Mary Wallace Davidson,  
Eastman School of Music

The Music Library Association has been faced with a number of important issues over the past few years that warrant our attention. Among the most prominent are the need for short-term and long-range fiscal planning, a steady decline in institutional subscriptions and memberships, a great proliferation of groups requesting hotel space at the annual meetings, and how MLA is or is not serving the needs of its members and of the profession.

To address such concerns, the Board of Directors has decided that the Association will undertake a new self-study (the last one took place twenty years ago). Accordingly, President Michael Ochs has appointed a Steering Committee to organize and conduct such a study. The Committee’s charge is

to examine MLA’s mission, goals, objectives, and programs, and its financial status, policies, and practices; gather information and advice about these matters from the membership and from others; and issue the committee’s recommendations in a report to the Board of Directors at the 1996 annual meeting.

Mary Wallace Davidson, Librarian of the Eastman School of Music at the University of Rochester and a former president of the Association, has kindly agreed to chair the Steering Committee. The other members of the committee are Jane Gottlieb, Librarian of the Juilliard School, who is MLA Vice-President/President-Elect and past chair of the Development Committee; A. Ralph Papakian, Music Cataloguer at the Indiana University Music Library, a former executive secretary of the Association and originator of MLA-IL; Sherry S. Vellucci, Assistant Professor of Library Science at St. Johns University and a former treasurer of MLA; and Diane Parr Walker, Music Librarian at the University of Virginia, the current treasurer.

The Steering Committee welcomes suggestions and comments from members at all stages of the process but especially now, when planning is under way. The chair may be reached in writing at

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Come to IAML in ’94!

Alison Hall, Carleton College,  
Chair, IAML ’94

Members of IAML-US will by now, I trust, have received their registration package for this year’s IAML meeting, to be held in Ottawa, 17-22 July 1994. It goes without saying that this could be your chance to attend a IAML meeting without investing in transatlantic air fare. If you are not yet a IAML member, this is your chance to find out what IAML is all about. So, save up your $$$ and your frequent flyer points, and pencil in that July week in your diaries.

The conference will be held at the University of Ottawa, in their music building, Perez Hall. The opening session on Sunday 17 July is at the National Library of Canada, followed by a reception hosted by the NL. Preceding this is the Council meeting, which is open to observers, and a good way to find out more about IAML and how it operates. Sessions will run from Monday through Friday, 9:15 a.m.–5:45 p.m. There will be a plenary session on Canadian music on Friday. The Farewell Dinner, Friday evening, will be at the National Arts Centre. Other social and cultural activities include professional visits to libraries in Ottawa, a reception hosted by the University of Ottawa preceded by an evening of National Film Board films, and a concert by the Pierrot Ensemble, arranged in conjunction with the CBC. For jazz aficionados, the Ottawa Jazz Festival will be on during this week, and a passport admitting you to all concerts will be available for $10.00, a real bargain!

There will be half day excursions on Wednesday afternoon, (tour of the continued on page five
President's Report

by Michael Ochs, MLA President

OK, here's the picture: you're the president of MLA, see? They tell you at the hotel desk that you'll need to use your room key to get the elevator to stop at 10. You carry your own bag, à la President Clinton—or was it Carter who did that?—so members who see you arrive won't think you got a swelled head from being elected to such high office. You turn the key in the door and—Holy smoke! It's a Steinway baby grand staring you in the face. Suite big enough to hold sixty, and you haven't gotten to the private quarters yet. When you do, there's the fourposter bed—high, wide, and big as a battleship—complete with a little wooden two step to help you climb into it. Across the way, you check out the bathroom complex. Twin sinks, separate loo (why are there five bath towels in there?), oversized jacuzzi (say, here's an idea for a premium: a half hour in the tub for every hundred dollar donation to MLA), and a shower big enough so you can invite your friends.

Down to earth quickly: seventeen hours of Finance Committee and Board of Directors meetings (including great discussion of MLA’s goals) between Monday at 2 and Wednesday at 5 (be grateful—the schedule called for 23 hours), followed by the reception for first-time attendees, followed by the opening reception (“You all right? You look kinda peaked”). By the way, anybody notice some piledrivers pounding away outside the hotel? The last one knocks off about midnight and the first one starts up at 6 a.m. sharp. Oh, well, the suite is too nice to sleep in anyway, might as well prepare for the opening session at 9. Piano tuner did a good job—Hey, not so loud, people are sleeping!

Oops, too late to eat breakfast. Meet the three big shot welcomers (turns out they're real nice folks), open the convention, crack some jokes, and let the long, long labors of the Program and Local Arrangements Committees finally bear fruit. Maybe you should try to catch up on sleep—right after meeting with a few people to discuss appointments and taking care of just one or two (or is it seven or eight?) details and what—it's lunchtime already? Remember not to forget the Development Committee meeting this afternoon.

And yes, you really did invite everyone listed in the MLA administrative structure to the President's Reception. Wow! That's about 300 people—will they all try to come? Or worse, will nobody show up? As it happens, your reception is a big success, thanks in no small part to Steve (“Put a Piano in Front of Him and He'll Play until the Party's Over”) Fry, and you're glad for the chance to show MLA's appreciation to its corporate members and to all committee members, editors, special reps, chairs, and what have you for all the work they've done.

One night you drop in on the Hospitality Suite—something new for MLA—to see how things are going. Bunch of music librarians schmoozing over beer and soda pop—yep, that's what we hoped. (Got the idea from ARLIS—thanks, cousins.) Silent auction another innovation, another great success; everybody involved, brought lots of traffic into the exhibits, netted $1,600 for the treasury. (Thanks, Sonneck Society, for letting us steal the idea, and 16,000 cheers to Chris “Give Us Your Tired Your Poor Stuff for the Auction” Hoffman for running the whole show.)

You're the Prez, you're invited to play the liberty bell solo on a tin serving tray for the Chicken Band's performance during the cocktail hour—go ahead, ham it up and take a few bows. Table hop at the banquet and how about that Rick (“Slide”) McRae sitting in with the jazz band? So another late night, and up early to listen to the piledrivers (a rock group?). Take a stroll, find funny gifts for the business meeting: a Kansas City jigsaw puzzle for Steve (“Here's Yet Another Revised Version of the Program”) Fry for fitting the program together out of a thousand little pieces; bubble bath so Susan (“A Cruise Would Have Been continued on page eleven

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MLA NEWSLETTER
Michael John Rogan, Editor

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

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Silent Auction Makes Big Splash

Cristine Hoffman, NYPL, for the Development Committee

MLA’s first silent auction, held during the Annual Meeting in Kansas City, raised over $1,700 for the Association’s operating budget.

The auction’s 100 donated lots featured an even distribution of books, scores, recordings, and other music-related items, from a pristine copy of Teaching Little Fingers To Play to a concert program autographed by Paul Robeson. Fourteen exhibitors participated with donations as diverse as the [Yoko] Ono Box from Rykodisc Records and the six-volume Dramaturgia Musicales Veneta donated by Harrassowitz.

Member participation, beyond the dozens of lots skimmed from personal libraries, included several items featuring MLA members as authors and performers. Two copies of Ned Quist’s CD, Never Grow Old, sold well, as did recent books by Judy Tsou and Don Krummel. Paula Matthews donated five purchased copies of Laura Dankner’s new book to the auction, and Judy, Don, and Laura autographed the books for the high bidders.

Ninety lots were sold in the two-day event. The highest bid was $100 for a photo-lithograph of Gustav Mahler, donated by Elizabeth Davis and purchased by Bill Hampton. The low bid was shared by a “Rock and Roll Hall of Fame” bumper sticker, donated by Helene Stern and bought by Linda Gross, and a Schwann Catalog 1st issue reprint, donated anonymously (but suspected to be from an officer, a HIGHLY PLACED officer, ahem) and bought by Jim Farrington; each fetched a princely $1.00.

Most surprising bid was $7.00 for a 78 rpm Parakeet Training Record, donated by Dorothy Bogner and purchased by Richard LeSueur. Perhaps this was due to the lovely cover photo, but in fact, sound and video record continued on page five

From Stomp to Bop in KC:
Plenary Session Report

Laura Gayle Green,
University of Missouri, Kansas City

Vincent Pelote (Rutgers University) moderated a memorable opening plenary session of the 1994 Annual Meeting: The Music of Kansas City from the Civil War to Bird: Stomps, Cakewalks, Ragtime, Brass Bands, Jazz, Swing, and Bop.

Theodore Albrecht (Kent State University) opened with “The Music of Kansas City Before the Civil War,” in which he noted that musical activity on the American frontier has been widely underestimated and ignored in many histories of American music. European immigrants who settled the West established their own musical activities, often soon after the initial settlement of a region. Musical activities in the Kansas City area began around 1820, with the first settlers and traders, who were depicted as fiddle players in George Caleb Bingham’s art. The first piano was brought to Kansas City in the early 1850s, and no less than eight persons lay claim to that feat! Organized activity began with the Orpheus Männerchor, founded in 1858, and Daniel W. Banta established Banta’s Band around the same time. By 1870, the Coates Opera House was established, attracting touring companies. Many musical opportunities were available in young Kansas City.

Peter Munstedt (Massachusetts Institute of Technology) presented the second paper, “Riches to Rags: The First 50 Years of Kansas City Music Publishing.” The population of Kansas City grew enormously after the Civil War, and the musical life expanded as well, from 5 music stores in 1871 to 25 in 1916. Music publishing in Kansas City began around 1869 with Abram Kimmell, who published music for 30 years. (Kimmell composed and published the first opera in Kansas City, An Artist of Flanders.) J.W. Jenkins opened his music shop in 1878, becoming one of the leading music stores in the Midwest by the turn of the century. Jenkins began publishing music in the 1880s, and published hundreds of pieces including the well known “12th Street Rag” by Euday Bowman published in 1916.

Peter then went on to illustrate the activities of Carl Hoffman, who produced Scott Joplin’s first published rag in 1899; sentimental song publishers Louis Weber and Hattie Woodbury [pseud. Hattie Nevada], self-titled “Queen of Song Writers”; and Lucien Denni and Charles L. Johnson also composers-publishers. Soon after this fertile period, music publishing in Kansas City declined, giving way to a new kind of unpublished music, Kansas City jazz.

“Rags to Be-Bop: The Sounds of Kansas City 1920-1945,” was given by Chuck Haddix (University of Missouri, Kansas City). Kansas City jazz flourished in the 1920s and ’30s, when the predominant Kansas City musical style evolved from ragtime to bebop, from James Scott’s 1921 “Don’t Jazz Me Rag” to Charlie Parker’s 1940 “What Price Love,” later renamed “Yardbird Suite.” Bennie Moten’s Kansas City Orchestra attained national prominence in the 20s and established and defined Kansas City jazz style.

Kansas City, known for its good times and corrupt politicians, ignored Prohibition and many clubs never closed. Much of the musical activity occurred in the 18th and Vine area; up to fifty clubs featuring live music were located there. There were also many ballrooms, and battles of the band were popular, as were outdoor pavilions for musical entertainment. The Kansas City jazz tradition continues to this day, demonstrated by guest musicians Tim Whitmer, Jim Mair, and Rusty Tucker.
Quite a number of timely topics were discussed on MLA-L this past winter. In January, subscription were kept abreast of the latest news from colleagues in earthquake-stricken southern California, thanks to Steve Fry (UCLA) and others. Additional exchanges demonstrated that music librarians are indeed interested in current affairs, as reflected in numerous Harding-Kerrigan references during the Winter Olympics. Readers’ restraint in sharing their favorite Lorena Bobbitt and Michael Jackson jokes was appreciated.

MLA-L’s latest installment in the ever-timely discussion of copyright and music was initiated in December by David Rash (Everett Community College), who wanted sources for identifying recordings in the public domain. As most of us know, this is a very thorny question, one that understandably raises much confusion among patrons as well as librarians. The contributions of recorded-sound experts Richard Kaprowski (Stanford University) and David Thomas (University of Pittsburgh) as well as Mary Brandt Jensen (University South Dakota School of Law) via Bonn Boettcher (Bowling Green State University) confirmed that virtually all commercial sound recordings are still under copyright. Prof. Jensen’s “time line” charting the history of copyright terms in the U.S. proved enlightening and helpful.

The role of educator is one that most librarians appreciate and enjoy. Among the most logical and direct ways in which academic librarians participate in this endeavor is teaching music bibliography courses. A pair of questions to the list asked subscribers what kinds of research courses were offered for graduates and undergraduates and by whom they were taught: librarians, musicologists, or teaching assistants. In December, Linda Solow Blotner (University of Hartford) reported that the institutions of a majority of respondents to her poll (36 of 40) require some sort of music bibliography course for all graduate students. Calvin Elliker (University of Michigan) surveyed readers with a similar request in February on behalf of MLA’s Bibliography Roundtable. In addition to confirming Linda’s results regarding requirements, Calvin’s survey revealed that 60% of the research courses were taught by music faculty, 36% by librarians, and 4% were team-taught.

There were quite a number of different discussions and inquiries about sound recordings and equipment on MLA-L this winter. Jim Farrington (Wesleyan University) sought readers’ help with a problem his library had with the theft of phono cartridges from turntables. A couple of readers suggested a type of alarm system (in use at New York Public Library, according to Joe Boonin). Others proposed using book tape or super glue to fasten the housing to the tone arm. Tom Heck (Ohio State) suggested a product called shrink-tubing which, when heated, seals the housing to the tone arm. Jim’s own solution was to replace all cartridges and attach the new ones with screws that require special tools to operate.

One reason most people prefer CDs over LPs is the extraneous surface noise that many vinyl recordings have. A question from Keith Perry on how to eliminate this noise was answered by several readers who suggested various noise-suppression machines, such as the SAE 5000 Click and Pop machine, the Audio Noise Suppressor from Packburn, Electronics, and the Transient Noise Eliminator made by Burwen Associates. Jimmy Brown (University of Georgia) also recommended cleaning recordings thoroughly with a professional disc-washing machine. In response to a follow-up question by Leslie Bennett (University of Oregon) on methods to clean mildew from recordings, Glenn Walden (Louisiana State) suggested a mild solution of bleach and water.

A rash of queries about storage of compact discs indicates that many libraries are building their CD collections at a rapid rate. How to find shelving that holds the most CDs in the least amount of space is indeed a problem, and one that has required a number of creative solutions. Nyal Williams (Ball State) suggested, at the request of Marty Jenkins (Wright State), Library Bureau’s Media Stack Subsidiary, which offers paperback book shelving available in single- or double-sided versions, wall-mounted or free-standing and very adaptable for housing compact discs. Another solution used by several libraries is to have cabinets custom-built to their own specifications.

A common dilemma libraries face is that of how to classify recordings. The strict accession-numbering method works best for most of us who have closed stacks, but for libraries with open shelves, some sort of classification system is desirable to patrons. Catalogers who must try to fit into some sort of scheme many recordings that contain more than one kind of music or composer find classification of recordings particularly perplexing. Libraries aren’t necessarily restricted to the Library of Congress or Dewey Decimal System for classifying these materials. Cynthia Porter (University of San Diego) advocated use of ANSCR (Alpha-Numeric System for Classification of Sound Recordings).
E-Mail Digest

New York Public Library's broad arrangement by medium and genre (orchestra, chamber, choral, opera, pop, jazz, etc.) was recommended by Joe Boonin. Anna Weideman (University of the Orange Free State, South Africa) cited an article by Linda Crow in the Technical Services Quarterly (vol. 8), 1991, entitled "Shelf Arrangement Systems for Sound Recordings: Survey of American Academic Music Libraries." Crow's article stated that 66% of libraries surveyed used an accession-order arrangement and 87% of that number were satisfied with this system. Anna brought up another good reason for having an open-shelf accession-order system: users who borrow for pleasure may come into contact with composers they didn't know and might not otherwise learn about. She also relayed an especially felicitous quote from Christopher Barnes, who observed that classification of sound recordings "seems to evoke the Muse of Originality."

Normally, most people might not consider cataloging issues to be all that controversial, but the topic of main entry for interactive CDs and videorecordings of music sparked a lively and spirited exchange, drawing one of the largest number of contributions of any discussion to date. The debate was precipitated by Bob Kosovsky (New York Public Library), who wondered how to treat interactive media from the Voyager series, which include performances of musical works with software packages of essays and annotations about the works. Bob saw a couple of different ways to approach this material: (1) a musical performance with accompanying notes or guides; or (2) a separate bibliographical entity in which the music is just one element of the whole work. Bob shared the natural bias of all catalogers and librarians who come from a music background in wanting to give the composer prominence, in this case, the main entry. This situation is analogous to that of videorecordings of operas, which in most cases have been treated by catalogers as works of mixed responsibility, and entered under title, with the composer given an added rather than a main entry. While several respondents reported that they catalog interactive media the same way they do opera videos, Ralph Papakhian (Indiana University) questioned why a videorecording of an opera is treated differently from a sound recording of the opera, since both formats could be seen as having the same kinds of diffuse responsibility necessary for production. The discussion then moved on to a more philosophical level. David Thomas, who is on the MLA Working Group on Music Videos, observed that the debate is really concerned about the definition of a musical work: is it the piece of music represented, or is it the actual realization (performance) of that piece. Applying the second definition (using a title main entry), David argued, frees the cataloger from having to make a number of judgements regarding the relative importance of each individual involved in the creation of the work. Ralph Papakhian then countered that we should still consider the composer to be responsible for the conception of the work ("the composer is god, the creator"), regardless of any particular manifestation of the work. The chair of the Video working group, Lowell Ashley (Virginia Tech), maintained that opera videos are treated as works of mixed responsibility under the rules of AACR2 and as interpreted by ALA's Committee on Cataloging: Description and Access. Lowell noted that while many music librarians would prefer entry for these works under composer, doing so would create any number of inconsistencies and problems for such other related situations as non-musical videos and motion pictures. Librarians outside the music library community often approach these issues from a different standpoint and with different agendas. All contributors made thoughtful and convincing arguments for their points of view, and the discussion demonstrated the depth of commitment, passion, as well as intellectual reasoning that music librarians bring to their profession.

IAML

continued from page one

National Gallery and the Museum of Civilization, bus tour of the Gatineau Hills and Kingsmere, a boat cruise on the Ottawa River, and a visit to Upper Canada Village in Morrisburg) and a choice of post-conference excursions (boat trip to Chateau Montebello in Quebec, or a bus trip to Kingston and the Thousand Islands).

Accommodation has been reserved in three nearby hotels, and in the Residences at the University of Ottawa. For those who choose to stay elsewhere and wish to drive to the University each day, parking is available for a daily rate on the campus. Regarding fine dining, there are many good restaurants in the Market area, which is a few minutes walk from the conference site, and many more just a short taxi ride beyond. Whatever your tastes and budget, there should be something to suit everyone.

The Organizing Committee is working hard to make this conference a good one, so we do hope to see a lot of our American colleagues making the border crossing in July. Don't forget, with the Canadian dollar performing the way it is, this could be a really inexpensive trip for you! Ottawa is a delightful city to visit in the summer, so, won't you come and see us in July?

Auction

continued from page three

ings in several formats were represented: 78 and 45 rpm, LP, CD, videocassette, video disc, and even a two-volu-

ume "CD game" called Play It By Ear.

This is an auspicious beginning for a fun and, it is hoped, annual event, and the range of items auctioned successfully should inspire even more participation in next year's auction in Atlanta.

...and if you want to know more about the Carl Adolph Klemm Opera Omnia, which went to Joe Boonin for a mere $4.00, you'll have to ask Steve Fry, Klemm's official biographer.
The Bibliographic Control Committee met in three sessions in Kansas City. During its two Business Meetings, the Committee received and discussed reports from its Chair and from its four Subcommittees and four Working Groups. The Chair's report announced three new members of BCC: Harriette Hemmasi, Chair of the Subcommittee on Subject Access, replacing the late Kevin Freeman; Karen Little, Chair of the Marc Formats Subcommittee, replacing Jerry McBride (after the KC Meeting); and Greta de Groot, WLN representative, replacing Bob Richart.

The Committee discussed the status of the BCC budget and the MLA Board's recent reduction in funding for BCC travel to ALA meetings. Consideration was also given to providing additional follow up to the BCC's official response to the report of the Library of Congress Music Cataloging Task Force (which was later carried out by the BCC Subcommittee on Descriptive Cataloging), and to the draft MLA (BCC/RAPS) response to an LC proposal for significant reductions in access to series. The Chair of BCC has been approached by the Association of Moving Image Archivists with a request to establish a formal liaison with the AMIA Cataloging and Documentation Committee. BCC members also briefly discussed BCC's procedures for document distribution, and recommended changes which will make greater use of MLA-L and the MLA Clearinghouse for distributing reports to the MLA membership.

At the BCC Open Meeting, MLA members in attendance heard brief reports from all members of BCC, including the Chair, Subcommittee Chairs, representatives from the Library of Congress, RLG, and OCLC, the editor of the Music Cataloging Bulletin, as well as from Chairs of the BCC Working Groups. Also reporting were Lenore Coral (ISO), Jim Cassaro (IAML), Joan Swaneckamp (Program for Cooperative Cataloging), and Joan Schuitema (PCC Task Force on the Core Record for Music).

For more details on the activities of the Bibliographic Control Committee, please refer to reports from the individual BCC Subcommittees and Working Groups, and to the minutes of the BCC meetings in Kansas City which will be published in a forthcoming issue of the Music Cataloging Bulletin. Please address any concerns about the Bibliographic Control Committee to Jennifer Bowen, BCC Chair, at jbsm@cc.rochester.edu or (716) 274-1370.

**Authorities Subcommittee**

**Joan Schuitema, Chair, Northwestern University**

The meeting began with introductions of Subcommittee members. It was noted that Jane Nowakowski had resigned and that interested persons should notify the Chair of their interest in working on this Subcommittee. (NB: Marilyn Craig, University of Houston, has been appointed to fill this vacancy) Introductions were followed by brief reports on the NACO Music Project (Karen Little) and the ACIG meeting held at ALA Midwinter in Los Angeles (Linda Barnhart).

Joan Swaneckamp reported that our 240/100 $t proposal as submitted to MARBI by MLA's MARC Formats Subcommittee (MARBI Discussion Paper no. 72) was discussed during MARBI's Los Angeles meeting. However, MARBI voted not to pursue this issue as a formal proposal. The Authorities Subcommittee agreed not to ask that MARBI reconsider the Discussion Paper at this time, but will instead continue to pursue support for this important issue.

Linda Barnhart reviewed points made in a formal LC response from Mark Ziomek to the Subcommittee's "Recommendations from the Music Library Community for Changes in the Shared Authority File and in Authority and Bibliographic Records" document (available via the MLA Clearinghouse) submitted to Sarah Thomas in June '93 for use during the Cooperative Cataloging Council (CCC) Task Group deliberations. The LC response to MLA proposals was quite favorable and will be included in a future issue of Music Cataloging Bulletin. The MLA recommendations were likewise represented in the CCC Task Group on Authorities Final Report. MLA members were reminded to subscribe to COOPCAT to keep abreast of future CCC developments and recommendations.

Next, the Chair asked if there were any new issues that the membership would like the Authorities Subcommittee to explore. Suggestions included: (1) studying the feasibility of placing the information included in the "Types of Compositions" list in an authority record; (2) exploring the possibility of inviting an LC representative to review recent changes in LC practices in creating authority records or co-sponsoring a working session with the NACO Music Project on this topic; (3) working with MLA's Automation Subcommittee and/or LITA's Vendor Interest Group to form a list of questions that could be used to evaluate a vendor's authority control features as relevant to music headings. Attendees were urged to contact Joan Schuitema with additional suggestions.

**Subcommittee on Descriptive Cataloging**

**Philip E. Schreur, Chair, University of California, Berkeley**

As chair of the Subcommittee on Descriptive Cataloging, I attended two sessions of ALA's Committee on Cataloging: Description and Access in New Orleans (Summer 1993) and Los Angeles (Winter 1994) as MLA's representative. Among other important agenda items, CC:DA received the final
reports of three Task Forces: Cataloging Internet Resources, Interactive Multimedia, and Multiple Versions. The guidelines are now in final form and should soon be published.

CC:DA received two proposals from the Subcommittee on Descriptive Cataloging over the past year. The first was another volley in the continuing battle with the British over the cleanup of the term “work” in connection with music uniform titles. The second proposal was for a rule change to 25.30D2, key in post-nineteenth-century uniform titles. The revised wording gives precedence to the composer’s original title rather than prominence in the particular manifestation being cataloged.

Over the past year, the Subcommittee responded electronically to two reports issued by LC: a proposed revision of series tracing practice and the recommendations of the Music Cataloging Task Force. Over the coming year, the Subcommittee will continue to monitor the work of CC:DA and is eagerly following the work of the BCC working groups on sheet music and video cataloging.

Subject Access Subcommittee

Harriette Hemmasi, Chair,
Rutgers University

This past year’s work of the Subject Access Subcommittee focused on points both within and beyond the current framework of subject analysis. Particular attention was given to analyzing existing and proposed tools and concepts of subject access and determining whether and how they apply to current needs. Reports demonstrating individual and group efforts included:

- Taras Pavlovsky made an assessment of the construction of Folk Songs headings and the adequacy of their relevant cross-references
- Amanda Maple, on behalf of the Working Group on Faceted Access to Music, produced a discussion paper entitled, “Faceted Access to Music: Possibilities and Ramifications,” which exemplified the working group’s charge to promote understanding of and the adoption of faceted analysis
- Michael Colby, on behalf of the Working Group on Terminology in 20th Century Music, worked out a plan to collect and organize concepts representing 20th century music, some of which eventually may be submitted for inclusion in LCSH and the music thesaurus
- Detal Davis, on behalf of the LC Music Subject Group, provided an update on the work and status of the Group, indicating that with Barbara Tillett’s input, the Cataloging Policy and Support Office will examine the impact of the music thesaurus on cataloging and policy and determine the official LC position on the music thesaurus
- Mark McKnight, on behalf of the ALA SAC Subcommittee on the Music Thesaurus Project, reported on the formation of this subcommittee in ALA, its charge to facilitate communication regarding the progress and direction of the music thesaurus project, and its recent Mid-Winter meeting
- Harriette Hemmasi summarized the past year’s work on the music thesaurus, which includes establishing tentative facets for the discipline of music, de-coordinating and sorting vocabulary found in LC music subject headings according to those tentative facets, writing papers and making conference presentations, and seeking grant funding for continued development of the thesaurus.

The final report of the meeting was made by Laura Snyder, who reported on the mid-winter meetings of the ALA ALCTS Subject Analysis Committee and its Subcommittee on the Order of Subdivisions. The work of the Subcommittee may have particular impact on subject headings for literature about music. Discussions included a preliminary proposal to discontinue the use of the subdivision “History and criticism” for music headings. Laura also suggested the possibility of performing a user study of subject headings.

BCC Reports continue on next page
The Working Group on Faceted Access to Music was created after the 1993 Annual Meeting by the Bibliographic Control Committee, at the recommendation of the Subject Access Subcommittee. The other members of the Working Group are Kathy Glennan, David Thomas, and Stephen Yusko. David Thomas and Stephen Yusko are members of the MARC Formats Subcommittee, and serve as liaisons to that group, and Stephen Yusko serves as our liaison with the Library of Congress Music Subject Group.

Our first step in attempting to promote understanding of faceted access among music librarians has been to prepare and distribute our discussion paper, "Faceted Access to Music: Possibilities and Ramifications," in which we address the questions: Why does this working group exist? What is faceted access? How can faceted access improve subject retrieval? How does a "thesaurus" relate to faceted access and why is one needed? What work has been done so far on the Music Thesaurus? How will we use the thesaurus and how will it be implemented? What questions still need to be answered about the possibilities and ramifications of implementing the Music Thesaurus? It is currently available from the MLA-L Clearinghouse and the Working Group is exploring additional means of distributing or publishing the paper.

Approximately 50 people attended our open meeting on 4 March in Kansas City. We reviewed concepts addressed in the discussion paper, discussed the fundamental kinds of access to music our users need, and took questions and comments from those in attendance. Suggestions of ways to promote understanding of faceted access among music librarians included distributing a bibliography of basic works about faceted access, and sponsoring a larger open forum, such as a preconference or a plenary session, about faceted access and thesauri. We will report back to the membership during this next year about specific questions we noted during the discussion.

Other work during the coming year will include: compiling and distributing a bibliography as suggested; investigating the possibility of a larger forum at a future Annual Meeting; and working closely with Harriette Hemmasi in whatever ways we can support her work on the thesaurus. We will submit our final report at the 1995 Annual Meeting.

The working group utilized the sheet music Round Table forum to present its progress report. In Year 2, the Working Group continued deliberations on description of sheet music, focusing on the edition/musical presentation area, physical description, and edition-level changes between "matching" commercial and professional/artist's copies of the same song. Chapter 5 if AACR2 is being redrafted for sheet music utilizing Steven Hensen's Archives, Personal Papers, and Manuscripts: a Cataloging Manual as a prototype. During the two business meetings of the Working Group, final revisions of the documentation for the edition/musical presentation area and physical description area were made. A consensus on the edition-level changes involved with "matching" professional/commercial copies of sheet music was reached (in short, that generally the changes are at the edition-level, but that the cataloger needs to examine each on a case-by-case basis). The Hensen prototype as a basis for editing the sheet music guidelines was discussed, including the BCC's concern about obtaining permission to paraphrase and reword Chapter 5 of AACR2 for this purpose.

The members of the Working Group on Terminology in 20th-Century Music are Dan Cherubin, Ralph Hartsock, David Lesniaski, Brian Newhouse, and Michael Colby, Chair. The group was appointed in August of 1993 and we had our first meeting in Kansas City.

In seeking to identify additional types of access necessary for 20th-century music, we will identify terms which can be submitted to the Library of Congress as proposals for new subject headings. Additionally, a genre list will be created which may aid in the development of a portion of the Music Thesaurus.

Based on information we had shared with each other prior to this meeting, we began with discussion of some problem areas for subject terminology. We then attempted to organize these terms conceptually. This resulted in the following categories, with a member of the group volunteering to work on one or more:

- Extended instrumental techniques (including natural sounds) (Hartsock)
- Chance compositions (Hartsock)
- Serialism (Hartsock)
- Tuning systems (Newhouse)
- Text-sound (Newhouse)
- Music theater/Music and motion (Cherubin)
- Site specific works (Cherubin)
- Stylistic terms (Lesniaski)
- Graphic notation (Colby)
BCC Reports

Deta Davis of the Library of Congress has offered to help work with us on the LCSH proposals and we are very grateful for her assistance.

Two areas which were also discussed were electronic music and world music. We agreed that, while we would not ignore them, it was not practical for our group to specifically address these areas at this time.

We hope to have a draft of our work ready in time to make it available through the MLA Clearinghouse in order to elicit comments prior to the Atlanta meeting next February.

Working Group on the Bibliographic Control of Music Video Material

Lowell Ashley, Chair,
Virginia Polytechnic Institute

The Working Group on the Bibliographic Control of Music Video Material was appointed in 1991 to report to the Bibliographic Control Committee of the Music Library Association. The current membership consists of Lowell Ashley, Chair, David Brown, Grace Fitzgerald, and David Thomas. A draft guide to the bibliographic control of music video material was prepared, and it was accepted by the Bibliographic Control Committee at its final meeting during the MLA Annual Meeting in February 1993.

Because of the controversial nature of some of the suggested provisions in the draft guide dealing with choice of entry, which in certain cases would have allowed musical performances on videorecordings to be entered under the composer and some collections of performances under a principal performer, the BCC decided to make it available to interested groups and individuals for comment before deciding how to proceed with the project. The draft guide has given rise to much discussion both at MLA meetings and on MLA-L, with no clear consensus on some major questions. Several formal responses to the draft guide were received, among them, comments from the Cataloging Policy Committee of Online Audiovisual Catalogers, Inc.; the Standards Subcommittee of the Cataloging and Documentation Committee of the Association of Moving Image Archivists; and the ALCTS Audiovisual Committee. These responses also did not result in a clear majority of support for certain initiatives in the draft guide regarding choice of entry.

At its meeting on 5 March 1994 the BCC agreed that the draft guide contains much useful information, as it covers all aspects of cataloging music-related videorecordings, including subject analysis. The committee also felt that the numerous examples in the guide would be useful to catalogers and that it would provide a good resource for further discussion of the choice of entry question. The BCC decided that the working group should edit and prepare the guide for publication; however, it will incorporate none of the new initiatives in the draft regarding choice of entry. It will reflect the opinion of CC:DA and many cataloging authorities that AACR2 in its present form requires videorecordings of musical performances that are works of mixed responsibility to be entered under title.

Meanwhile, the BCC has directed Phil Schreur, Chair of the Subcommittee on Descriptive Cataloging, to prepare a discussion paper, bringing together diverse views and opinions, on the choice of entry question as it relates to musical performances in moving image media within the broader context of AACR2 provisions for entry of other materials. The BCC proposes to submit this discussion paper to CC:DA for their consideration and review concerning what some regard as inadequate and confusing rules in AACR2, Chapter 21 for works of complex and mixed authorship.

Core Bibliographic Record for Music

Sarah Thomas, Director for Cataloging at LC, as part of the work of the Program for Cooperative Cataloging, has appointed a Task Group to propose recommendations for a core bibliographic record for music materials. Members include Joan Schuitema, Chair (Northwestern University), Michael Colby (UC-San Diego), Deta Davis (LC), Laura Snyder (Eastman), Sue Stancu (Indiana University), and Jay Weitz (OCLC).

During the coming months, this Task Group will be identifying the data elements that the music library community judges to be essential for description and access in a shared bibliographic record. The final recommendations must be submitted to LC no later than 1 September 1994. The Task Group will be posting questionnaires to various listservs such as MLA-L, COOPCAT, AUTOCAT, PUBLIB-L, and LIBADMIN and would urge that all music librarians respond so as to ensure as broad and accurate input as possible.

For those who do not have access to these listservs, please contact the Chair if your desire to participate in the work of this group, or would like further information. The Task Group will be happy to mail surveys and draft reports to all interested parties.

Joan Schuitema, Chair
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Please send citations for items published in the past calendar year to the column editor, Alan Green, via e-mail or postal mail at the address below. The deadline for submissions for issue 97 is 20 May 1994; those received after that date will be considered for issue 98. Please follow the citation style employed below.

Alan Green
Music & Dance Library
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Books


Articles


Quantz e la teoria delle passioni: Gli effetti del clima estetico sulla prassi esecutiva nei secoli XVII e XVIII." Syrinx: Bollettino Ufficiale Accademia Italiana del Flauto 17 (July-September 1993): 30-34.


Scores


Duckles Endowment Fund Campaign Surpasses Its Goal

Jane Gottlieb, Chair, Development Committee
The Juilliard School

The Development Committee is pleased to report that $2,750 in contributions to the Vincent H. Duckles Award Endowment Fund was received at MLA's 1994 Annual Meeting in Kansas City. This brings the total in the fund to $19,893, which surpasses our goal of $19,000 needed to endow the award.

The MLA Board of Directors and the Development Committee gratefully acknowledge all those who donated to the fund at this meeting, as well as all who have contributed since the endowment campaign began in 1993. Of special note is a generous gift of $500 that was recently received from Michael A. Keller.

The success of the campaign is also due to the volunteers who graciously gave of their time to staff the "Duckles Table" in Kansas City and in San Francisco, and to Geraldine Ostrove, Chair of the Development Committee through the 1993 meeting, who was responsible for setting up the campaign strategy.

We will continue to accept donations to the Duckles Award Endowment Fund, as well as to the Gerboth Award Endowment Fund, so that the income from the funds will be sufficient to support the awards whatever the prevailing interest rates may be.

President's Report

continued from page two

Nice") Hitchens can relax in the tub after orchestrating the local arrangements (and thanks, Laura Gayle Green, for procuring the bathtub boat—keep the change); Chateau du Pop—Kansas popping corn in a wine bottle, donated by Paula ("I'll Do It") Matthews, for Past President and oenophile Don ("Some of These Local Wines Can Be Surprisingly Robust") Roberts; and K.C. Royals baseball bat pen for retiring Convention Manager Ned ("It's Already Taken Care Of") Quist, in remembrance of his signing contracts with hotels and batting them into submission.

Off to City Lights Jazz Club for boffo reception hosted by Local Arrangements Committee—haven't they had enough of us? Entertainment courtesy of the Collegium Pulsetensis, Suzanne ("I Just Happened to Bring My Harp with Me from Denver") Moulton Gertig, and Steve ("Think up Another Nickname Quick") Fry. Now back to the palatial suite and a thank goodness it's almost over party for FOM's and FOFO's. Almost forgot to confess: one day to go, why don't you mosey up a flight of stairs to eleven. Eureka! Finally discover why you need to use your key in the elevator: there's a huge lounge for the exclusive use of 10th and 11th floor residents. Breakfast, snacks, drinks, hors d'oeuvres, all day long, all free, and you didn't know about it all week!

What's that eerie quiet on Sunday morning? You wake up at 6 a.m. eagerly anticipating the lull of the pile-drivers and then recall the Sherlock Holmes story in which the dog, remarkably, didn't bark. What time do you want the hotel to drive you to the airport? Omigosh, it's a white stretch limo! Forget the iced champagne inside, instead discuss plans with V P/Prez-Elect Jane ("Here's Another Fund Raising Idea") Gottlieb for MLA self study. Arrive at K.C. International, immediately surrounded by menacing MLA'ers: "Who paid for the limo?" "So that's where our dues money goes! "A likely story!" You sink off to your gate, spend the flight home making a numbered list of things to do and people to contact, up to item 57 when the plane lands.

Say, here's an idea—write letters appointing talented folks to chair MLA committees: Linda Solow Botner for Development, Roberta Chodacki for Education, Brenda Nelson Strauss for Preservation, Leslie Troutman for RAPS, Brad Short for RSCD, and name David Farneth to chair the 1994 Nominating Committee. Also, go on and look ahead: to June, when Beth Rebman takes her place as Placement Officer; October, when Jim Cassaro dons his green eye shade and becomes Treasurer; and 1996, when Deborah Pierce will Locally Arrange the Seattle meeting and Jim Farrington will be Program czar. Now write 55 more letters, appointing people to this, thanking them for that, and asking new Convention Manager Joe ("It Was All Taken Care Of Yesterday") Fuchs to write a grand piano in the president's suite clause into all future hotel contracts.

Got the picture?
Band Music

Matthew Wise, Coordinator
New York University

The Band Music Roundtable meeting in Kansas City offered a rather unusual program of band research presentations which explored three diverse and lesser-known topics in band history.

Dean Corwin (University of Nebraska-Lincoln) shared his research concerning Harmoniemusik at the Fürstenberg Court in Donaueschingen. Harmoniemusik was the wind band music of the European aristocracy from the mid-18th century to the 1830s. Mr. Corwin’s presentation detailed the membership of the Fürstenberg Hofkapelle, described the typical instrumentation required for the repertoire, and characterized the composers and arrangers of such works, with particular attention on Joseph Fiala.

Martin Jenkins (Wright State University) discussed his work with materials in the John Philip Sousa Library at the University of Illinois, focusing specifically on vocal soloists with the Sousa Band. Mr. Jenkins displayed examples of Sousa’s concert programs, pointing out the consistent placement of the vocal solo in the “fourth spot”. He then explained Sousa’s formulaic technique for adapting vocal arrangements to a reduced band instrumentation, utilizing examples from the nearly 400 aria and art song arrangements in the Illinois collection. Of particular interest was the fact that Sousa’s 3rd & alto clarinetists frequently were required to transpose viola parts at sight.

Laura Stanfield (University of Illinois) described the boys’ harmonica band movement in America, concentrating specifically on the Philadelphia Harmonica Band of 1922-1935. Organized by Albert N. Hoxie, a well-known Philadelphia bandsman of the time, the Philadelphia Harmonica Band was a major musical attraction of the day, which along with other bands of its kind provided a musical, social, and educational experience for young boys during the early twentieth century.

The MLA Chicken Band performed for its second year on Friday night, March 4, during the pre-banquet cocktail hour. Selections included James Scott’s “Kansas City Rag”, Edward MacDowell’s “At an Old Trysting Place”, and John Philip Sousa’s “Liberty Bell March”, featuring guest soloist, Michael Ochs, playing the “bell.” Many thanks to all those who participated. Plans are already underway for a return performance of the Chicken Singers next year in Atlanta, to be followed by the Chicken Band again at the Seattle conference in 1996.

Bibliography

Calvin Elliker, Coordinator
University of Michigan

Fifty people attended the Bibliography Roundtable on Thursday, 3 March. Three papers were presented on a wide range of bibliographical interests and activities.

Patrick Rogers (Claremont College) presented a report on his progress toward a descriptive bibliography of Samuel Arnold’s edition of the works of Handel, showing how he was using a variety of techniques drawn from analytical bibliography in his work.

Jane Gottlieb (The Juilliard School), MLA’s new Vice-President, reported on Juilliard’s Ruth Dana Collection of early Liszt imprints, augmenting her presentation with slides of many of the edition’s illustrated title-pages and quoting Liszt’s reactions to them as recorded in his correspondence.

David Gilbert (Wellesley College) provided insights into his dissertation research with a paper on the musical publications issued by the Académie des Beaux Arts in the late eighteenth and early nineteenth centuries, including some humorous information about the Académie’s pronouncements on experimental musical instruments.

The Bibliography Roundtable is open to all interested in attending. Presentations are always needed and anyone engaged in a bibliographical project is invited to contact the coordinator.

Large Research Libraries

Judy Marley, Co-coordinator,
University of Alabama at Tuscaloosa

The annual meeting of the Large Research Libraries Roundtable was held on Saturday, 5 March with approximately 30 members attending.

Deane L. Root (University of Pittsburgh) opened the meeting by discussing a new publication, African-American Mosaic: A Library of Congress Resource Guide for the Study of Black History and Culture. Lenore Coral (Cornell University) followed, giving members an update on the new edition of the Bibliothèque Nationale’s catalog, which was recently issued on microfiche by Chadwick-Healy. The publication doesn’t contain the holdings of the Department de la Musique, as originally expected, so Lenore urged those who have purchased it to continue lobbying for this addition.

In the area of new developments, Michael Fling (Indiana University) reported that, upon the recommendation of the central library, Indiana’s Music Library has absorbed acquisitions responsibilities for music materials.

The majority of the program was devoted to a panel presentation, “Electronic Resources for the Large Research Library or Librarian.” There were four panelists, Judy Marley (University of Alabama at Tuscaloosa), Paula Morgan (Princeton University), Brian Newhouse (Princeton University) and Geri Laudati (University of Wisconsin at Madison). Marley described the OCLC/Amigos Collection Analysis CD-ROM, Morgan reviewed Eureka (a new online service from RLG which provides access to RLINE and CitaDel, RLG’s citation databases and document delivery services), Newhouse discussed music cataloging priorities on RLINE.
Roundtable Reports

and Laudati highlighted Internet files of importance to public-service music librarians and administrators.

Ideas for next year's program are most welcome, and can be sent to either of the two co-coordinators, Paula Morgan or Judy Marley.

New Members

Sarah Dorsey, Diane Steinhaus
Pettit, Jill Shibes, Co-coordinators

On Friday afternoon 4 March 20 people attended the second annual meeting of the New Member Roundtable. The MLA luminaries who shared their wisdom with us were Pat Fisken, Placement Officer, Michael Ochs, President, and Carol Tatian, Member-at-Large. We heard about the structure of MLA and how to get involved. More than one person suggested going to the committee/subcommittee/roundtable of your choice and showing your interest by expressing yourself and volunteering to help. Also, getting involved with your local MLA chapter and smaller related organizations (such as MOUG) can help. Try your hand at writing—chapter newsletters or reviews—let the editors know of your interest and area(s) of expertise.

If you are looking for your first professional position, the advice was if you see something, jump on it! Don't underestimate yourself or your capabilities.

The importance of name recognition came up in relation to MLA-L. Not only is this an incredible source of information and help from your colleagues, this is also a way to get to know people (and vise versa). And don't underestimate the value of "Ask MLA" sessions.

Concern was expressed about how to help those people working in Music Libraries but not holding degrees—either support staff without library degrees or librarians without music degrees. The possibilities offered included becoming involved with the mentoring process and the welcoming new members into MLA.

We plan to meet earlier in the conference next year and to get in touch with new members sooner. We may also have an informal meal (lunch or dinner) as well. Hope to see you in Atlanta!

Organ Music

Sbely McGebee, Coordinator,
Arizona State University

The Organ Music Roundtable met on 3 March with a constant group of about ten in attendance, but with two dozen persons signing the register. Two presentations were given at this tenth meeting of the Roundtable.

Jennifer Kolmes (Acting Head, Cataloging) and Norma Mosby (Fine Arts Librarian) of the University of Arkansas-Fayetteville, shared the results of their project to assess organ literature being performed between 1985 and 1990. In the hope of developing a tool which would aid in the selection of organ literature for their library, they developed a large database based on recital programs which appeared in The American Organist, official publication of the American Guild of Organists.

The project presenters were quick to point out that their sample is hardly scientific, nevertheless, they feel that the results of their survey are useful to librarians who are trying to determine which organ pieces are most likely to be asked for by their users.

Mark Bigley (Associate Professor of Music, Northeastern State University, Tahlequah, Oklahoma) presented "The Bach-Schul"bler chorales: their place in the liturgical cycle." Dr. Bigley's study into the text of the chorales and the liturgical practices of the Lutheran church in Leipzig has lead to his placement of the entire cycle to six specific days of the liturgical year.

As has become the custom, the Organ Music Roundtable sponsored an organ crawl to three local cites. Thirty five MLA members attended the crawl which first ventured out to Independence, Missouri, home of the World Headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints, where we were dazzled by both the place and the magnificent 102 rank Casavant organ, played by John Obetz. Back in Kansas City, we visited Old St. Mary's Episcopal Church where the organist, Bruce Prince-Joseph, and the rector gave delightful demonstrations of the organ and historical notes about the church. The final stop was the Cathedral of Grace and Holy Trinity. John Schaeffer, music director, performed a half hour recital to demonstrate the Kney organ.

MLA at ALA

MLA will again be exhibiting at the American Library Association conference in Miami, Florida, and we again need volunteers to take charge of and staff the exhibit table. A coordinator is needed to setup, maintain, schedule staffing, and repack the exhibit for shipment. Although we cannot offer compensation to the coordinator, this person will be the official MLA exhibitor, and will, therefore, receive free registration.

While long periods can pass with little "business" at the table, when someone does stop, he or she has an important question about MLA, music librarianship, or music in a library. It is therefore very important to have at least one MLA member at the table during all exhibit hours.

The ALA exhibits will run from 25-30 June 1994. The coordinator will have to schedule time in the afternoon of 24 June for setup and on the evening of 30 June for repacking.

Anyone interested in helping should contact

Richard Jones, MLA Publicity Officer
(219) 631-9038
RJones@IRISHVMA.BITNET
rjones@vms.irish.cc.nd.edu
Placement News

Pat Fisken, Dartmouth College, Placement Officer

It was wonderful seeing so many of you at MLA's Annual Meeting in Kansas City!

During the conference, the Placement Service sponsored a Placement Orientation/Interviewing Workshop with Personnel Subcommittee, participated at the New Members' Roundtable, and coordinated 46 interviews with 9 representatives from institutions with current openings. The Placement Service also coordinated the MLA Mentoring Program for its fourth year, and thanks once again to all who volunteered to serve as mentors. A total of 36 people (18 mentors, 18 first-time attendees) participated in the Program this year, and I hope as a result our newer MLA members feel welcome and ready to participate in MLA activities for many years to come.

I am also pleased to announce that Elizabeth Reisman of the University of California at Berkeley will be taking on responsibilities as Placement Officer of MLA on June 1, 1994 when I step down from the post. Beth has been a music librarian and member of MLA since 1967, and brings with her a wealth of experience as a teacher, advisor and mentor. Beth is a Reference Librarian in the Music Library at the University of California, Berkeley, and has taught cataloging in the School of Library and Information Studies at Berkeley.

Until June 1st, to advertise an available position, or to request information about the Placement Service, please contact:

Patricia Fisken
MLA Placement Officer
Paddock Music Library
Dartmouth College
6187 Hopkins Center
Hanover, NH 03755-3599
(603) 646-3120
FAX (603) 646-1219
fisken@dartmouth.edu

After June 1, please contact:

Elisabeth H. Redman
MLA Placement Officer
240 Morrison Hall
University of California, Berkeley
Berkeley, CA 94720
(510) 643-5198 (o)
(415) 365-1960 (h)
Fax: (510) 642-8237
ereisman@library.berkeley.edu
EREISMAN@UCBLIBRA.BITNET

Technical Reports Editor Sought

The Board of Directors of the MLA announces that it is searching for a new editor for the Technical Reports Series. If you are interested in serving in this position, please send a letter expressing your interest with a curriculum vitae outlining your relevant experience including work as an editor and/or author by 20 May 1993 to:

Lenore Coral
Music Library, Lincoln Hall
Cornell University
Ithaca, NY 14853-4101

Call for MLA Board Nominations

The Nominating Committee welcomes recommendations for nominations for Members-at-Large to serve on the Board of Directors for a three-year term beginning in 1995.

The Committee also invites nominations for the MLA Citation, the Association's tribute for lifetime achievement, awarded in recognition of contributions to the profession over a career.

Please send your written recommendations to one of the Nominating Committee members listed below. Communications should be received by May 15th to be guaranteed full consideration.

Sandra Acker
16-2330 Harbour Road
Sidney, BC
CANADA V8L 2P8
lcrca@uvwm.uvic.ca

Beth Christensen
12 Fareway Drive
Northfield, MN 55057
christeb@stolaf.edu

Robert Curtis
1412 8th Street
New Orleans, LA 70115
rcurtis@mailhost.tcs.tulane.edu

David Farineth, Chair
410 West 53rd Street
New York, NY 10019
2966674@mcm.edu

Awards

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Schneider, Joan Meggett, Edward Colby, and Vincent Dulles. The paper fittingly commemorated the fiftieth anniversary of the California chapters of the MLA in October 1991.

The Eva Judd O'Meara Award is given by the Association in recognition of the best review article to appear in Notes during the previous year (1992), and includes a cash prize of $100.

This year's Award was presented to Susan Sommer for her review of Baker's Biographical Dictionary of Musicians, 8th edition. [Notes 49,2 (September 1992): 67-70.] Sommer's review is extraordinarily well written and important for the field of librarianship. She provides a capsule history of the changes in market and content of this prominent dictionary through its eight editions. Reviews such as hers serve music librarians and publishers as thoughtful reminders to reevaluate the standard tools of our trade. •
Committee Reports

Education Committee

Roberta Chodacki, Chair, East Carolina University

The Education Committee sponsored or co-sponsored a number of events at the Kansas City Annual Meeting which are outlined briefly below. They will be described in greater detail in other submissions to this Newsletter. [Look for articles to appear in Issue No. 977—Ed.]

The Committee kicked off its activities by co-sponsoring with the Legislation Committee an all day preconference workshop on “Copyright Law and the Music Library in the Age of Technology.” This workshop was conducted by Laura N. Gasaway, Director of the Law Library and Professor of Law at UNC Chapel Hill.

Following on the heels of the workshop, the Committee presented a very well-attended open forum on “The Training of Music Librarians,” moderated by Committee member Michael Rogan. Our two Ask MLA sessions (“Creative Solutions to the Realities of the 1990’s” and “Streamlining Your Acquisitions Work Flow”) proved to be very popular also.

The Committee wrapped up its conference activities with an open business meeting and a half-day postconference Oral History Workshop, co-sponsored with the Oral History Subcommittee of the Joint Committee for the MLA Archives. Joel Gardner, of Gardner Associates, defined and described the discipline outlined the process, and provided many helpful “how-to” hints. This workshop, together with the preconference program on copyright, were MLA’s first and highly successful attempts at what the Committee hopes is an ongoing continuing education program.

This year, we shared part of our business meeting with the Legislation Committee to discuss current and future projects of mutual interest. We also welcomed other MLA members working on related programs for future meetings. Discussions included:

- proposals for future Ask MLA sessions, coordinated by Lisa Redpath, assisted by new committee member Steve Wright
- preliminary plans for a proposed future plenary session as well as our continued commitment to a long-term goal of formulating guidelines for education for music librarianship (Michael Rogan currently involved)
- proposed topics for pre/post-conference continuing education programs

As the Copyright Workshop had limited registration and proved to be a very popular topic, the Committee plans on proposing this program for Atlanta, among others, coordinated by Joyce Wemer and Roberta Chodacki, with assistance from another new Committee member, Paula Elliot. Welcome Paula and Steve!

As always, we encourage and very much appreciate comments and suggestions from non-Committee members. Please feel free to contact either the Chair or Committee members mentioned above for additional information.

Legislation Committee

Bonna J. Boettcher, Chair, Bowling Green State University

The Legislation Committee assisted the Education Committee in sponsoring a preconference Continuing Education Workshop on Copyright at the 1994 MLA Annual Meeting. The two Committees met together to discuss the results of the workshop evaluations and to decide whether we would like to propose repeating the workshop in the future.

The Committee also met with Bill Coscarelli and Jean Purnell to discuss a possible plenary session for the 1995 meeting in Atlanta.

The Committee’s main business, conducted in two meetings, was to review progress on the copyright handbook. With significant portions of the handbook nearing completion, discussion focused on format, the order of the various sections, corrections and clarifications of existing material, and material that should be added. We plan to complete the first draft of the handbook during May and June 1994.

Statistics Subcommittee/Research in Music Librarianship Roundtable Joint Meeting

David Lesniaski, Chair, Statistics Subcommittee, St. Olaf College

The Statistics Subcommittee of the Administration Committee and the Research in Music Librarianship Roundtable held a joint meeting at the Kansas City Annual Meeting which about 25 people attended.

David Lesniaski gave an update on the Statistics Subcommittee’s survey of music library personnel, expenditures, and facilities. Suggestions were offered for refining the survey and for disseminating the results. In particular, it was felt that the survey should provide readily comparable statistics for peer institutions. The Statistics Subcommittee will compile the results from the most recent survey, and will work on refining the survey for the future. Other survey projects underway and proposed also were discussed, including Alan Green’s research on reference service in the music library, Laura continued on the next page
Committee Reports

continued from the previous page
Snyder's suggested study on the use of subject heading by "typical" college patrons for the retrieval of music materials, and the work of the Working Group on MLA Personnel Characteristics in designing a survey instrument to examine various demographic and other information about the membership of MLA.

Most people in attendance agreed that there was a need for some coordination of statistical research and a forum for disseminating the results of that research within MLA. Several possibilities were discussed, including the MLA Newsletter and the MLA Clearinghouse. In addition to a listing of published results, it would be helpful to have a "knowledge base" of statistical research projects and people in MLA so someone interested in pursuing research would have some guidance in their projects and could build on the results, categorizations, or techniques from similar research.

There also was agreement that MLA should sponsor a continuing education workshop on statistics. This workshop should be practical: it should present techniques for answering relatively simple but common statistical questions, and should give participants enough knowledge to be able to understand the results of a statistical survey and to seek the proper guidance in designing one of their own. We felt that the knowledge gained from such a workshop would result in a wider appreciation of the use (and misuse) of statistics in the profession and would lead to better designed surveys with more focused and useful results.

Personnel Subcommitteee of
the Administration Committee

Timothy Cherubini, Chair,
Duke University

The Personnel Subcommittee sponsored two workshops at the Annual Meeting in Kansas City open to the general membership. The topic of the first was Interviewing Skills. Participants noted that many individuals are seeking "mid-career" moves; management training and resume writing may be of special interest to these people. The second workshop focused on sexual harassment. Based on the discussion, the Subcommittee is interested in obtaining examples of sexual harassment policies in effect at our institutions. [See Call for Information, page 11—Ed.]

A number of items were discussed at the business meeting. Several members of the Subcommittee are involved with the MLA Working Group on Personnel Characteristics. The work of that group should be useful to the Subcommittee in planning future activities. Efforts to compile and make available a personnel related bibliography continue. The MLA Clearinghouse was mentioned as one place to store the information. The Subcommittee heard from Placement Officer Pat Fiskon the Mentoring Program. All agreed that the Program remains an attractive offering that should be continued.

Authority Control Interest Group

Linda Barnhart, University of California, San Diego

It is traditional that the Midwinter ACIG meeting is largely devoted to reports, updates, and focused discussion. This meeting included reports by David Reser (Library of Congress) on the Cooperative Cataloging Council’s progress and Task Group reports, and Barbara Tillett (Library of Congress) giving details about specifically the report of the Task Group on Authorities. Amy McCoil sent in a written report on the NACO participants’ manual; the manual will be available at the ALA meeting this summer in Miami. Linda Barnhart (University of California, San Diego) updated the group on the activities of the MLA’s Subcommittee on Authorities. Ann Delia Porta of the Library of Congress led an interesting discussion on LC’s proposal to modify how it handles series (presented in a document entitled “Whither series?”). Jose Diaz (Ohio State) described a project being jointly undertaken by OCLC and Ohio State wherein authority records are being automatically generated from bibliographic records. Diane Vizine-Goetz (OCLC) submitted a written paper updating the group on her work in expanding the number of subject authority records for LCSH combinations of topics and subdivisions. Finally, group discussion focused on the series proposal by LC.

Joint Committee for the MLA Archives

Bouly Hall, Chair,
University of Richmond

The Memorandum of Understanding describing membership in the Committee was revised to include the Chair of the Oral History Subcommittee, and the revised document was presented to the Board.

Dena Epstein reported that her oral history interviews with Kurtz Meyers and William Lichtenwanger have been completed and transcribed. She next plans to interview Marjorie Adkins. Marjorie Hassen reported for the Oral History Subcommittee that previously deposited interviews with Frank Campbell and Lou Harrison will be transcribed for the Archives.

The Committee is preparing a policy on archiving organization records in the electronic environment. An interim policy should be ready for board approval this Spring.
Midwest

Richard Jones, Chapter Newsletter
Editor, University of Notre Dame

The Midwest Chapter met in Lexington, Kentucky, on 21-23 October 1993, as the guests of the Adele G. Bailey Music Library at the University of Kentucky.

The meeting began on Thursday afternoon with the Cataloging, Membership, Preservation, Publications, and Public Services committees all holding open committee meetings to conduct business and plan projects.

The first formal session began on Thursday evening when shuttle busses moved the attendees to the Lexington Public Library, where Ron Pen, with the assistance of the Tim Lake Duo, presented “Kentucky Bluegrass Music: A Lecture-Demonstration.” This was followed by a reception presented by the Lexington Public Library, featuring more bluegrass music.

Friday morning the chapter was welcomed to Lexington by Paul Willis (Director of the University of Kentucky Libraries), Rhoda-Gail Pollack (Dean, University of Kentucky College of Fine Arts), and Harry Clarke (Director, University of Kentucky School of Music). Session two, “Personnel Matters in the Music Library,” was chaired by Richard Jones (University of Notre Dame). Speakers included Timothy Sineath (former Dean, UK School of Library and Information Science) on “Employee Evaluation and Appraisal in Staff Development”, Joan Bishop (Human Resources Director, Lexington Public Library) on “Dealing with the Problem Employee”, and Richard Ramsey (staff psychologist, UK Counseling and Testing Center) on “Stress Management in the Workplace”. A lively question and discussion session followed.

The noon hour was occupied by the chapter luncheon and business meeting, and then busses again transferred the membership to a new meeting site—this time Shakerstown, a restored Shaker village. A tour of the village, including a lecture-demonstration of Shaker music, was followed by dinner and session three, “Music at Kentucky,” chaired by Lewis Bowling (University of Kentucky). Ron Pen, faculty member of the UK School of Music, spoke on John Jacob Niles, and Lew Bowling discussed “The Alfred Cortot Collection at the University of Kentucky.”

Saturday morning began with user group meetings. The fourth and last session, “The Net,” followed. Chaired by Leslie Troutman (University of Illinois), the session featured two presentations concerned with networking among the Midwest music librarians. “The More We Work Together...Intra-state Cooperation in MLA Midwest Chapter Music Libraries” was a series of reports by representatives from the Midwest states, and “Music Resources on the Internet” was presented by Leslie Troutman.

Following this session, the meeting was formally adjourned, but many stayed in Lexington to enjoy informal trips to the Kentucky Horse Park, Natural Bridge, riverboats, etc. The papers presented during this meeting will be published in the next issues of the Midwest Note-Book.

New England

Lisa Redpath,
College of the Holy Cross

NEMLA’s fall meeting took place on a beautiful day at the University of Massachusetts, Lowell. After welcoming remarks by Dr. Gerald Lloyd (Dean, College of Fine Arts) we heard wonderful presentations by Dr. William Moylan and Professor Paul Lehman. The entire session was entitled “The Discipline of Sound Recording Technology and the University of Massachusetts Lowell.” Dr. Moylan provided a history of the Sound Recording Technology Department, which was founded to bridge the gap between music and technology. He explained that technology should be a vehicle for creative expression and a means for shaping sound.

The University has many degree programs to support this approach. All Sound Recording Technology (SRT) majors are music majors who take several technical courses, such as mathematics and physics. These musicians have careers as recording engineers and producers in the music industry. Engineering majors may also minor in Sound Recording Technology. They often design audio equipment that can be used by musicians. All SRT students are provided with state-of-the-art facilities. Students also attend lectures by members of professional sound technology societies.

Professor Lehman described his work for the What’s the Score radio program in which listeners had to identify musical excerpts that had been played back electronically. The musical passages had been re-orchestrated electronically or modified in another manner (such as shifting the rhythmic accents). Such rapid playback as required by this contest depended on a combination of Kurzweil, MIDI, and hypercard technology.

The afternoon session was devoted to tours of the facilities, including the 24-track recording control room, the MIDI and sound synthesis studio, and the repair and maintenance laboratory.

A performance of William Moylan’s Mother Earth: Her Whales followed the tours. The day concluded with a late afternoon reception.

New York State/Ontario

Linda Blair, Newsletter Editor, assisted by Billie Aul and Carol Reist

The annual meeting of the New York State/Ontario Chapter [NYSO] was held on 3 October 1993 in Albany, New York at the New York State Library. For many attenders, this was a continued on the next page
Chapter Reports

continued from the previous page
first opportunity to become acquainted with the resources of the largest state library in the nation. The day's sessions focused on collections and resources of the library, and the kind of projects and research currently underway there.

After welcomes by Lee Stanton (Principal Librarian of Reference Services) and Paul Mercer (State Library) and current Chair of NYSO, the day's presentations began with "Diamonds or Rust: Non-traditional Sources in Popular Music Research," given by Billie Aul (Senior Librarian, State Library). Popular music researchers need materials not often collected by music libraries, which concentrate on acquiring written music rather than actual performance of music, especially performance as captured on bootleg and non-commercial recordings. In addition to non-commercial live performance recordings, materials which aid in their interpretation, such as fanzines and bootleg discographies, are needed. Even commercial recordings need detailed documentation, such as recording dates, composers and backup musicians, that is not usually included in library cataloging. In addition, evidence about non-commercial popularity is needed. Charts, such as those in Billboard, are not adequate measures of popularity. Sources such as non-commercial radio play lists, programs from musical events, and tapes of non-commercial musical events are useful in identifying true popularity.

The next presentation, "Music in Albany during the Federal Period: The Euterpean Club," was given by Agnes Armstrong (1993 New York State Library Research Resident). Although music in Albany during the period of 1800-1850 is generally not well documented, the documents of the Euterpean Society provide some insight into the local musical life of the time. The Society, organized in 1823, appears to be the earliest attempt to organize an instrumental ensemble in the city. The members of the Society, 112 documented in all, were important professional people, avid amateurs, who met together for the purpose of promoting "improvement in instrumental music." Members of the Euterpean Society performed for Lafayette when he visited "Albany.

Next, Carol Reid (State Library) spoke on popular music 'zines and the Factsheet Five Collection. 'Zines are self-published fan magazines which represent a reaction to slick commercial publications such as Tiger Beat and Rolling Stone. The first 'zines began in the science fiction community, but the genre has gathered such momentum that 'zines now exist devoted to "every arcane subculture, pastime and point of view," according to Ms. Reid. Mike Gunderloy, dubbed "the Grand Cataloger of the underground press" by the Whole Earth Review, became involved in 'zinemaking in the early 1980's, when he discovered there was an unsuspected amount of interest in the informal reviews of interesting new 'zines he had been sharing with friends via correspondence. Rather than repeat himself in a number of letters, he produced Factsheet Five #1, consisting of 2 pages, with about a dozen reviews. By the end of the decade, Factsheet Five had grown to 8 issues a year, with a thousand titles reviewed in each, and Gunderloy needed a rest. He sold Factsheet Five, which now continues in the capable hands of R. Seth Friedman, and donated his huge collection of 'zines to the New York State Archive.

What are the actual titles of these 'zines? To what the appetites of potential popular music researchers, here are some representative examples: Bacteria of Decay, Stressed Out, Butt Ugly, Girl Germs, Skag 2000, Metal Curse, Spilled Guts, Still No Symptoms, Obscure Publications, Vicious Hippies continued on the next page

New Members

The Music Library Association welcomes the following new members:

Suzanne Acharya, Hamilton, ON, Canada
Ron Banks, Dallas, TX
Kathryn Blough, Gorham, ME
Alastair Boyd, Toronto, ON, Canada
Ronald N. Bukoff, Bloomington, IN
Mrs. Mi-Hye Chyun, Hopewell, NJ
Critics' Choice Classics, Granger, IN
Gail A. Culler, Alexandria, VA
Dr. Virginia Danielson, Watertown, MA
Meredith Dooley, Bloomington, IN
Mary J. Du Mont, Kent, OH
Martha V. Fickett, Fredericksburg, VA
Suzy Enns Frechette, St. Louis, MO
Kella Garcia, Bloomington, IN
Walter P. Gegner, Minneapolis, MN
Rebecca Gorlin, Brighton, MA
David G. Haas, Arlington, MA
Eric Hansen, Columbia, MO
Hrvatska Akad Znanosti i Umjetnosti Zavod za Povijesti, Zagreb, Croatia
Kliniment Ohricki National & University Library, Skopje, Macedonia

Ludwig Music Pub. Co., Cleveland, OH
Maurine W. McCoury, Ann Arbor, MI
Method M. Milac, Syracuse, NY
Wai-Chi Mok, Urbana, IL
Constance A. Murphy, Dumfries, VA
Muzo, Brooklyn, NY
Arleen Myers, Chapel Hill, NC
Marilinn Niebuhr, New York, NY
Stacy Nowicki, Crete, IL
Mark Padnos, New York, NY
Stacey Pearson, Ft. Wayne, IN
Lisa Rae Philpot, London, ON, Canada
Marilyn R. Pukkila, Waterville, ME
William L. Quigley, Athens, GA
Karen Rege, Hockessin, DE
Tommy Richardson, Newark, DE
Angela B. Rubin, Carbondale, IL
Jose Ruiz, Rio Piedras, PR
Jane M. Subrananian, Potsdam, NY
Martin Verdrager, New York, NY
Deborah Wills, Windsor, ON, Canada
John Wood, Pittsburgh, PA
Douglas Wray, Cambridge, MA
Michelle L. Wright, Tallahassee, FL
John Wynstra, Williamsburg, KY
Transitions

Mary Ankudowich, Librarian Emerita of the Werner Josten Library of the Performing Arts (retired), Smith College, died 24 January 1994.


Stacie W. Bradford, Director of Information Services, American Music Center.

Anita Breckbill, Head of the Music Library (formerly Music Cataloger), University of Nebraska, Lincoln.

Victor Cardell, Music Librarian for Special Collections (formerly Head, Archive of Popular Music), UCLA.

Joyce M. Clinkscales, Music Librarian, Emory University.

William Deturk, Librarian, Bok Tower Gardens, Lakes Wales, FL.

Pollyanne Franz, Media Services Librarian, University of Southern Mississippi, Hattiesburg.

Louise Goldberg, Head of Reference and Rare Books, Sibley Music Library, retiring after 23 years in various positions at the Eastman School of Music.

Brenda Goldman, Music Librarian, Tufts University, retired January 1994.

Alicia Grant, Bibliographic Instruction/Reference Librarian, Sweet Briar College.

Laura Gayle Green, University of Missouri, Kansas City, married to Joel Avi Salant on 18 December 1993.

Stephen Green, Sound and Image Librarian, University of North Carolina, Chapel Hill.

Robert Hallis, Humanities Librarian (Music Emphasis), University of Nebraska, Omaha.

Karen Jung, Cataloger (Music), Southeastern Louisiana University.

Rebecca Koblick, Catalogue Librarian, Music Library, Yale University.

Florence Kretzschmar, founder of Information Coordinators, 1948, Music Index, 1949, died Christmas Day, December 1992, at the age of 83. She had been awarded an MLA Special Citation in 1983 “for all of her marvelous bibliographic efforts.”

Amanda Maple, Music Librarian, Penn State University.

Sister Louise Smith, Collections Librarian, University of Western Ontario, London, Ontario, Canada, retiring after 20 years of service.

Mark Tollefsen, Assistant Chief, Rodgers & Hammerstein Archives of Recorded Sound, New York Public Library.

New MLA Officers

During the 1994 Annual Meeting, Michael Ochs, President of MLA, announced that Jane Gottlieb has been elected Vice President/President-Elect.

Jane Gottlieb has been Head Librarian at The Juilliard School since June 1986. She holds an MLS from Columbia University and a BA in Music from SUNY Binghamton. She has been teaching the doctoral-level Music Reference and Research course at The Juilliard School since 1988.

Richard Griscom, Executive Secretary, announced the results of the 1994 election for Recording Secretary and Members-at-Large of the MLA Board of Directors. The new Directors-at-Large are Jerry McBride, John Shepard, and Judy Tsou. MLA’s new Recording Secretary is Laura Snyder.

Jerry McBride has been Music Librarian at Middlebury College since 1986. He received degrees in library science and music from Kent State University, the University of Wisconsin, and the University of Redlands. John Shepard has been Head of Rare Books and Manuscripts and Curator of the Toscanini Memorial Archives, Music Division, The New York Public Library for the Performing Arts since June 1986. He holds his MLS from Columbia University and a B. Mus. in music theory and composition from University of North Carolina at Greensboro. Judy Tsou is Assistant Head of the Music Library at the University of California at Berkeley. She has received the MLS degree from the University of Michigan, the MA in piano pedagogy from Teachers College, Columbia University, and the BA in music history and theory from Skidmore College.

Laura Snyder is Associate Head of Technical Services in the Sibley Library, Eastman School of Music. She has received the B. Mus. Ed. from Ithaca College and the MLS from Louisiana State University.

Effective October 1994, MLA’s Treasurer will be James Cassaro, who has been Assistant Music Librarian, Cornell University, since 1983. He received his MA in musicology from Cornell and his MLS from SUNY Buffalo.
Calendar

6-7 May 1994
Pacific Northwest Chapter, MLA, Annual Meeting,
University of Oregon, Eugene, OR

14 May 1994
New England Chapter, MLA, Spring Meeting,
Providence Public Library, Providence, RI

20 May 1994
Copy due for issue No. 97 to MLA Newsletter editor

20-21 May 1994
Mountain-Plains Chapter, MLA, Annual Meeting, Las Cruces, NM

9-11 June 1994
Association for Recorded Sound Collections [ARSC],
Annual Conference, New York Public Library for the
Performing Arts, New York, NY

24-28 July 1994
Jewish Choral Festival with Matti Lazar,
Concord Resort, Kiamesha Lake, NY

8-12 August 1994
Summer Institute on Music Cataloging, offered by the Palmer School of
Library and Information Science of Long Island University,
at Bobst Library, New York University, New York, NY

Awards

by the MLA Publication Awards Committee

The Vincent H. Duckles Award, presented annually for the best book-length bibliography or other research tool in music published during the previous year (1992), with a cash prize of $500, was awarded to Mary Kay Duggan for her important and valuable book, Italian Music Incunabula: Printers and Type [Berkeley: University of California Press, 1992. xi,323 p.]

In this extremely important study of the early history of music printing, Duggan has made a technical and complex subject clear for all readers.

The Richard S. Hill Award, presented for the best article on music librarianship or article of a music-bibliographic nature published during the preceding year (1992), with a cash prize of $250, was given to Danette Cook Adamson and Mimi Tashiro for their article, “Servants, Scholars, and Sleuths: Early Leaders in California Music Librarianship” published in Notes 49,3 (March 1992): 806-835.

“Servants, Scholars, and Sleuths” is a lively and affectionate group portrait of six remarkable individuals who pioneered in developing music libraries and librarianship in California: Jessica Fredricks, Gladys Caldwell, George continued on page fourteen