists of two approaches. First we try to insure that all National MLA members in our area receive notifications of our meetings, and if there is a topic of special interest, we send notification to other National MLA members who might be able to attend our meeting. Second, our Membership Committee Chair sends a membership invitation flyer to other potential members as they become know to us in our area." —Kenton T. Meyer, Chair

SOUTHERN CALIFORNIA:
"We have several ways to recruit new members: 1. Rely on referrals from local music librarians (most useful with library school students who ask lots of questions); 2. Offer free membership to students (we've gotten some library school students and some music graduate students this way); 3. Recruit MLA national members who aren't local chapter members via the mailing labels sent to us each year; 4. Send single announcements for posting to the local library schools; 5. Send an announcement to the local public library network (MCLS—Metropolitan Cooperative Library System, a consortium of 32 jurisdictions) — last year we recruited several new members with this approach; 6. Coordinate with the local chapter of ARLIS: we presented a joint program in 1991 and are planning another. This has been a good way to recruit members with dual assignments. (I believe that we've also exchanged mailing lists in the past)." —Kathy Glennon, Chair

It can be seen that membership recruiting is being approached in many ways by our chapters. All that responded were interested in the others' ideas and, as Suzanne Risley suggests, we will have to "stay tuned" to see how successful these efforts will be.

Preservation Committee

John Shepard, Chair, NYPL

The Preservation Committee met twice during the San Francisco meeting. During the first meeting the committee continued its discussions of the proposal by the MARC Formats Subcommittee to use Feld 583 as a repository for information about the condition of sound recordings. We recommended implementation of the proposal and returned it to the MARC Formats Subcommittee with the further recommendation that the list of terms concerning the status of the sound recording (subfield 1) be accepted. (These terms were taken from Audio continued on the next page
Committee Reports

continued from the previous page

Preservation: A Planning Study [1987] prepared by the Associated Audio Archives Committee of ARSC; the MLA Preservation Committee recommended that the AAA study be used as a source for terms for other relevant subfields.) The balance of the first meeting was occupied with continuing work on the development of a proposal for an MLA-sponsored invitational seminar on setting intellectual priorities for the preservation of music in sound recordings. In recent years, librarians and scholars in other disciplines (art history and medieval literature, for example) have joined to set intellectual priorities to help inform preservation decisions. Preservation decisions are informed by two basic questions: how badly deteriorated is the item in hand? and, how important is it? By reaching consensus with scholars on aspects of the latter question, librarians in art history and medieval literature have been better able to structure their preservation decisions (and, not incidentally, write more effective preservation grant proposals). The Preservation Committee believes that music librarians responsible for sound recordings collections should do the same.

At the committee’s second meeting, visitors asked questions about the committee’s work, but they also asked practical questions about preserving music scores and recordings. The committee’s members were unable to answer many of these questions, but like all good reference librarians, even when they don’t know the answer, they have a pretty good idea where to look it up.

As much as the committee members enjoyed discussion of the preservation questions asked in the second meeting, all felt that the discussion would benefit the MLA membership far more if it took place in the committee’s column in the MLA Newsletter, “Lasting Concerns.” Again, the Preservation Committee urges members not to wait for the annual meeting to ask questions about preservation, but instead to send them to the Chair of the committee (see addresses at the end of Lasting Concerns, this issue, page 25.)

Automation Subcommittee

Ann Caldwell, Chair, Brown University

At the San Francisco Annual Meeting, MLA’s Automation Subcommittee sponsored user group meetings for the various online systems. These meetings were opportunities for individuals using any given system, or those interested in a particular system, to meet and share information and concerns with each other.

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

CARL

A group of 14 CARL users met for the first time this year. Vince Jenkins (Northern Arizona University) convened the meeting. During discussion, it became apparent that each institution was using a different version or features of the system, so much of the meeting was devoted to information-gathering. The group discovered several common concerns, including problems with display of diacritics in the OPAC, 028 searches, subject searches, and the call number browse.

DRA

Dennis Wujcik (Memphis Public Library), president of the DRA Music Users Group, convened the meeting. Dawn Thistle (Holy Cross College) is vice president. The 24 attendees representing public, academic, and conservatory libraries, were joined by 3 representatives from DRA. Debbie Austin of DRA did a presentation on version 2.0, scheduled for release in late spring or summer of 1993. This will feature keyword searching in all functions, not just the public access catalog. Information...continued on the next page
continued from the previous page

dition Gateway will now have a two-line display for the hit list, facilitating truncation in composer-title hit lists. The group identified several areas of concern, including series listing in which multi-volume works are listed in the order in which they were acquired rather than by volume numbering, reserve listings for required listening (listing parts of a larger work), and the inability to search by subject heading subdivision in functions other than keyword.

DYNIX

Fourteen people attended the Dynix Music Users Group meeting representing 11 libraries (3 academic, 7 public, and the National Library of Canada). There was also one "window shopper" in attendance. The group reviewed communication with Dynix over the past year and then discussed Release 140 which is scheduled for Beta test in 1993. This release will dramatically improve searching capabilities for music by eliminating automatic creation of stopwords in keyword searches, allow keyword searching for words and numbers of fewer than 3 characters, allow inclusion of $t$ subfields in author/title added entries in keyword searches, support "cross index" searching, sort author files by uniform titles, and use non-filing indicators for foreign language titles. New business included setup of the 028 field search, design of help screens, problems with record editing, and display of diacritics. The group emphasized the need for knowledgeable guidance at setup in mapping the catalog indexes and displays in order to meet music's special needs.

GEAC

Harriet Hemmasi (Rutgers University) convened the meeting. Ten people attended representing 6 universities and 2 public libraries. In covering old business, the group decided to update the membership list in order to determine which sites are still using the system, and to use the newsletter as a means of communication. To serve these ends, the following new business resulted: letters of inquiry will be sent to those listed on the old membership list, a search/display questionnaire will be distributed to respondents, and the results will be tabulated and distributed. Since each site's needs and capabilities seem to be uniquely tailored, the group felt this survey would not only provide information to current users, but also leave a well-marked trail to future users.

ILLINET

The officers of the ILLINET Online Music Users Group are Stephen Wright (Northern Illinois University), chair; Kim Lloyd (Illinois State University), vice-chair/chair-elect; and Bob Delvin (Illinois Wesleyan University), secretary/newsletter editor. IOMUG has a rather long mailing list, but there are approximately 12 active members, all from academic libraries. Formal meetings are held twice a year, usually around April and November in addition to informal gatherings at the MLA and MLA Midwest Chapter annual meetings. Although the users group has no official ties with ILLINET, it has an informally designated liaison in the person of Gayle Wood, and a productive working relationship.

A music user interface in under development and is now in the programming phase. IOMUG is currently working on recommendations for display formats for music materials. Next, the group will be turning its attention to authority file cleanup. ILLINET has invited the group to make recommendations for priorities in approaching the cleanup of headings for prolific composers.

INNOPAC

Wednesday afternoon, Innovative Interfaces, Inc. provided a tour and reception for approximately 20 music librarians at their facilities in Berkeley. Stephen Silberstein, vice president at I, represented the company at the Thursday evening users group meeting, which was attended by some 50 librarians representing about 30 institutions. His presentation addressed some of the enhancement requests submitted by III users and described present and future activities for the company. Some of the highlights included the T160E terminal which displays diacritics over the letter as well as the musical flat sign; the distribution of Release 8 which includes full screen editing and MARC tag validation; the creation of IMUG-L, a listserv dedicated to III music librarians — Alan Green (Ohio State) is the listowner; the creation and distribution of the IMUG directory offering a brief survey of institutional INNOPAC situations, contact person(s), and, where possible, Internet access information. Rick Amrhein (University of Nevada-Los Vegas) was elected chair of IMUG through the 1995 meeting. Tom Zantow (University of Maine) made a presentation and the group discussed future directions including ways to utilize the power of INNOPAC in music-specific projects. Citing the precedents of INNOPAC-based image databases, CJK capabilities, and implementation of the community information format and other databases, it was suggested that song indexes, specialized music databases, even online thematic catalogues complete with music notation are within the current capabilities of INNOPAC, although not necessarily developed. It was hoped that IMUG might dedicate itself to developing new possibilities in addition to improving an excellent tool.

NOTIS

Incoming chair Karen Little (University of Louisville) convened the meeting of approximately 60 attendees, mainly from academic libraries. Old business included a discussion of communications with NOTIS regarding the supposed improvement of index displays and the ballot process for communicating suggestions for system improvements. In the coming year, the group plans to increase ties with the various module-based special interest groups (circulation, OPAC, cataloging/authorities, etc.) as a way of improving chances of having desired enhancements communicated to NOTIS. They

continued on page twenty-eight
American Music

George Boziwick, Coordinator, NYPL

Approximately 30 individuals attended the American Music Roundtable in San Francisco. The roundtables mandate of fun and scholarship did not go unfulfilled as John Drusedow (Duke University), the founding coordinator, provided members with an informative bibliography relating to the music of San Francisco.

Drusedow announced that this would be his last meeting as coordinator of the roundtable and that George Boziwick would be the new coordinator at the conclusion of the 1993 conference. An affirmative vote was taken and the obligatory letters to the President approving a new coordinator were promised by three volunteers.

Karl Kroeger gave an overview of the American Music Research Center in Boulder, Co. The Center offers up to three fellowships per year (with stipends) for research in the AMRC collections. These resources include one of the nation's strongest collections of 18th- and 19th-century tunebooks. In addition, the Center's holdings include 18th- and 19th-century Anglo-American opera as well as popular songs from the 18th through the 20th century. Other highlights include the John Gillespie Collection of 19th-Century American Piano Music, early 20th-century theater music and silent films in Denver theaters, and the Colorado Composers Archives. The Center is also the repository of early archival documentation of the American Recorder Society. Articles related to the holdings of the Center are published yearly in the Journal of the American Music Research Center.

Next on the agenda, John Drusedow gave a report on the RAMH Project, a pilot project to update Donald Krummel's Resources in American Music History. Thanks to modern technology, Drusedow outlined a preliminary plan to update this resource by optically scanning the volume, and establishing localized editors for each entry, with each reporting to a central database. By way of the Internet, these entries could be updated, transmitted and be made available in an electronic format that could be continually updated and maintained. Further developments will be forthcoming. Any interested persons should contact John Drusedow at Duke University.

Various members of the roundtable contributed updates on various projects, general announcements as well as good humor regarding last summer's performance of the St. John's Bicycle Band (from Michigan) at the Great American Brass Band Festival in Danville, Kentucky (held 13 June 1992).

Archives

David Day, Coordinator Brigham Young University

The 1993 session of the Archives Roundtable was chaired by George Boziwick (NYPL). The general theme of the group's discussion continued from an interest expressed in earlier years to develop a system of shared finding aids. David Day (BYU) began by reporting on the activities of the IAML Subject Commission on Archives during last summer's Frankfurt conference. He reviewed a draft of the final report of the Working Group on the AMC format. The intent of the working group was to explore different ways in which awareness and scholarly use of music archives could be promoted on an international level. The report addresses several issues in addition to the AMC format, including the revision of RISM series C, publications that could be utilized to report on developments in music archives, the possibility of a published or electronically disseminated bibliography of finding aids, and possible future conference topics.

These ideas were explored further by Jane Gottlieb (The Juilliard School). In her presentation "Sharing Information on Archival Collections: MARC-AMC Format and Beyond in the U.S.," she outlined the history of MARC-AMC and the compromises involved in linking carefully prepared finding aids to machine readable formats. She also gave an overview of the sometimes difficult relationship between archivists and librarians as two groups of information professionals approaching a common goal with different perspectives. Gottlieb's presentation also included a brief survey of three microcomputer AMC software programs: MicroMarc AMC, Minaret and AIMS. She discussed the pros and cons of each package in relation to authority control and uploading to mainframe computers. Gottlieb concluded her remarks with a summary of the listserv for archives and archivists called ARCHIVES-L.

The roundtable then moved to an open forum for discussion of newly received collections and commonly shared problems in working with music archives. A representative from the Library of Congress queried the group on issues related to the management of non-commercial sound recordings. David Day announced the acquisition of the Gini Bachauer Archive at Brigham Young University and Bruce Wilson commented on several newly acquired archives at the University of Maryland.

The group also continued its previous discussion of shared finding aids, especially the possibilities of a published bibliography or a listing posted on the MLA Clearing House. It was agreed that a small group of volunteers (Betty Auman, David Day, Suzanne Flanagan and Bruce Wilson) would meet to develop a strategy for a very simple listing and report at next year's meeting.

At the close of the session George Boziwick announced that he will be retiring as the coordinator of the roundtable and the group unanimously approved that David Day assume the position at the close of this 1993 MLA meeting.

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Joint MLA/SCC and ARLIS/SC Program on Interdisciplinary Arts

Loreet Tanji and Darwin Scott,
MLA/SCC Newsletter Co-editors

On 13-14 November 1993 the southern California chapters of MLA and ARLIS jointly sponsored a conference entitled “Documenting the Indescribable: Interdisciplinary Arts and the Library.” The Center for Research in Computing and the Arts (CRCA) at the University of California, San Diego served as the venue for the first day's program.

The morning session, “Describing the Indescribable,” included presentations by Darlene Tong (Art Librarian, San Francisco State University), David Ward-Steinman (Professor of Music, Composer-in-Residence, San Diego State University), and Steven Durland (Editor, High Performance). The speakers addressed the issues of new art technologies, notating the untappable in music, and performance art and the alternative arts press.

Following lunch and business meetings, the second session, “New Technology in the Arts,” turned to descriptions of projects on artificial intelligence programs for drawing, demonstrations and videotapes of electronic violin projects, and developments in digital art publications utilizing multimedia. Presenters included Susan Jurist (Visual Arts Librarian, UCSD), Harold Cohen (Professor of Visual Arts, Director, CRCA), Robert Willey (Staff Research Assistant, CRCA), and Michael Gosney (Editor/Publisher, Verbum: Journal of Digital Art). That evening, conference participants were challenged with a concert by THE, a performance art/music group featuring Edwin Harkins (trumpet) and Phil Larson (voice).

The program for the second day shifted sites to the Museum of Contemporary Art in La Jolla. For the morning session, “Doing It,” Charlotte Crockett (University of Southern California) served as moderator. Carole Ann Klonarides (Media Arts Curator, Long Beach Museum of Art) discussed the museum’s efforts to publicize and make accessible its world-renowned video collection, as well as the various grants the museum offers to artists and community members. Actress, performing artist, and director Rose Portillo then followed with a rendition of “L.A. Real” composed by Professor Theresa Chavez of the California Institute of the Arts — a multidimensional work that incorporates theater, music, and the visual arts. Afterwards, both the composer and performer discussed with the audience the difficulties in documenting performance pieces, and the need for librarians to work with performing artists to keep records of these events.

The afternoon session “The Challenge to Libraries,” featured Margaret Byrne (Director, National Moving Image Database at the American Film Institute) and Peter Sellars (producer and director of theater and opera, and Artistic Director of the L.A. Festival). Both speakers discussed the important role libraries play in the retention, organization, and management of new music and new art. A panel discussion ensued with Garrett Bowles (Music Librarian, UCSD), Charlotte Crockett, Susan Jurist, and Darlene Tong commenting upon the issues brought up during the two-day conference and summarizing the goals and directions that music and art librarians can pursue to document the interdisciplinary arts.

A reception followed at the Athenaeum Music and Arts Library in La Jolla, where thanks were given to the program co-chairs Linda Barnhart (UCSD) and Claire Elke (Art Librarian, San Diego Art Museum) as well as the many chapter members who helped to make this exciting and thought-provoking event possible.

Members’ Publications

(continued from page eleven)


Shelley L. Rogers (Kent State University).

Mark Scharff (Washington University).

Sue Weiland (Wichita State University).

Therese Zoski (University of Southern Illinois at Edwardsville).
Music-Related Articles from Non-Music Journals

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

Afro-American musicians—New York

Afro-American musicians—Pennsylvania—Philadelphia

Alfonso X, King of Castile and Leon, 1221-1284. Cantigas de Santa Maria


Art and music


Arts—Marketing

Ballet music

Barth, Karl. 1886-1968

Baudelaire, Charles Pierre, 1821-1867


Beethoven, Ludwig van, 1770-1827
Diaz de Chumaceiro, Cora L. "On Fœd's admiration for Beethoven and his 'splendid cre-


Berg, Alban, 1885-1935
Schoeder, David P. "Opera, apocalypse and the dance of death: Berg's indebtedness to Kraus." Mosaic 25/1 (Wi '92): 91-105.

Berlin, Irving. 1888-1989
Suddeth, Lucy D. "An immigrant composer who loved America: Irving Berlin Collection high-

Berliner Philharmoniker


Berlioz, Hector, 1803-1869

Blues (Music)

Blues (Music)—Arkansas

Blues (Music)—Discography


Brecht, Bertold, 1898-1956

British Apollo

Cage, John


Callas, Maria, 1923-1977

Catalogs, On-line
Burkhard, Richard D., and Barbara Henigman. "Music symbols and online catalogs: A survey of vendors and an assessment of retrieval capabili-


Chotic behavior in systems

Charivar
Thompson, E. P. "Rough music reconsidered." Folklore 103/1 (92): 5-26.

Ciccolini, Aldo

Cole, Nat King, 1919-1965

Collection development

Composition (Music)

Computers and music
Boulet, Marie M. "Designing and developing an intelligent advisor system for transfer tasks in music." Computers & Education 19 (No '92): 341-57.

(continued on the next page)
Information Exchange

Bryant, Adam. "For sheet music, just pick a key and print it out." *New York Times* 16 Sep '92: D6. [Note:--notation]


Webster, Peter R. "Custom-designed software in the arts: The educator as expert." *Design for Arts in Education* 93 (Jul/Aug '92): 37-44.

Copyright—Music


Country music


Cowboys—Songs and music


Dylan, Bob


Ely, Joe


Expert systems (Computer science)—Library applications


Festispielhaus, Bayreuth


Fiddlers—Tennessee


Wade, Stephen. "New photos, old Dagusreeo types: Remembrances of the 1900 Tennessee Banjo Institute." *Southern Quarterly* 31 (Fa '92): 77-84.

Fisk, Elliot


Folk music

Cliff, Janet M. "On relationships between folk music and folk games." *Western Folklore* 51 (Ap '92): 129-151.


Folk music—Andes—Foreign opinion


Folk music—Korea

Kim, Seong-Nae. "Dances of Toch'ab'i and songs of exorcism in Cheju shamanism." *Diegesis* 158 (Su '92): 57-68.

Folk music—Louisiana


Folk music—Newfoundland


Folk music—Switzerland


Folk singers—Arkansas


Folk songs—United States


Folk songs—United States

Atkinson, David. "Wit combats with ballad revenants: 'Proud Lady Margaret' and 'The unquiet grave.'" *Western Folklore* 50 (Jul '91): 231-54.


___ From the sound recordings editor: Documentary sound recordings, *Journal of American Folklore* 105 (Su '92): 344-58.

Folk songs—United States—South


Folk songs—United States—Tennessee


Folk songs—United States—Texas


Folk songs, Melanesian


Folk songs, Slavic


Gala, Antonio, Cristobal Colon


Goethe, Johann Wolfgang von, 1749-1832.

Jery und Bäüel.

Kemp, Franz R. "Utopia and reality: Goethe's..." (continued on the next page)
Information Exchange


Gould, Glenn, 1932-1982


Guillaume de Machaut, ca. 1300-1377

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**Music—Instruction and study**


**Music—Interpretation**

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Retrospective conversion (Cataloging)

Rhino Records

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Schulmeister

Troubadours

Tuning

University of North Texas, Jazz Program

Verdi, Giuseppe, 1813-1901

Virgin Records

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Lasting Concerns

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sage, “Out of building for deacidification. You may place a recall.” Most of this processing work is done by student assistants. Scores not already online are given a priority in a current retrospective conversion project.

The deacidified scores as well as scores printed on nonacidic paper are stamped on the spine with a gold infinity symbol. The scores too brittle to benefit from deacidification are evaluated for replacement. All new score acquisitions printed on acidic paper are slated for MD treatment.

Our experience so far at Northwestern demonstrates that MD is feasible and appropriate for our score preservation needs. The costs of the chemical treatment and in-house processing are significant, but we have averted the potential catastrophe of a collection of distinction turning brittle and unusable. We believe that the collection will now be preserved until the time when an appropriate digitization technology becomes viable.

The National Endowment for the Humanities is sponsoring the first Preservation Institute at the University of Pittsburgh, 1-6 August 1993. The Institute will offer three courses: “Preservation of Electronic Formats,” “Science Serving Preservation,” and “Bookbinding and the Arts and Crafts Movement.” The deadline for registration and housing reservations is 16 July 1993. For more information and a registration form, contact Andrew Hart or Kirsten Jensen at:

Preservation Intensive Institute
650 LIS Building
University of Pittsburgh
Pittsburgh, PA 15260
ashst8@lis.pitt.edu
(412) 624-9947
FAX (412) 648-7001

If you have announcements or reports about preservation projects at your library, or questions for the MLA Preservation Committee which you would like to see addressed in this column, please send them to

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Chair, MLA Preservation Committee
Music Division
The New York Public Library for the Performing Arts
40 Lincoln Center Plaza
New York, NY 10023-7498
5251720@mcmail.com
FAX (212) 787-3852
New England

Joy Pile, Middlebury College

The 1993 Spring Meeting of the New England Chapter was held at Connecticut College on 8 May. The morning began with welcoming remarks by Brian Rodgers, the College Librarian. He noted that the College was founded as a women's institution in 1915 as a result of Wesleyan University (Middletown, CT) deciding that it could no longer be co-educational!

Dr. Noel Zahler (Chairman, Department of Music, Co-director, Center for the Arts and Technology, Connecticut College) then presented "Towards the 21st century: a look at the role of technology in colleges and college music programs." He discussed a multi-disciplinary approach which is possible at a small institution where cross pollination of ideas can encourage the development of new areas of research and study. Connecticut College has developed a major in cognitive science which encompasses courses in both the arts and the sciences. Under the Center for the Arts and Technology, 21 faculty members have created areas of study using "renaissance teams." Among the projects specifically developed by members of the Music Department was the AIGP (Artificial Intelligent Graphic Performer). The project, which received a grant from Yamaha, uses a computer with an optical scanner and a MIDI interface to create an on-demand form of "Music Minus One." The performer scans any score into the computer, which then provides the accompaniment while adjusting to the imperfections or performance nuances of the soloist as s/he plays.

Dr. Zahler demonstrated a second project which was developed for composers on a Macintosh using Hypercard. The program will generate a pitch matrix. The composer enters a numerical set, and the computer will provide any requested possible permutations of that set in minutes, saving the composer hours, even days, of calculations.

Peter Munstedt (MIT) and Jerry McBride (Middlebury College) delivered the next session, "New technologies: How do they fit into the music library?" Peter distributed a briefly annotated selected bibliography on Music and Technology, and then further elaborated on some of the more pertinent resources. Jerry described planning for technology in libraries, discussing both equipment and space needs in designing such a facility.

After lunch there was a brief business meeting, at which the election results were announced: Carolyn Johnson (Connecticut College) was elected Vice Chair, Candice Feldt (Tufts University) was elected Secretary/Treasurer.

James Farrington (Wesleyan University) demonstrated "Singing the body internet: a primer for electronic resources and communications." Logging on to the Wesleyan computer, which was projected for all to view, he displayed access to several library catalogs, a gopher at the University of Minnesota, using WAIS and Veronica.

The afternoon session concluded with a brief musical interlude by the Schwiffs, a women's a capella vocal group at Connecticut College, and a delightful reception.

Greater New York

Kristen Shuman,
New York Public Library

The Greater New York Chapter's 1992-1993 Winter Meeting was held on 24 November 1992 at Westminster Choir College, the School of Music at Rider College. The meeting was hosted by Jane Nowakowski, Interim Associate Director, Talbott Library.

Joel Philips and Bart Bartle gave the group a guided tour of the Music Computing Center, focusing on their IBM-based system, which is used by students and faculty alike for a variety of applications. They demonstrated the following: 1) Music Prose, an eye-based music notation software program which combines notation and sequencing; 2) Music Sequencer, an ear-based program which interfaces with the notation program and can be attached to any MIDI-capable electronic keyboard; 3) Hypercard, which Mr. Bartle uses along with CD-ROM technology and a synthesizer to prepare interactive programs to supplement his class lectures; and 4) Gido, a comprehensive ear-training program which students work through at their own pace.

Next was a tour of the library, with an emphasis on two special collections—the Organ Society Archives and the Performance Collection of Choral Music.

The group then visited the voice lab, where Professor Marvin Keenze, with assistants David Newman and Rose Critcher, demonstrated state-of-the-art equipment for studying vocal production.

The last speaker was Katherine Norman, a British composer and Princeton University doctoral student. She discussed computer music composition at Princeton and played examples, including one of her own works, In the Stream.

The program ended with a brief business meeting, followed by a reception in Hamilton House.

Update

Pacific Northwest

The following new officers were elected at the chapter annual meeting at Western Washington University on 16-17 April 1993:

Chair-Elect: Anna Seaberg (King County Library, Seattle)

Secretary/Treasurer: Christine Grandy (Knight Library, University of Oregon)
Ask MLA II: Circulation, Reserves and Interlibrary Loan Policies and Procedures

Lisa Redpath,
College of the Holy Cross

Ask MLA II, Circulation, Reserves and Interlibrary Loan Policies and Procedures, took place as part of the Music Library Association's 1993 Annual Meeting. Gordon Theil acted as moderator and the following librarians served as panelists: Bofna Boettcher (Bowling Green University), Roberta Chodachi (East Carolina University), Ken Crilly (Yale University), and Suzanne Moulton-Gertig (University of Denver).

The session opened with a discussion of the advantages and disadvantages of circulating CDs and videos outside of the library. Alan Becker (Broward County Library) described numerous problems which arose when their video collection was put on public display for circulation. Many librarians concluded that restricting videos to in-house use was an anti-theft rather than a preservation technique. However, tracking problems in a VCR can severely damage tapes or equipment. Some libraries include disclaimers on their videos which state that the library is not responsible for any damage that may occur to the tape or the patron's VCR. Finally, we were warned that high temperatures in book drops (which can be as high as 130°F) also can damage videotapes.

Compact discs are more widely circulated than videotapes. Playing compact discs does not decrease their longevity, and many libraries circulate them to all patrons, including students. Jerry McBride encouraged others to circulate CDs to their patrons as well as through Interlibrary Loan. It was suggested that barcodes be placed on the inside of the jewel case in order to ensure that the proper security measures (i.e., verifying that the CD is indeed in the case) are taken upon the return of the CD. Libraries that had a free circulation of CDs showed a great increase in circulation statistics.

The discussion then turned to reserve items and the corresponding copyright issues. Many institutions now require professors to sign statements which indicate that they have acquired copyright clearance for reserve recordings and articles in accordance with Title 17 U.S. Copyright Code. Bofna Boettcher stated that professors at Bowling Green University are required to sign such waivers which also indicate that these items are the property of the professors. Most libraries do not provide recording facilities and services for reserve recordings.

Because many faculty members are turning to librarians for expert advice in copyright issues, librarians are encouraged to have the school's counsel find out what the copyright laws are and what the school needs to do in order to comply with them. The Copyright Office in Washington will provide Circular 21, the copyright information for sound recordings (as well as other material) in libraries. [See box—Ed.] Middlebury College provides copyright and photocopy assistance service for faculty members who wish to place items on reserve. One option allows faculty members to contact the Copyright Clearance Center for information about copyright release fees, restrictions, and photocopying charges.

The circulation of chamber music was the next topic. It has been difficult to codify the loan periods for chamber music because different ensembles need music for different lengths of time. Furthermore, some wondered if faculty members should have the additional privilege of checking out materi-

als for extended periods that can be a long as one year. One way to assist musicians who need chamber music is to purchase multiple copies of music that often is checked out or renewed.

Billing for chamber music is a related problem. For instance, it can be problematic when an ensemble member fails to return a part thereby making the individual who charged out the music responsible for its replacement. Some institutions have systems which automatically send fines to the bursar's office for collection. A few schools have fine systems for all patrons including faculty members. We can remind all patrons that lost items mean fewer new titles. Librarians can encourage faculty members to return older items by enticing them with recent acquisitions.

Also, some schools have equal loan periods for all patrons. For example, all patrons, including faculty, are permitted to charge out books and scores for entire semesters. Such universal loan periods have been successful at smaller institutions.

Ask MLA concluded with a discussion about circulating volumes from collected works. Some institutions circulate them as part of their general collection. Others evaluate the circulation of collected works on a case by case basis. Like all issues discussed at this session, institutional guidelines and local needs dictate the procedures that each library must follow.
Roundtable Reports

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Band Music

Matthew Wise, Coordinator
New York University,

The tenth annual meeting of the Band Music Roundtable convened in San Francisco with a standing-room-only audience of over forty conference. No doubt, the large attendance had been prompted by the Roundtable's unusually full program of intriguing presentations.

Suzanne Moulton-Gertig (University of Denver) began the program with her presentation "The Goldman Band Today: Foundations, Programming, Philosophy and Challenges," in which she outlined the history of the Goldman family leading up to the recent formation of the New Goldman Memorial Band in New York City. She discussed various programming challenges and practical difficulties which the New Goldman Band must face when utilizing performance materials from the original Band's music library, now located off-site in the Special Collections of the University of Iowa.

Joan Falconer (University of Iowa) continued with "Hidden Gold: Gems in the Goldman Band Collection at the University of Iowa," in which she further detailed the provenance, condition, cataloging, and circulation of the collection. Sample pages from the printed catalog of the collection, as well as a few concert programs from the original Band, were displayed and described. And to the delight of all attending, Ms. Falconer shared two items of special interest from the collection, the manuscript scores of Gustav Holst's Hammersmith and Percy Grainger's Blithe Spirit.

Committee Reports

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will also monitor two NOTIS developments: the circulation module rewrite and the addition of a UNIX-based platform.

VTLs

Holly Oberle (Ohio University) presided over the meeting which was attended by 5 people. The newest release, VTLs92, has been installed by some members. Although it has resolved some problems, it has also caused some new concerns. Special searches can now be performed; for instance, one member selected the 028 field for this. Diacritics are still problematic unless additional software is purchased. For author searches which retrieve nothing, the result is no longer a blank screen, but near matches are listed. Scrolling, "previous," and "next" record displays are now possible. Documentation, something VTLs has always considered proprietary, continues to be weak, infrequent, and relatively inaccessible. Global changes in the authority component are difficult due to the creation of a 130 field from a 100/240. Ruth Harris (William and Mary) will be the chair for 1994 and Ralph Hartsok (University of North Texas) will serve as vice-chair.

A brief general discussion followed these reports. The Subcommittee is in the process of examining the "Automation Requirements for Music Information" (Notes 43/1 September 1986: 14-18) and received several suggestions concerning this document. Anyone with any comments regarding expansion or upgrading of this document should contact:

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Film Music

Janet Bischoff, Coordinator
Brigham Young University

The Film Music Roundtable met in San Francisco with approximately 40 people attending. The agenda for this year's session included reports of two film music societies, a video viewing and an open forum.

Stephen Fry, secretary of SPF (Society for the Preservation of Film Music), gave a year-in-review of news, conferences and events of the Society. He also introduced Marsha Berman, editor of SPF's journal, The Cue Sheet. Interested writers were invited to submit articles. The Society will publish Gil Anderson's update (through 1989) to the Westcott bibliography of film music and plans to continue bibliographic information from 1990 by means of The Cue Sheet.

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Organ Music

Shelley McGeebee,
Arizona State University

This year's meeting of the Organ Music Roundtable provided an opportunity for members to hear about the topics of research on organ literature, funding on projects relating to the organ, and the tonal philosophy of a local San Francisco organ building firm.

Burton Weaver of the San Francisco chapter of the American Guild of Organists, and chair of their Special Projects Fund, was present to explain the Fund and tell of its previous awards. To date, the Fund has awarded over 40 grants to research projects of organ performance and study, cataloging of special organ materials, and research on composers and literature. Anyone may apply for these funds as long as the subject matter deals with the organ.

Grace Fitzgerald (University of Iowa) read her paper "Problems with research in early keyboard music," which dealt with the difficulties she has encountered in transcribing and editing primary sources.

Jack Bethard of the San Francisco organ firm Schoenstein & Co. spoke on the tonal philosophy of his firm. This philosophy stresses the "romantic ideal" in which the organ is an orchestra and the organist, in addition to being a fine musician, must be an orchestrator.

Prior to the roundtable meeting, many members participated in an

organ crawl hosted by MLA member Joan O'Connor and local organist Charles Rus. The tour included stops at 2 churches and one synagogue. Members heard instruments built by Michael Bigelow (1989) and Schoenstein & Co. (1990). In addition, there was a tour of the Schoenstein factory, an historic site.

Video

Ian Fairclough, Moderator

The Video Roundtable met with approximately thirty people in attendance. Fritz Dolak, the coordinator, was regrettably absent due to illness. Lowell Ashley (Virginia Polytechnic Institute & State University) gave a brief report on the work of the Bibliographic Control Committee's working group on music videos. Cheryl Taranto (University of Alabama) made a presentation titled "PRISM searching and staff training for video materials." Kim Lloyd (Illinois State University) introduced the subject, "Sharing the wealth: cooperative buying and lending of videos" — which generated extensive discussion.

In a gesture of confidence, fifteen people signed to indicate their interest in the continued existence of the Video Roundtable, and in a brainstorming session several potential topics emerged for next year. Some of these topics were: preservation of videos; circulating collections of videos in public libraries; practical reports of an "in my library we ..." type; a panel discussion with representatives of different types of libraries; subject access to music videos; non-commercial (unpublished) videos; closed-caption videos; and the Americans with Disabilities Act. Anyone with an interest in pursuing discussion on these topics is invited to communicate with Fritz Dolak, who's contact information is at the end of this report.

Last but not least: on the authority of David Lesniaski I can say that the
Roundtable Reports

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Video Roundtable is "the most interesting" of the MLA roundtables.

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Women and Music

Kathy Abromeit, Oberlin College, & Candice Feldt, Tufts University

The Women and Music Roundtable, co-chaired by Kathy Abromeit and Annette Voth, met in San Francisco with roughly 60 people in attendance and presented a very full and exciting program.

The first speakers were from the Women's Philharmonic and the National Women Composers Resource Center, both based in San Francisco. Miriam Abrams, executive director and co-founder of the Women's Philharmonic gave an overview and brief history of the orchestra. The mission of the orchestra is to promote works by women composers, and to provide opportunities to women conductors and performers. Now in its 12th season, the Philharmonic has presented over 80 premieres and 30 commissions. It is a fully professional all women's orchestra of 75-80 musicians, who are exceptionally dedicated and enthusiastic, learning entirely new music for each performance (as much of the music they perform has been recently rediscovered).

One of the goals of the Women's Philharmonic is to change the face of what is being performed in concert halls all over the world, and they have received awards for their adventurous programming. Recently the orchestra has produced two recordings. The first, Baroque Treasures, features women composers of the 18th century. The second includes works from the 19th and early 20th centuries.

JoAnn Falletta is in her 7th year as music director of the Women's Philharmonic. As a music student in New York, she was discouraged from studying conducting because she is a woman. She had never been taught about women composers and has become excited about this new repertoire.

The National Women Composers Resource Center grew out of the Philharmonic. It is an information center formed to advocate for and promote the works of women composers. Johanna Johnson, Administrator of the Center, explained that the Center functions as sort of a "dating service" between orchestras and composers. The goal is to find works that the orchestras want to add to their ensembles and their audiences. The focus is on orchestral music for ballets, major orchestras and community orchestras, rather than on smaller ensembles.

The Center has a database of about 500 scores by women composers ranging from baroque to the present, suited to a wide range of tastes and styles. The Center owns some of the scores that are represented in the database, but not all. They acquire scores through research (including reconstruction from sketches), through people contacting the Resource Center, and through already established composers. A panel decides on what is appropriate for the database. Information on each score in the database can include instrumentation, durations, information on the composer, recording information, level of difficulty, special information on the music itself, whether the Center has the work or not, publication information if published, and for what sort of ensemble the work might be appropriate.

The next speaker on the program was Erica Richmond (Head Librarian, American Music Center, New York City). The AMC is the official United States information center for contemporary American composers and advocates for all American composers. One of the most frequently asked questions at the AMC is "What do you have by women composers for [fill in the blank] instrumentation?" The American Music Center is now computerized and has created numerous database lists to answer such inquiries. There are currently 21,000 scores in the database (their total collection is around 35,000 scores) and they produce a new acquisitions list. Work lists might include such information as instrumentation, duration, year of composition, information on the composer such as gender or ethnic background. Richmond provided attendees with a handout on international resources for women's music, mostly comprised of music information centers around the world.

Laura Gayle Green (University of Missouri, Kansas City) spoke about her research on British composer, conductor and writer on music, Florence A. Marshall. Marshall was an advocate of "music for the masses" and believed in "good music for the common man." She was the conductor of the South Hampstead Orchestra from 1885 to 1916.

Margaret Erickson (Ithaca College) has been producing a "Women in Music Bibliography" for the last several years which she has distributed through this Roundtable. She is hard at work on a cumulative version will be published in late 1993 or early 1994, and is looking for a less ephemeral home for her work. One possibility is that it might be published as a column in the ILWJC Journal.

Call for Papers

The Bibliography Roundtable is seeking submissions for presentation at their meeting during the 1994 MLA annual conference in Kansas City. For further information, please contact:

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Vincent H. Duckles Award Campaign

Jane Gottlieb, The Juilliard School

The Development Committee is pleased to announce that the Vincent H. Duckles Award endowment campaign has thus far raised $14,253 toward its goal of $19,000. [The Vincent H. Duckles Award is given annually for the best book-length bibliography or reference work in music published in the previous year.] Thanks to all who have contributed so far, and to the volunteers who staffed the Duckles Award campaign table in San Francisco. A complete list of contributors will be published in the next issue of the MLA Newsletter.

We hope to complete the campaign to fund this award in the next year. Contributions may be sent to the MLA Treasurer using a copy of the form below. Contributors of $40.00 or more will receive a beautifully engraved MLA letter opener.

Name: __________________________
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2-5 June 1993
Canadian Association of Music Libraries, Archives, and Documentation
Centres (CAML), Conference, University of Windsor,
Windsor, Ontario, Canada

16-19 June 1993
Society for Music Perception and Cognition, Annual Conference,
Philadelphia, PA

12-16 July 1993
Music Preservation Workshop, Sibley Music Library,
Eastman School of Music, Rochester, NY

1-6 August 1993
Preservation Intensive Institute, University of Pittsburgh, Pittsburgh, PA

8-13 August 1993
International Association of Music Libraries, Archives, and Documentation
Centres (IAML), Conference, Helsinki, Finland

27 August 1993
Copy due for issue No. 94 to MLA Newsletter editor

30 September - 3 October 1993
National Conference on Black Music Research, New Orleans, LA

21-23 October 1993
Southeast Chapter, Music Library Association, Fall Meeting,
University of Alabama, Tuscaloosa, AL

28-30 October 1993
Ives/Copland Festival, College of Performing and Visual Arts,
University of Northern Colorado, Greeley, CO

Susan Sommer Honored by Former Students

Fifty former students of Susan T. ("Suki") Sommer (NYPL), organized by Amanda Maple (St. Olaf College), surprised her with a party following the opening reception at the MLA Annual Meeting in San Francisco, at which time they gave her a plaque commemorating her many years of educating librarians in music and the performing arts at the late, great Columbia University School of Library Service. The plaque reads:

To honor you for twenty-two years of teaching music librarianship courses at Columbia University, your former students have made a donation to the Duckles Fund of the Music Library Association. We salute your contribution to the profession of music librarianship through the education of librarians. You have played an important role in the lives of all of us.

Following this inscription was a list of her former students who contributed, in her honor, a total of $1,380 to the Vincent Duckles Fund Campaign.

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