Film Music Conference Goes West(ern)

H. Stephen Wright,
Northern Illinois University

A mere two weeks after attending the 1994 MLA meeting in Kansas City, I had the pleasure of attending a conference that was very different, yet just as exciting: the annual International Film Music Conference, held 1720 March in the Los Angeles area. This was the third such conference sponsored by the Society for the Preservation of Film Music, an important organization that brings together academics, librarians, archivists, and composers to advance the cause of film music scholarship and preservation. This particular conference was organized around the theme of music in Westerns, and an amazing array of speakers and events was assembled to address this topic. The conference sessions were held at the Gene Autry Western Heritage Museum in Glendale, an impressive facility with exhibits touching on every aspect of the West in fact and fantasy.

The conference proper was preceded by a Pre-Conference Seminar/Workshop, "Effective Writing about Film and Television Music," moderated by UCLA doctoral candidate James Westby and MLA's own Stephen Fry. The workshop featured Marsha Berman (a recently retired UCLA music librarian, and editor of The Cue Sheet, the journal of the Society for the Preservation of Film Music), Steve Fry, film composer Fred Karlin (author of an important new book, Listening to Movies), film music critics Royal S. Brown (Fanfare) and Jack Smith (Films in Review), Fox Records producer Nick Redman, Steven C. Smith (author of an acclaimed biography of film composer Bernard Hermann), Jim Westby, and, yes, somebody named H. Stephen Wright. This workshop made it immediately apparent that though there are divergent viewpoints in film music writing and scholarship, there are also many fascinating opportunities for additional research in this field. I particularly recommend contacting Steve Fry and Jim Westby to get copies of their handouts; Steve's was a list of the surprising range of periodicals publishing film music literature, while Jim's was a startlingly lengthy bibliography of film music dissertations completed or in progress. On Thursday evening we were treated to a reception at the Hollywood Bowl Museum, where we could hear the jazz stylings of Steve Fry's band while absorbing a remarkable film music exhibit, "The Sound Behind the Image." We were continued on page three
grant enabling a young music librarian to attend a national meeting. While the MLA board has approved such an endowment in principle, many details — especially those concerned with actually funding the endowment must be worked out by the WG on Endowed Funds. The WG on Major Gifts will not only focus on bequests and other ways of enhancing MLA’s Permanent Fund, it will also discuss establishing a donor relations program for older and prominent members. And the WG on Special Projects will set up an even bigger and better silent auction for next year’s meeting in Atlanta.

Meanwhile, the Membership Subcommittee, chaired by Suzanne Risley and recently befooled with the addition of two new members, will discuss a variety of ideas floated over the past year or so that are designed to increase MLA’s membership base. Bravo to all those who have accepted appointments to these groups and brava to Linda for organizing this major effort that will benefit the entire membership of the Association and help insure its long-term health.

With deep regret I must report two recent deaths. Virginia S. (June) Gifford, a longtime member of MLA, was always quick to contribute to her colleagues and profession in whatever way she was needed, whether it was committee service, greeting new members with a warm smile, or sharing her expertise in cataloging. Musicologist Samuel Pogue not only was a friend of MLA (read the delightful set of letters he published in Notes a few years back that were written by a young Leopold Stokowski), he also chaired the RILM-US Office Governing Board. We will miss them both.

Finally, I had the singular pleasure of sending an official 100th birthday greeting on behalf of MLA to our oldest honorary member, Nicolas Slonimsky, who not only wrote his infamous “Sex and the Music Librarian” for delivery at an MLA national meeting (1971), he also was kind enough to review his own book, Perfect Pitch, in Notes. Bravo, Nicolas!
then whisked to the Wilshire Theater for a marvelous concert, “A Musical Affair to Remember,” which included Elmer Bernstein and Maurice Jarre conducting selections from their recent film scores, octogenarian David Raksin singing his theme song from Laura, Dudley Moore performing his delightful score from Bedazzled at the piano, and John Williams accompanying violin prodigy Tamaki Kawakubo in music from Schindler’s List.

The conference turned to the topic of the Western with the Friday and Saturday sessions. Noted film music authority Tony Thomas delved into the origins of the musical style associated with Western films, one might have thought that it was all derived from Aaron Copland, but Thomas convincingly traced the genre back to an obscure radio score by one Heinz Roemheld.

Royal S. Brown made a second appearance to present an appreciation of the film music of Ennio Morricone. James D’Arc reported from the front lines of film music preservation, describing Brigham Young University’s efforts with their Max Steiner recordings. (This presentation contained one of the most astonishing moments of the conference, as Jim recounted his success in reassembling and playing broken acetate recordings.) Other conference sessions included Susanna Moross Tarjan (daughter of film composer Jerome Moross), Ronald Magliozi of the Museum of Modern Art, composer Linda Danly (leading a delightful discussion of Hugo Friedhofer’s music for Westerns) and panel discussions of film music on radio and the European film music preservation movement. A brief but hectic Soundtrack Swapmeet was held on Saturday.

The centerpiece of the conference was the Career Achievement Award Dinner, honoring Italian film composer Ennio Morricone, on Friday night. This event was preceded by a silent auction similar to MLA’s in Kansas City, but with film music memorabilia including many signed items. (I was able to obtain, for a nominal bid, a Simpsons poster signed by creator Matt Groening and composer Alf Clausen.) Many luminaries of film and film music attended the dinner. David Raksin was Master of Ceremonies; Elmer Bernstein, Maurice Jarre, and Roland Joffe (the celebrated director of The Killing Fields and The Mission) spoke in tribute; and John Williams presented the Career Achievement Award to Morricone. (It was at this dinner that I finally succumbed to the temptation to behave like a starstruck fan and asked John Williams to sign my score of the Star Wars suite.)

Gillian Anderson demonstrated once again why she is considered the premiere authority on silent film music with two performances (on Saturday night and Sunday afternoon) of The Covered Wagon, an epic 1923 western with awesome visual components and a blissful absence of clichés. Gillian conducted the Los Angeles Musical Heritage Orchestra in a score by Hugo Riesenfeld. Both performances were preceded by The Uncovered Wagon, a witty short parody of The Covered Wagon, accompanied by Martin Marks at the piano.

At the Sunday morning open meeting of the SPFM Board of Trustees, Ray Cole presented his proposal to set up an SPFM World-Wide Web site. This would allow anyone with Internet access to browse an extensive library of electronic resources on film music, including SPFM publications. The Board approved this proposal, and efforts to set up the WWW site are proceeding; watch for a future announcement. Shortly after the adjournment of the Board meeting, the area experienced a magnitude 5.3 earthquake, thus providing the compelet Southern California experience to departing conference-goers.

If, after reading this, you feel some justifiable regret at having missed this conference, it is not too late to make amends. All of the conference sessions were recorded on audio tape, and cassettes of individual presentations are available for $6.00 each; a complete set of all recorded presentations is $145.00. These tapes contain a wealth of film music information and discussion that is available nowhere else. To order tapes, or obtain more information about the Society for the Preservation of Film Music, contact

Jeannie Pool
SPFM Executive Director
Box 93536
Hollywood, CA 90093-0536
phone/FAX (818) 248-5775

Cybernauts can contact the SPFM at 73201.2211@compuserve.com.
Once again, audio-related topics dominated MLA-L discussions this spring. In March, Karl Van Ausdal (Appalachian State) polled readers about amplifiers for individual listening stations that can accommodate both cassette and compact-disc players (two inputs and two outputs). Glenn Walden (Louisiana State) recommended Edcor HA400 and HA400A headphone amplifiers, and Arlys McDonald (Arizona State) suggested Hailer model JP200 amps (although she advised that they only have one headphone output). Tim Gmeiner (Belmont University) shared his "home-made" solution, in which he hired a student to construct connector boxes to house five headphone jacks each so that many listeners may listen to the same examples simultaneously.

In May, Vernon McCart (Old Dominion) asked for names of consultants to help plan a listening facility. Ed Burquez of Sound Engineering Service in Birmingham was recommended by Glenn Walden, while Ed Forner (McAlester University) suggested contacting the Oregon architectural firm, BOOK/A, who used acoustical consultants McKay Conant Brook of Westlake Village, California.

For libraries concerned with maintaining security for their compact-disc collections, Susan Joseph (Philadelphia College of Pharmacy and Science) noted in April that her library was planning to test Kwik Cases, lucite cases with a security strip invisibly imbedded in the lucite. The case can only be removed with a special tool, and is similar to the theft-prevention apparatus used in clothing stores. Certain record stores also use Kwik Cases or similar devices. Mary Black (Michigan State) responded that a consultant for her library's new facility also endorsed this security mechanism, which, according to the consultant, is available for videos and LPs as well.

In May Nora Gaskin (McMaster University) queried subscribers about college and university loan policies for sound recordings, a topic discussed frequently on MLA-L. Nora's institution, as do many others, restrict lending of CDs and LPs to graduate students and faculty, and she wondered if other libraries had more liberal policies for circulating recordings. Two of the three persons who replied to the list reported that they circulate compact discs to all users, one for four days, the other for two weeks. The other respondent related that his institution was planning to circulate CDs when its collection grew to around 2,000 to 3,000 in number from its present 1,000. For all of us who are environmentally conscientious, Pamela Bristah (Manhattan School of Music) shared a news item in May concerning a new program introduced by Sony and Digital Audio Disc Corp. to recycle compact discs, jewel cases, shrink-wrapping, and CD caddies. These materials will be ground and used in the manufacture of jewel cases and jewel case trays. They may be sent to the following address,

Digital Audio Disc Corp.
ATTN. Recycling Program
1800 N. Fruitridge Ave.
Terre Haute, IN 48704-1788.

Packages that contain only CDs and/or jewel cases should be marked "clean," while packages also including shrink-wrapping or CD caddies should be labelled "dirty." This program is one that should be promoted especially by libraries, since we are primary users of all of these types of products.

Recordings that contain multiple forms or genres can be difficult for catalogers to classify. In May Mark Scharff (Washington University) told of a situation he had discovered in his library in which multiple copies of recordings had been classified differently, each copy under a different work on the recording. Mark wanted to know if there was some historical precedent for this practice. Don Krummel (University of Illinois at Urbana-Champaign) informed MLA-L readers that this indeed had been a standard procedure among many libraries with open-shelf collections. Such a practice, while useful for browsing, is more frowned upon today, Don lamented, adding that "our era is more belligerent and less probabilistic." Marty Jenkins (Wright State) noted that this method seemed a very user-friendly way of providing access, and asked whether libraries purchased as many copies as there were works on the disc. Don responded that duplicates usually resulted from gifts, since libraries could not afford to buy so many copies. He observed that perhaps a better arrangement than classifying would be by manufacturer's number, since collocation can now be achieved "in the virtual ... cyberspace of lane 3 on the information superhighway."

Recent trends among some library administrators may bode ill for the profession of music cataloging, as well as for users of music materials in libraries. Suzanne Risley (Trinity College) asked readers in May whether any of their institutions had contemplated or were actively involved in projects for contracting the cataloging of their music materials to outside vendors, or "outsourcing," as it is fashionably called. While a number of readers shared their own views and experiences concerning this hot topic (all negative), Suzanne was still gathering responses as this column was being written, so a fuller discussion will no doubt appear in a later issue of the Newsletter.

Librarians' interest in information networks continues to grow. In March Leslie Troutman (University of Illinois at Urbana-Champaign) sought out institutions that had successfully mounted electronic music reference sources, such as MUSE (RIIM Abstracts), Music Index on CD-ROM, OCLC Music Library, etc., on a local area network (LAN). While Leslie received only a few responses, the fact that some of those were messages of interest indicates that many more libraries are planning to move in the direction of integrated information workstations that provide access to an OPAC, locally mounted indexes, CD-ROMs, and the Internet. Problems with incompatible
software (NISC's MUSE in particular), capability of running in a Windows environment, and multiple platforms must all be overcome in order for successful implementation to occur.

Utilizing MLA-L as a reference tool continues to be one of the most useful reasons to subscribe to the list. During this spring, a number of different queries were successfully answered by helpful colleagues. In answer to his May request for names of performing groups that specialize in early American music, John Voigt (Berklee College) received several suggestions, including Joel Cohen and the Boston Camerata, David Hildebrandt of Annapolis, Maryland, and the Streitweiser Foundation Trumpet Museum, Pottstown, Pennsylvania, which sponsors concerts from its extensive collection of brass instruments.

Name some other famous sister-brother or sister-sister musical teams beside Nannerl and Wolfgang Mozart and Fanny and Felix Mendelssohn. This inquiry, sent by Catherine P. Smith (University of Nevada-Reno) in March, received a number of imaginative responses, including Lili and Nadia Boulanger, Katia and Marielle Labeque, Kate and Anna McGarrigle, Peggy and Mike Seeger (and older half-brother, Pete), and the Carpenters (Karen and Richard). Also mentioned were brother-brother pair Alfons and Aloys Kontarsky, and husband-wife-and-child teams Gaby, Robert, and Jean Casadesus, and Claude Frank, Lilian Kallir, and Pamela Frank.

Fiftieth-anniversary events commemorating the end of World War II are being planned by many institutions. A couple of different requests for World War II-related works were sent to MLA-L this spring. One request originally sent to CHORALIST by David Castonguay (Radford University) and forwarded to MLA-L was for choral works that could be included on a program planned for a Veteran's Day concert in November in memory of the final year of the war. Felicia Piscitelli (Texas A&M) fielded a similar search for works inspired by or pertaining to the Normandy invasion of fifty years ago this June. There were several suggestions of individual works, including Arrieu's "Sept poèmes d'amour en guerre," James Barnes's "Lonely beach (Normandy, 1944)," and Ernst Krenek's "Cantata for Wartime." A couple of librarians suggested the recent bibliography Music and War: A Research and Information Guide by Ben Arnold (Garland, 1993). A May request by Joan Falconer (University of Iowa) for a copy of Elgar's "Land of Hope and Glory" (adapted from his Pomp and Circumstance March no. 1), to be played at a British-style tea party, was indeed timely, coming as it did during graduation season. The request prompted a couple of readers to inquire on the origins of this favorite tune's use as an accompaniment to high school graduations in the U.S. While no one came up with the definitive answer, Joe Boonin (New York Public Library) offered a list of several practical reasons: it is available in a variety of formats, its tune is catchy, it is easily repeated as a vamp depending on the length of the procession. While most Americans associate this work primarily with commencement, Canadian Neil Hughes (University of Georgia) noted that in Canada the tune was used in a G.W.G. Jeans commercial that was quite controversial for its depiction of swaying posteriors, or "bums," while a chorus sang Elgar's tune with the words "bum, bum, bum-bum-bum, bum, bum, bum."

For a patron needing a list of small operas and their cast requirements, Rick Jones (Notre Dame) asked readers' help in May. Quaintance Eaton's Opera Production (University of Minnesota, 1961), which gives characters, vocal ranges, orchestrations, etc., was suggested by Albert Neal (Columbia University). Brian Cockburn (Southwest Texas State) advised that the Central Opera Service's list of chamber operas includes works that actually require larger forces than small groups can manage. He recommended the American Music Center as a source for contemporary chamber operas.

In the area of library management, Marty Jenkins wanted ideas for jobs he could give his student assistants while they are stationed at the service desk. Marty received quite a number of very creative and helpful suggestions reflecting a wide range of levels of skill, interest, and responsibility. Although Marty's list is too lengthy to record here in its entirety, among the categories of tasks are annotating reference works with local call numbers, indexing anthologies bound sheet music collections and anthologies, creating analytics for sound recordings, compiling discographies and bibliographies of special-interest materials, filing cards in catalogs and maintaining vertical files, assisting in circulation procedures and record-keeping, processing materials, and stack maintenance. In addition, a couple of people offered sensible, general suggestions that should give students a greater incentive to be productive. These tips include asking the students themselves to come up with lists of things they think they should be doing, and posting a list of tasks that all students know how to do, and letting them choose those that interest them.

The international scope of MLA-L was again brought home to readers in May following the South African inauguration of Nelson Mandela and the official demise of apartheid. Anna Weideman (University of the Orange Free State, South Africa) shared with us the English words of her country's new anthem, "Lord [or God] Bless Africa." Kathy Abromeit (Oberlin) also supplied the words of this anthem in Sotho and Azanian versions.
Roundtable Reports

American Music

George Boziwick, Coordinator, NYPL

The American Music Roundtable met with nearly 50 people in attendance. After a brief introduction, newly appointed coordinator George Boziwick thanked the founding coordinator John Druesedow for all his efforts on behalf of the roundtable. Reports were given on the National Conference on Black Music Research, held in New Orleans in October 1993, and on the Sonneck Society meeting held in Monterey, California in February 1993.

Updates on publications and projects were given: John Druesedow on the possible updating of Resources in American Music History, Dena Epstein on her contribution to the newly published African American Mosaic, and a description of her compilation of holdings in the Library of Congress relating to African-American music (published by the LC Publications Office), George Boziwick with an update on the Music of the United States project (a series of definitive editions of selected works and collections of American music).

Various new and current projects were reported to the roundtable. Leonard Lehman mentioned a project he is working on to survey users of music notation software. Lois Schultz reported on the digitization of 18,000 pieces of sheet music at Duke University. Steve Sundell gave a brief description of the Wisconsin Sheet Music Database, available via gopher at the Mills Music Library, University of Wisconsin, Madison.

New acquisitions reported by roundtable members include a collection of material and memorabilia of William Grant Still (Duke University), the complete papers of John Jacob Niles (University of Kentucky), the papers of John Tasker Howard (Music Division, NYPL), scores and materials of Lejaren Hiller (SUNY Buffalo), and the nearly complete belongings of Howard Mayer Brown (Newberry Library).

Finally, looking toward next year, it was agreed that the roundtable would continue its open forum (as opposed to a program format) so that it could remain a general clearinghouse for activities and issues in the MLA community dealing with American music. The coordinator will also explore the possibility of the roundtable acting as a liaison between MLA and the Sonneck Society so that scholars and librarians involved in American music can meet, exchange ideas, and build stronger cooperative relationships through information access, dissemination, and scholarship.

Afro-American. Such newspapers were national in their coverage, serving as repositories of information about theatrical, cultural, and musical happenings in the Black community.

About forty people attended the session, which was co-sponsored with the Jazz and Popular Music Roundtable.

Black Music Collections

Suzanne Flandreau, Coordinator, Center for Black Music Research

The Black Music Collections Roundtable met Friday March 4 to hear three speakers discuss alternative sources for research on Black music. Rick McRae (SUNY Buffalo) described his research on the microfilmed records of the segregated musicians' union in Buffalo, New York. The records cover many areas of interest to music historians and to students of social history. Rick's M.A. thesis is an index and description of the microfilmed records.

Wayne Shirley (Music Division, Library of Congress) discussed the kinds of evidence copyright registrations can—and cannot—provide about the composition and authorship of registered pieces, using registrations of actual blues and jazz compositions.

Monica Burdex, whose office at California State University, Northridge is inaccessible because of earthquake damage (!), was nevertheless able to share her experiences researching the T.O.B.A. circuit [Theatre Owners Booking Agency], which booked many African-American performers in the early twentieth century. She gave examples from three African-American newspapers, the Chicago Defender, the Pittsburgh Courier, and the Baltimore News, about significant events in African-American music between 1915 and 1945.

Conservatory Libraries

Pamela Bristab, Coordinator, Manhattan School of Music

The 1994 meeting of the Conservatory Libraries Roundtable featured this year's hot topic, the Internet, focusing on issues for libraries which want to get connected, or which are newly connected. The roundtable also got a look at a local music library, the Miller Nichols Library of the University of Missouri, Kansas City. The meeting began with distribution of the CLRT's annual, informal survey of conservatory libraries, which compares data such as collection size, acquisitions and binding budget figures, staffing, space, and much, much more.

Ned Quist (Peabody Conservatory) and Jean Morrow (New England Conservatory) spoke on their experiences in getting connected to the Internet. The New England Conservatory has a full Internet connection, and faculty can access the Internet, along with NEC's catalog and other local resources, from their office or home computers.

For fast FTP transmission, and for transmission of still video and compressed audio signals, the Peabody Conservatory of Music decided that their connection to the Internet required wide band-width, which can handle a large flow of data. Peabody purchased a radio-spectrum transmitter, requiring a line of sight (although not necessarily direct) to a receiver at Johns Hopkins University, the conservatory's parent institution. To install the transmitter, Ned and several support(ive) staff ended up on the roof of
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the conservatory, peering through binoculars and waving at colleagues and the receiver on a rooftop about a mile away. Although expensive ($8500), the radio-spectrum transmitter can transmit 2 megabytes per second, and has no further telecommunication or other costs.

Laura Gayle Green (University of Missouri, Kansas City) gave a slide- show "tour" of UMKC’s Miller Nichols Music Library. The Library’s special collections include sheet music from and about Kansas City (7,000 items), popular American sheet music (18,000 items), and American dance band music (6,000 items). The Marr Sound Archives contain over 100,000 jazz and other recordings; their facilities include a recording studio used by commercial clients such as Capitol Records and Touchstone. In their bibliographic instruction classes, the librarians encourage students to make creative use of these collections along with UMKC’s film library, assigning students to explore a common subject, often historical or political, through sheet music, recording, and film resources.

The meeting concluded with discussion of a possible CLRIT III consortium and suggestions of topics for next year’s meeting. Suggestions for discussion topics and presentations are always very welcome; please contact the coordinator at

Manhattan School of Music
120 Claremont Avenue
New York, NY 10027
msmilib@transit.nyser.net
(212) 749-2802 x507
FAX (212) 749-5471

Film Music

Janet B. Bradford, Coordinator, Brigham Young University

Approximately 60 people attended this year’s Film Music Roundtable session.

Martin Silver (University of California, Santa Barbara, retired) gave an up-to-date report on the Bernard Herrmann Music Archives.

Alfred Cochran (Kansas State University Music Department) followed, discussing "Aaron Copland’s Score for The Red Pony." A video excerpt featuring the main title and the dream march sequence illustrated Cochran’s description of the technical aspects of Copland’s scoring, and emphasized Copland’s ability to write the right music for the right scenes.

Jeanie Pool (SPFM—Society for the Preservation of Film Music) reported on her attendance at two European film conferences, The Flanders International Film Festival and a festival in Biarritz, France. She noted that there is an emerging European film music preservation movement and encouraged international communication. She also invited those interested to attend SPFM’s Third Annual International Film Music Conference in March, where Ennio Morricone would receive the 1994 Career Achievement Award. Morricone, incidentally, is the first European film composer to be honored by SPFM.

H. Stephen Wright (Northern Illinois University) distributed a hand- out about FILMUS-L (Film Music discussion list) and explained its formation, function, and activity.

Marsha Berman (UCLA, retired) described the variety of articles published in The Cue Sheet (SPFM’s journal). As its editor, she asked for submissions with a special request for someone to write a necrology section.

Janet B. Bradford (Brigham Young University) reported on projects of the IPMS (International Film Music Society) including the latest insert for The Union Catalog of Motion Picture Music and the landfill excavation project to recover MGM music. Quarter Notes, the IPMS newsletter, was distributed and the film music retrospective on aviation film was announced for August 1994 in Santa Monica, California.

An open discussion finished out the time. Issues discussed included copyright, the 20th century Fox auction, and the recent acquisition of the Charles Boyer (Page Cook) collection at Brigham Young University. We invite all interested librarians to join us in future sessions. If you have any questions or would like to participate in the roundtable at the Atlanta meeting please contact the coordinator at

6380 Harold B. Lee Library
Brigham Young University
Provo, UT 84602
(801) 378-7653
janet_bradford@byu.edu

Jewish Music

Marion M. Stein, Coordinator

The Jewish Music Roundtable had its first meeting at the Kansas City Annual Meeting, planned by Gordon Theil and I as co-coordinators. We attracted 30 participants, as well as several others who would like to be kept informed of roundtable activities.

Irene Heskes, noted bibliographer of Jewish music and author, spoke at the meeting. In her own modest style, she told us how to gather the information we seek and find the materials we need often by looking into our own collections—with a little help from her books as bibliographic guides, The Jewish Music Resource Book (Greenwood Press, 1985), and Passport to Jewish Music (Greenwood Press, 1994, forthcoming).

Ms. Heskes also emphasized the need to share information about Jewish music resources located in various collections that may not be widely known. She encouraged us to use the Jewish professionals in our communities as resource persons; local cantors and rabbis, as well as synagogue librarians, often have information about special local music collections. They would also be pleased to find a new home for materials they know are valuable but are unable to house or utilize themselves. Ms. Heskes is prepared to be of assistance to any of us who need help identifying Jewish music materials, and she may be con- continued on the next page
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tacted at her address in the MLA Membership Handbook. I am also will-
ing to help regarding Jewish music matters. My new e-mail address is MARION@PANIX.COM.

Rebecca Koblick, a recent graduate of Simmons College School of Library Science came to the meeting and brought along copies of a research project she is completing, a bibliography of in-print choral music for the synagogue, and asked for comments. She hopes to have this work published. Another role of this roundtable might be as a clearinghouse for information about such exciting studies, as well as for composers writing music of Jewish interest.

Rick AmRhein (University of Nevada, Las Vegas) told the roundtable about plans for a Jewish music resource center within the new library facility which is being built there. He sees a need for Jewish music resources in the community to serve cantorial soloists as well as the public in general. A recent Klezmer Conservatory Band concert performed to a sell-out crowd of 1200 at UNLV!

Other points of information:

1. MMB Music Publishers in St. Louis has a number of items of Jewish interest.
2. Helene Stern (Cleveland Hts./University Hts. Public Library) plans to go to the CAJE conference this August, and will report back to the roundtable any information of musical interest.
3. Brad Short (Brandeis University) suggested that those of us looking for older out-of-print materials might go to the Brandeis University National Women's Committee annual book sale in your area.

Interest in Jewish music is strong in MLA. It is our hope that the Jewish Music Roundtable will serve the needs of this association in providing a forum for the exchange of information pertaining to Jewish music.

Social Responsibilities

Anna Sylvester, Coordinator,
University of Missouri, Kansas City

The Social Responsibilities Roundtable had an SRO turnout for this year's meeting. We had a two-part program. David Lesniaski spoke on Email Etiquette; Holly Borne and Joe Hafner spoke on "What is Gay Music?: A Definition, a History and a Guide to Collection Development."

David covered seven main points of etiquette. Address your mail properly. This includes a greeting or header in the body of the document and being very careful in using your system's "reply" command. Include a subject line if possible. Keep the message short or provide a warning for long messages and be selective about copying other [mail] documents into your message. Do not exceed the line length of the standard PC monitor and prefer 10 cpi monospace fonts and generous left/right margins. The wrong ;-) might get you :-# or even *), so don't use them unless you know your recipients won't mind. Never, ever, send personal messages over email. Sign your mail including your name and email address at the end of your message.

A definition of Gay and Lesbian Music: music performed and recorded by self-identified gay men and lesbians; music which relates to or comes from the gay/lesbian experience; and/or music for a gay/lesbian audience. A history of gay/lesbian music from the late 1960's through the present includes many types of musicians, groups, and styles including folk, pop, rock, jazz, world beat, musicals and musical revues, as well as men's and women's choruses. Some of the performers are more mainstream, but most of the recordings are on smaller independent labels.

Subject headings for these recordings include: Gay men — Songs and music; Lesbians — Songs and music; Gays (Vocal music); Gay men — Music; Lesbians — Music; AIDS (Disease) — Songs and music.

Five people and groups were featured: Alix Dobkin, Romanovsky and Phillips, the Topp Twins, Bill McKinley, Ani DiFranco, the Flirtations, and the Turtle Creek Chorale. Handouts included a bibliography of articles, periodicals, and resources; a discography of a core collection of 40 recordings; a larger discography of 200 recordings made between 1960 and 1994; and a list of record distributors. If you would like a copy of any of the handouts, you can send requests to Joe Hafner, Cataloging Dept.
Indianapolis-Marion County
Public Library
P.O. Box 211
Indianapolis, IN 46206-0211
(317) 269-1859

Technical Services

Michelle Koth, Coordinator,
Yale University

Approximately 100 people attended the Technical Services Roundtable meeting to hear about the future of music cataloging, among other topics. Joan Schuitema (Northwestern University) began the roundtable meeting with "What is technical services—and is there life after music cataloging, or, The future of music technical services."

Currently, a music librarian whose job includes some or all technical services activities could hold a position in one of several different settings: as the "funny format" cataloger in a main cataloging unit, as a member of a smaller unit of such catalogers, still away from the music library, or as a music catalog librarian whose sole subject area is music. Although cataloging is usually the main orientation of a technical services librarian, acquisitions, systems, and even reference or collection management may also be included. Keeping this in mind, there are several career options that one could reasonably expect to follow: head of a music library, head or assistant head of a
main technical services or cataloging unit, systems librarian, utility or vendor representative, or a contract cataloger. However, several recent trends have made any expectations less certain.

The virtual library (or the library without walls) is here. The nature of cataloging is expanding to include ever more formats (DAT, videos, electronic resources), versions (paper vs. electronic), and off-site resources (Internet resources). Forthcoming for many of us is the client-server environment, in which the focus is on timely and complete access, with an emphasis on keyword retrieval and subject searching. Add to this our current shrinking budgets, the accompanying debate on ownership vs. access, and the push to do cataloging “more, better, faster, cheaper,” and what results is the need to analyze how all this will affect music technical services and plan for the future.

Some of these changes and trends will affect how we catalog. Indeed, “outsourcing” of cataloging is becoming very attractive to some library administrators. While this may produce a decline in the need for professional catalogers, there may also be an increased need for librarians to deal with access issues in databases. Someone will have to design database loads, index structures, etc., and provide authority control of multiple databases.

On the library-wide level, reorganization will change the role of technical services librarians. The move from division by function to division by subject area will result in a “holistic librarian,” a concept with which many music librarians are already familiar. The trend toward decentralized technical services may shift the workload of the librarian from actual cataloging to managing, with an emphasis on problem solving.

How will this affect music technical services? Although we may be at an advantage because we usually lag behind a little and can benefit from hindsight, we need to discuss these changes—or changes may be decided for us. An example is the Cooperative Cataloging Council (CCC) activities going on right now. Music cataloging must change from the application of a set of rules to include solving problems in information retrieval and database design. Cataloging rules must be dynamic enough to allow cataloger judgment and to change quickly when access is inhibited. The concept of a “core bibliographic record” will force us to rethink why and how we catalog. The emphasis of the core record is on what is most necessary in a record (as opposed to what is the minimum) and on a dynamic record (rather than THE perfect record the first time). Authority work should be examined in terms of how much can be automated and how it will relate to keyword searching.

The key to change will be evaluation and research. We cannot continue to catalog in a vacuum. We must conduct research to understand the needs of the library user, as well as costs and benefits based on user value. Joan noted that there currently is an appalling lack of proof for what we spend our lives doing. She recommends that this group focus attention on how we can acquire the necessary research skills and on what studies need to be undertaken.

Joan ended by presenting the options for technical services as outlined by Peter S. Graham:

- Do nothing or little and stagnate. Technical services will likely remain highly significant within a less significant institution.
- Expand access to new formats and electronic materials, keep the traditional bibliographic orientation, and use technology to improve efficiency and facilitate cooperative cataloging. Under this scenario, technical services will “become a personnel backwater or congeal into rule-driven decadence.”
- Develop intelligent interfaces between access systems. This option will provide natural growth for technical services staff.

When contemplating future career options, music technical services librarians need to realize that what is in the future may not be what they signed up for! We should consider what training we will need, whether we want to stay in music librarianship, and how we can fit into any reorganization occurring in our own institutions.

Three other presentations followed. Merry Schellinger (University of Minnesota) described how automation lead her institution to reconsider the traditional technical services organization. Citing Annie Thompson, Merry outlined the issue as less one of whether to physically centralize technical services, but how to retrieve and distribute cataloging within the library, uto will do the cataloging, and what will be altered in the job descriptions of professional catalogers due to automation.

Joy Pile (Middlebury College) spoke on “The Perfect Workstation: Visions and Reality.” After tracing the development of the “cataloger’s workstation” from typewriters to dumb terminals to stand-alone PCs with multiple use possibilities, Joy described the “dream Workstation.” It will allow the cataloger to connect seamlessly to local and national networks and access all auxiliary reference tools necessary to create and edit a bibliographic record (wouldn’t it be wonderful to have all the thematic catalogs online?), and should include a graphic interface—making it possible to simultaneously display text, graphics, and video. Technological advances such as these would facilitate cooperative cataloging and even make it possible to consider outsourcing of cataloging.

Robin Kibler (Williams College) described how the music acquisitions staff person is trained and how automation has changed the process of acquisitions. The distinctions between acquisitions and cataloging are becoming blurred, since a full bibliographic record can be loaded at the time of order.
Roundtable Reports

Video

Ian Fairclough, Acting Coordinator,
Louisiana State University, Shreveport

The Video Roundtable convened with 24 people present. The session was devoted to a presentation by Dr. Timothy A. Smith (Associate Professor, Music Theory, Ball State University), "From the Goldberg Variations to Interactive Multimedia," which featured Dr. Smith's own work in this area, which is now awaiting publication.

In his presentation, which was interspersed with discussion, Dr. Smith addressed the questions of which kind of material makes a suitable project for a work of interactive multimedia (with special reference to J.S. Bach), what prior knowledge of computing and video technology is required, what equipment (hardware and software) is needed, what sort of support (from manufacturers, institutional personnel) is available, and how to negotiate with potential publishers.

The session included on-the-spot demonstration of the use of hypercard to create and develop interactive multimedia, as well as some fascinating insight into the educational use of multimedia. How better to demonstrate canon cancrizans than to have the music notation literally twist itself into retrograde form before your very eyes! The interactive multimedia format not only lends itself well for a demonstration of the overall structure of the Goldberg Variations, but has even been instrumental as a diagnostic tool for some new-found discoveries that Dr. Smith has made.

Dr. Smith graciously dedicated the session to Dr. Fritz Dolak, Video Roundtable coordinator, who was unable to attend this year's meeting; he credited Dr. Dolak's development of the library collection at Ball State University for his inspiration to develop a work of interactive multimedia.

Music Preservation Workshop at Sibley Library

Ted Honea, Conservator

During the week of 12 July 1993 four participants completed the third Annual Music Preservation Workshop held at Sibley Music Library of the Eastman School of Music. Those present were Beth Christensen (St. Olaf College), Deborah DeVos (MLS student, Rosary College), Jean Poole (Longwood College), Marion Stein (Jewish Theological Seminary).

The workshop was conducted by Ted Honea, Conservator of the Sibley Music Library, with the assistance of Alice Carli, Bindery Supervisor at Sibley, and Tina Tan, Directorial Assistant in Education at George Eastman House International Museum of Photography and Film and intern in conservation at Sibley Music Library.

The workshop provided training in techniques of physical conservation placed specifically in the context of the preservation of music materials. Additional lectures addressed philosophical, operational, and administrative issues. Toshi Koseki of the George Eastman House and Michael Hager of Museum Photographs presented additional material on photographic conservation.

This year the workshop will be held during the week of 11-15 July. The content is oriented toward library professional and support staff, but is also pertinent to interested private collectors. Those interested should contact:

Summer Session
Eastman School of Music
26 Gibbs Street
Rochester, NY 14604

New Members

The Music Library Association welcomes the following new members:

Beverly Hills Library, Beverly Hills, CA
William C. Borucki, Cheektowaga, NY
Martha Duenas, Miami, FL
Harry-Young Pub Svc Agency, Los Angeles, CA
Dorothea Kelsey, Medford, OR
Michael Murray, Columbus, OH
Music of the World, Chapel Hill, NC
Nashua Public Library, Nashua, NH
William G. Osment, Kansas City, MO
Dr. Patrick J. Rogers, Claremont, CA
Laurel Staples, Dunstable, MA
Manuel Stewart II, Louisville, KY
Committee Reports

Preservation

Brenda Nelson-Strauss, Chicago Symphony Orchestra Archives

The Preservation Committee met twice during the Kansas City annual meeting. Both meetings were occupied with plans for future annual meetings and with the drafting of a letter and revision of a document to be sent to the Commission on Preservation and Access in Washington, D.C. The Commission was established in 1986 "to foster and support collaboration among libraries and allied organizations in order to ensure the preservation of the published and documentary record in all formats and provide enhanced access to scholarly information." The Commission is sponsored by 34 colleges and universities, and as part of its programs it has twice organized seminars among librarians and scholars specializing in particular literatures (thus far, art history and medieval literature) to forge general principles and priorities for preservation.

Because of the rapidly growing problem of preserving sound recordings, the MLA Preservation Committee has proposed that MLA contact the Commission on Preservation and Access about the possibility of organizing an invitational seminar to establish preservation priorities for music in recorded form. At its meeting in Kansas City the MLA Board encouraged the committee to pursue the proposed seminar through the Commission on Preservation and Access "as aggressively as possible" and to keep the Board informed. The committee is preparing a version of its proposal to be approved by the MLA President for sending to the Commission.

At Kansas City, the committee also investigated the feasibility of organizing and presenting a pre-conference workshop on pamphlet binding and quick repair of music materials. John Shepard, the outgoing chair of the Preservation Committee and newly elected Member at-Large of the MLA Board, met with the Education Committee and the 1995 Program Committee to discuss the workshop. It is yet to be determined whether the workshop could take place at the 1995 meeting or should be postponed until a later annual meeting. The Preservation Committee closed its last meeting with discussion of better ways to open channels of communication with the MLA membership.

John Shepard stepped down as chair of the committee as of the end of the Kansas City meeting. MLA President Michael Ochs appointed Brenda Nelson-Strauss to be the new chair.

Resource Sharing and Collection Development

Brad Short, Brandeis University

The Resource Sharing and Collection Development Committee met on Thursday morning to discuss a number of important issues. Jane Gottlieb and Kent Underwood were invited to report on the progress of the new edition of the Basic Music Library which the RSCD committee oversees. They reported the score entries are almost complete, the popular music and jazz sections are likewise almost complete, but still some work is yet to be done on the world music section.

David Day updated the committee on the status of the 20th-century composer project that the committee has been involved with over the past few years. David, with the encouragement of the committee, is planning to do another survey and has queried the appropriate music libraries for interest. Thus far, he has received 70 responses out of 125 queries, including first-time positive responses from the Library of Congress and Northwestern University. An earlier version of this survey was particularly helpful for groups of libraries working together in cooperative ventures, such as the Boston Area Music Libraries, the California Area Music Libraries, and New York University and Columbia University.

The committee has long had an interest in developing a clearinghouse for music collection development policies (score, sound recording, video, etc.). New efforts and energies will be devoted to this project in the coming months and we hope this new service will be offered to the MLA community in the near future.

Finally, a question was raised concerning the "resource sharing" side of the committee: should this committee take a long look at the benefits of such services as interlibrary loan and other document delivery options and recommend or encourage a new approach to these traditional functions? To this end, Brad Short will be exploring the issues and preparing a draft of a discussion paper for next year's meeting that will bring up these ideas and others as they relate to music materials.

Announcing a New Publication for Researchers and Libraries from the Chesapeake Chapter, MLA

Twentieth-Century Composers in the Chesapeake Region:
a Bio-Bibliography and Guide to Library Holdings

Compiled and edited by Bonnie Hedges and Bonlyn Hall

Order From: Chesapeake Chapter, MLA
c/o Bonlyn Hall
Music Library, Modlin Fine Arts Ctr.
University of Richmond, VA 23173

Price: $15.00 (includes shipping). Prepayment or Institutional Purchase Order required

MLA Newsletter • No. 97
Ask MLA I:
Creative Solutions to the Realities of the 1990s

Deborah Griffith Davis,
The Mannes College of Music

The first Ask MLA session in Kansas City met on Saturday afternoon with Mary Wallace Davidson (Eastman) as moderator. The panel consisted of Suki Sommer (NYPL), Brad Short (Brandeis), Dorothy Bognar (UConn) and Sarah Dorsey (SUNY-Fredonia). The panelists addressed two of the realities facing librarians today: lack of funds and lack of space.

Suki Sommer described the impact of the budget cuts that hit the NYPL system and specifically, Lincoln Center, in the late 1980s. Between 1988 and 1993 they lost 37% of their staff, 40% of their book budget and one day of service. The loss of personnel was more difficult to handle than that of the materials budget. They dealt with the situation by consolidating service points; using volunteers to answer directional queries and screen telephone calls; reorganizing the work load; relying on temporary help lines; and deploying available clerical help, as needed, throughout the system.

Brad Short also described budget constraints, and explained how Brandeis, an academic library supporting graduate research, dealt with them. First, faced with staff reductions, responsibilities were moved around. Brandeis sought and was awarded an NEH challenge grant that enhanced its acquisitions and processing budgets. The library hired graduate students to increase cataloging production, and changed on-line vendors. Brandeis's goal was to increase reference service, not relying on additional staffing at reference desks, but by encouraging students and faculty to interrupt staff in their offices. Graduate students answer directional questions.

Dorothy Bognar talked about the space issue. UConn's renovation in 1976 incorporated compact shelving, since additional space was not available; their long term goal is to construct a new building. Whatever issues need to be faced, Dorothy listed six points to keep in mind:

1. Use faculty as a resource. A library faculty committee in particular can investigate solutions and lobby the administration.
2. State needs objectively, but with passion, and in writing.
3. Use consultants. Their outside objectivity can support your reports. Use accreditation teams as unpaid consultants.
4. Use publications for support (library literature and e-mail). Also, utilize colleagues.
5. Use local resources like university architects and facility planners.
6. Be persistent, do not give up, and always keep your goal in mind.

Sarah Dorsey spoke about her dependence on students at her four four Sarah Dorsey spoke about her dependence on students at her four year undergraduate institution. As these students are not necessarily music majors, Sarah needs a positive attitude. She recommended using emeritus faculty for fundraising purposes, and also stressed using on-line resources. When serials were cut the library offered Carl Uncover to its patrons. MLA-L and the Internet also provides access to information. Finally, interlibrary loan is a most important resource in dealing with these economic times.

During the short question period that followed, some important comments were made: We should not let our administration believe that we can always do more with less. Also, the issue of stress was raised. It was recommended that we use our colleagues as sounding boards. In noting that nearly everyone in the room admitted to not leaving work at five o'clock, one panelist remarked that our identities should not be too caught up in our jobs.

Transitions

Patricia Black, Acting Public Services Librarian, Northwestern University.
Tamalane Blessy, Senior Cataloger (Audiouniversal Materials), Xavier University of Louisiana.
Dan Clark, Music Librarian, Florida State University.
Mark Germer, Director of Talbott Library, Westminster Choir College.
Virginia Snodgrass (June) Gifford, died at her home in Washington, DC, on 19 May 1994, after a brief illness. June earned her BA and MusEd degrees from Central Washington State University, Ellensburg, and also attended Washington State University, Pullman, Eastern School of Music, University of Maryland, College Park, and Catholic University of America, where she earned her MLS. She came to the Library of Congress in 1963 as a music cataloger in the Copyright Office. In 1969 she became a supervisory librarian in the Catalog Publication Division and was responsible for the preparation of Music and Phonorecords and the Motion Picture and Filmsstrips catalogs. From 1973 to 1980 she was Music Librarian at Vassar College, returning to the Library of Congress in 1981, again as a Copyright Cataloger. In 1983 she became a Music Cataloger, later, Senior Music Cataloger in the Music Section, Special Materials Cataloging Division. June was an active member of MLA, serving on the Subject Access Subcommittee, the Working Group on Electronic Music, the Working Group on Sheet Music Cataloging, among others. She is the author of two books, Music for the Oboe, Oboe d'Amore, and English Horn: a Bibliography of Materials at the Library of Congress (Greenwood Press, 1983), and An Annotated Bibliography on Hand Knitting with an Historical Introduction (Washington, DC, 1969).

June's second career was an oboist and English hornist, playing professionally in symphony orchestras, bands, and chamber ensembles, as well as for performances of musicals and operas, and in concerts in area churches and halls.

Karl Kroeger, retiring as Head of the Music Library, University of Colorado, Boulder, as of 1 July 1994.
Lasting Concerns

Brenda Nelson-Strauss, Chicago Symphony Orchestra, on behalf of the Preservation Committee

Those of us who attended the MLA meeting in Kansas City had the opportunity to attend a plenary session, "Dance, Music, Librarianship." With that session still fresh in our minds, and because of the vital importance of video in documenting dance, it seems a good time to share some questions sent to the Preservation Committee from a music librarian at a Midwestern college:

"Which video technology is better in the long-term: tape or laser disc? If a library can choose between getting information on video disc or on video tape, which is better for preservation of that information? "Does heavy use of a video tape do any damage to the information on the tape (i.e., does the number of uses of a video tape correlate to the longevity of the tape, the way grooves in an LP wear out and lose information with multiple uses of the LP)?

"I now have responsibility for a collection of dance videos, and the dance faculty have raised these concerns. They are worried that their irreplaceable dance videos will be damaged by being viewed, and they want to make master copies of the videos. Do you know anything about the copyright issues that are involved in the making of master tapes of irreplaceable videos?"

R. Wayne Shoaf of the Preservation Committee had these thoughts about the above questions:

1. Generally non-magnetic storage media (Laser discs are optical) are less volatile than magnetic storage media.

2. Since tape heads must come into contact with the tape in order to read it there is friction between them, which causes wear on both the tape and the heads. If light (such as a laser) is the only thing coming into contact with the recording medium there is no friction and thus no wear from friction. However, there has been some (so far unsubstantiated) fear that the extremely high temperatures which are generated at the surface of an optically encoded disc, such as a laser disc as the beam of light passes over it, may eventually lead to what has been coined as "laser-rot". This is a process whereby the differing degrees of expansion of individual layers of a multiple layer disc may cause it to eventually separate when it is exposed to changes in temperature (for instance). A laser disc is composed of multiple layers.

3. In regard to copyright, the specific institution's legal office should make a determination of legality based on its own reading of the copyright law. Unfortunately (or fortunately, depending on how you look at it) there has been very little legal precedent in this regard.

Announcements

IIC Congress 1994, the fifteenth international congress of The International Institute for the Conservation of Historic and Artistic Works (IIC) will take place at the Ottawa Congress Center, Ottawa, Canada, 12-16 September 1994. Past IIC Congresses have been attended by 500 to 1000 delegates from around the world. The title of IIC Congress 1994 is "Preventive Conservation: Practice, Theory and Research." This broad-ranging topic is currently receiving much attention in the museum and archive community. We anticipate between 500 and 750 international delegates for IIC Congress 1994 including conservators, conservation scientists, administrators, and other professionals engaged in all aspects of the preservation of the world's cultural heritage. Technical sessions at the congress will run Monday 12 September to Friday 16 September. Concurrent with the technical sessions of the congress, a Trade Show is scheduled from Tuesday 13 September to Friday 16 September to provide an opportunity for manufacturers and distributors of conservation equipment, products, services, and publications to display and promote their goods and services.

For more information on the IIC Congress, Trade Show, advertising, and sponsorship contact:

Scott Williams,
Trade Show Coordinator
C/o Canadian Conservation Institute
1030 Innes Road
Ottawa, Ontario
Canada, K1A 0C8
(613) 998-3721
FAX (613) 998-4721

The Oklahoma Conservation Congress announces the availability of updated editions of Toby Murray's Basic Guidelines for Disaster Planning in Oklahoma and Bibliography on Disasters, Disaster Preparedness and Disaster Recovery. Basic Guidelines for Disaster Planning in Oklahoma is easily adapted for use in any institution and has been distributed throughout the world since its first appearance in 1985. Murray has been compiling the Bibliography on Disasters, Disaster Preparedness and Disaster Recovery since 1981, when it was five pages long. (The new update is seventy pages!) It is the most comprehensive bibliography available on the topic. The compiler welcomes additions and corrections. They may be sent to:

Toby Murray
McFarlin Library
University of Tulsa
2933 East 6th Street
Tulsa, OK 74104-3123
tfm@vax2.utulsa.edu
FAX (918) 631-3823

Both publications are free from:

Gary Harrington
Oklahoma Department of Libraries
200 North East 18th
Oklahoma City, OK 73105

A stamped ($2.13), self-addressed, 9" x 12" envelope is requested.

For more information on the IIC Congress continued on the next page
Lasting Concerns

continued from the previous page
National Endowment for the Humanities (NEH) to conduct a research and a demonstration project to test the feasibility of using digital image technology to create microfilm that will meet national preservation standards for quality and image permanence. This demonstration project builds on ground-breaking work conducted at Cornell to investigate the use of digital technology in library applications. For the past four years, Cornell and the Xerox Corporation have collaborated in a project to test a prototype system for recording brittle books as digital images, and producing, on demand, high quality paper replacements. Of equal interest has been the role of digital technology in providing networked access to library resources. These investigations have also been supported by the Commission on Preservation and Access, Sun Microsystems, Inc., and the New York State Program for the Conservation and Preservation of Library Research Materials.

For more information, contact

Anne R. Kenney
Associate Director
Department of Preservation and Conservation
214 Olin Library
Cornell University
Ithaca, NY 14853
ark3@cornell.edu
(607) 255-6875

Please send your questions about preservation, answers to questions read in this column, and announcements about grants received and upcoming preservation events to

Brenda Nelson-Strauss, Chair
MLA Preservation Committee
Chicago Symphony Archives
220 South Michigan Avenue
Chicago, IL 60604
5921977@mcmail.com

Chapter Reports

New England

Candice Feldt, Tufts University, and
Joy Pile, Middlebury College

The spring meeting of the New England Chapter took place on Saturday 14 May 1994 at Providence Public Library in Providence, Rhode Island. Susan Waddington and Margaret Chevian were our hosts for the day. (Many Thanks!) Susan gave us a brief history and description of the institution and its collections. Carolyn Johnson (Connecticut College), Vice Chair/Chair-Elect and Program Committee Chair, gave the opening remarks and introduced the speakers for the morning's program, "What's Going On: Current and Recently-completed Research Projects Undertaken by NELMA Members."

Three area librarians described their projects. Tish Brennan (Rhode Island College) presented a paper on the Sally Brown Herreshoff Collection, a collection of music and copy books gathered by a woman of some means, popular taste, and independent spirit. Doug Hinman (Brown University) gave us "You Really Got Me: An Illustrated World Discography of the Kinks, 1964-1994." An aficionado of the rock group, he described his interest in meticulous research and collection of memorabilia led him thorough a labyrinth in untangling the various release and recording dates of Kinks albums worldwide. Doug hopes to self-publish his work in the near future. Sarah Shaw (Brown University) concluded the morning session by discussion "The Rhode Island Sheet Music Project," presenting an account of the creation of an index to sheet music with Rhode Island imprints, by Rhode Island composers, or with Rhode Island subjects, held at Brown University.

The afternoon began with committee meetings and/or time to explore the beautiful main building of the Providence Public Library, followed by a business meeting led by Chair Ann Caldwell. Kay Burnett (Smith College) read a eulogy for Mary Ankudowich, Librarian Emerita of the Werner Josten Library of the Performing Arts at Smith College, who passed away on 24 January 1994.

The program for the afternoon was titled "Career Choices: Following the Road Less Travelled." Susan Dearborn (Conductor's Cooperative Management) depicted the evolution of her career from a librarian at Harvard to a library vendor sales representative, first for Baker and Taylor, then for CLSI, before becoming an artist manager. Alice Abraham (WGBH Radio, Boston FM 89.7) gave an interesting account of her transition from volunteer to librarian. Both speakers emphasized that there are similarities as well as the expected differences between their jobs and the traditional academic music librarian position. Our skills and knowledge may be applicable to more employment opportunities than we realize.

A short concert by the Mair-Davis Duo (Marilyn Mair, mandolin and Mark Davis, guitar) and a reception ended the meeting delightfully.

Transitions

continued from page twelve

Rebecca J. Littman, Summer Reference Intern, Oberlin College Conservatory.
Suzanne Mudge, Cataloger, Indiana University Archives of Traditional Music.
Bob Pillow, Media Resource Services Librarian, Virginia Commonwealth University.
Lisa Redpath and her husband Dennis LeClair announce the birth of their first child, James Michael LeClair (7 lbs., 10 oz.), on 26 April 1994.
The American Library Association Mid-Winter Meeting was held in Los Angeles, California, 3 February—9 February 1994. Despite dire predictions based on earthquake activity from the previous month, Los Angeles proved to be an excellent site for the Midwinter conference. The newly renovated Los Angeles Central Library was around the corner from my hotel, and is a remarkable facility with truly beautiful architectural features (including an eight story atrium).

Affiliates Meeting

This year's Affiliates Meeting was chaired by the new ALA President, Hardy Franklin, whose presidential theme is entitled "Customer Service: The Heart of the Library." He described ALA's plans for the May 1994 Teleconference, "Achieving Breakthrough Service," and asked for help from Affiliate groups in publicizing this event. Representatives from the following organizations attended:

- Medical Library Association (affectionately known as the "other" MLA)
- American Association of Law Librarians
- Canadian Library Association
- Urban Libraries Council
- Association of Research Libraries
- American Association of Information Science
- Association of Library and Information Science Educations
- Friends of Libraries
- Chinese-American Librarians Association
- Reforma
- ARLIS (the resignation of Pamela Perry, Executive Director of the Association was announced)
- Theatre Library Association
- Music Library Association

Peggy Sullivan, Executive Director of ALA, and Carol Nielsen of the Washington, DC Office also attended this meeting, an opportunity for information sharing during Midwinter. I passed out the red and green brochures and copies of the MLA Administrative Structure. The topic for the next meeting (in Miami) will be statistical information which has been collected by these groups and the instruments used for collection, analysis and evaluation. ALA would also appreciate information on accreditation/education programs connected with the Affiliates. Several groups, including the American Association of Law Librarians and ARLIS, announced that they had recently received funds from H.W. Wilson to establish scholarships or travel grant programs. I asked the ARLIS representative to send the MLA Development Committee information concerning these grants.

Music Thesaurus Project

"Building the Music Thesaurus" was presented by Harriette Hemmisi (Rutgers University), in coordination with Toni Peterson (Williams College), who spoke on the Art & Architecture Thesaurus which is now in its Second Edition, in print and a new electronic version. The Music Thesaurus Project (MTP), an MLA-related project, was discussed in connection with the Subcommittee on Authority Control, chaired by Brad Young (University of Pennsylvania). This project, begun in 1991 and now funded through the Council on Library Resources, is a computer database in thesaurus format created from the over 12,000 Library of Congress subject headings (LCSH) for music. The LC headings have been deconcatenated and the individual terms have been sorted into several broad tentative facets. These terms will serve as the base vocabulary for the music thesaurus. The current work of the project is focused on building the hierarchical structure for two formats: forms/genres and sound devices. Harriette demonstrated the enhanced access to the LCSH for music provided by the thesaurus-like database, and displayed the temporary structure of the database. She also discussed the progress and problems she has encountered in her work thus far.

Dance Librarians Committee/Discussion Group

The Dance Librarians have jumped over another ALA hurdle in their attempt to become an "official" group within the organization, by upgrading their status within the ACRL/ARTS Section to that of a Committee. The Discussion Group forum will also be maintained. The Dance Librarians, together with MLA, ARLIS and the Theatre Library Association, are sponsoring a joint panel at the Miami meeting this summer on the topic of Library Resources in the Arts, which will be held on Monday 27 June from 2:00-5:30 pm.

The Sunday afternoon Discussion Group featured a report on DLDG-I, the listserve for dance librarianship and resources, which has doubled its membership from last year and now has 80 members. Catherine Johnson (Dance Heritage Coalition) gave a detailed presentation of her organization's activities, which was highlighted by the announcement that the Coalition had successfully prepared and submitted a $1.26 million proposal to the NEH on behalf of seven institutions (NYPL, the Harvard Theatre Collection, the Library of Congress, San Francisco Performing Arts Library & Museum, the Lawrence and Lee Theatre Research Institute of Ohio State University, the Performing Arts Archive of the University of Minnesota, and the American Dance Festival in association with Duke University Special Collections Library). This grant will allow the Coalition to launch an access project intended to catalog materials in these 7 major dance repositories, and to survey materials held elsewhere. Several temporary positions for dance archivists and catalogers have been created from this funding. It is also hoped that finding aids from this project can be loaded onto a gopher server in full-text. LC's MARVEL is currently considered to be the most promising site. The DHC has also published a useful guide to the Internet for the Dance profession, entitled "Getting Connected."

Other issues that came under discontinued on the next page
Faceted Access to Music

Amanda Maple, for the Working Group on Faceted Access to Music

A discussion paper from the Working Group on Faceted Access to Music, “Faceted Access to Music: Possibilities and Ramifications,” is available from the MLA Clearinghouse. This paper was distributed at the Annual Meeting in March, and addresses the following questions:

- 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?

The discussion paper includes an outline of the facet structure of the Music Thesaurus as it has been developed so far by Harriette Hemmasi, and several examples of how the thesaurus might be implemented. In her article, “The Music Thesaurus: Function and Foundations” (Notes 50/3 March 1994), Hemmasi discusses the benefits of contextual searching, and how the Music Thesaurus will unite five attributes (a standard vocabulary, hierarchical arrangement, faceted terms, a rich lead-in vocabulary, and a complete syntactic structure) to provide improved access to music.
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. The deadline for submissions for issue 98 is 26 August 1994; those received after that date will be considered for issue 99. Please follow the citation style employed below.

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

Articles

Janet Bischoff Bradford (Brigham Young University).

Deborah Campana (Northwestern University).

Sarah B. Dorsey (State University of New York, College at Fredonia).

David Farrel (Kurt Weill Foundation for Music, New York).

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

"SPFM Salutes Film Music and the Western." MLASCC Newsletter 59 (April, 1994): 5-6. (Account of the 3rd International Film Music Conference, held in Los Angeles 17-20 March 1994.)

Helmut Kallmann (National Library of Canada, retired).

Marie Kroeger (University of Denver).

Alan Pope (Blackwell's Music Library Services, Oxford).

Harriett Ranney (University of Montana).

R. Wayne Shof (Arnold Schoenberg Institute, University of Southern California).

Books and Pamphlets

Bill Borucki (State University of New York at Buffalo, student).
Libraries and the Physically Disabled: An Updated Guide to Information and Their Sources. (ALA Decade of Disabled Persons Committee Checklist.) Buffalo: Co-operative College Communications, 1993. [16 p. Also accepted for publication as an ERIC document (number not yet assigned).]

Michael Murray (Columbus, Ohio).

Joan O'Connor (San Francisco Conservatory of Music).

Scores

Patrick Hardish (New York Public Library).
In the Pipeline: Research in Music Librarianship

compiled by Alan Green, Ohio State University

The purpose of this column is to provide a vehicle for announcing research in progress in the field of music librarianship and bibliography. Submissions should begin with the name, institution, telephone, fax, and/or e-mail address of the researcher, followed by a summary of the project in the range of 25-100 words. The deadline for submissions for issue 98 is 26 August 1994; those received after that date will be considered for issue 99. Send submissions to:

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Jean Gell (gellj@vmd.cso.uiuc.edu) and Leslie Troutman (troutman@vmd.cso.uiuc.edu), University of Illinois at Urbana-Champaign.


Rebecca Koblick (bm.ymu@rlg.stanford.edu), Yale University.
An annotated bibliography of synagogue choral music in print, including information on voicing, solo parts, accompaniment, text source and liturgical use, and also including indexes; intended as a practical reference manual for choir directors, librarians, and other interested persons.

R. Wayne Shoaf (tel.: 213-740-4088; fax: 213-746-4507; e-mail: shoaf@calvin.usc.edu), Arnold Schoenberg Institute, University of Southern California.

The Schoenberg Discography, 2nd ed. Berkeley: Fallen Leaf Press (forthcoming, due in 1994). This expanded and revised second edition brings discographical research on the music of Arnold Schoenberg up to date from the previous edition published in 1986. The number of releases on compact disc has increased dramatically. Many details, absent in the first edition, have been filled in. The discography has been reorganized so that citations for recordings of a given work are arranged chronologically rather than alphabetically as in the first edition. In addition there is a separate chronology, a bibliography, and indices for names, titles, and label/number/reviews.

Leslie Troutman (troutman@vmd.cso.uiuc.edu), University of Illinois at Urbana-Champaign.

"An Internet Primer for Music Librarians: Tools, Sources, Current Awareness." Introduces basic Internet tools (e-mail, discussion lists, telnet, ftp, etc.), advanced tools (Gopher, WWW, Mosaic, etc.), and sources of interest to the music librarian. In addition, the Internet is described briefly, relevant literature reviewed, and methods of current awareness detailed. The article is designed so that the text can be read by the novice as a descriptive introduction to the network environment, or, by consulting the detailed footnotes, used as a guide to sources for the more experienced Internet user. (Accepted for publication in Notes.)

Faceted Access to Music

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music. Her article addresses the fundamental principles involved in providing access to music, and we all need to understand these fundamentals before we proceed to resolve specific implementation issues relating to the Music Thesaurus. The discussion paper explains that in a faceted-access system, the concepts associated with a particular discipline, such as music, are identified and organized into unique, discrete categories called facets. Each concept is denoted by a term, and these terms are listed in a thesaurus, which organizes them hierarchically according to facet, showing each term's relationship to other terms within the discipline. The conceptual context that is thus provided for each term is one of the great advantages of a faceted-access system: it enables both searchers and indexers to easily understand in what context any term is used in a particular discipline. At our open meeting during the Annual Meeting in Kansas City, our working group took notes of questions and suggestions from MLA members, and we will be reporting back to the membership about those issues throughout the coming year. Please contact any member of the working group (Amanda Maple, Kathy Glennan, David Thomas, Stephen Yusko) with your comments and questions. It is critical for the music library community to participate in a discussion about faceted access and the thesaurus, if we want to achieve significant improvement in subject access to music in the near future.

Copies of the discussion paper, "Faceted Access to Music: Possibilities and Ramifications," are available from the MLA Clearinghouse electronically via e-mail, and paper copies can be obtained by sending $3.00 to the MLA Clearinghouse Coordinator, Ralph Papakhian, Indiana University Music Library, Bloomington, IN 47405. To retrieve the paper electronically, send the following command:

GET WGFAM DISCAP F-MAIL

in an e-mail message to: listserv @iubvm.bitnet (or: listserv@ iubvm.ucs. indiana.edu). (Do not send the command to MLA-L! Omit the "F-MAIL" option if you prefer and are able to receive the command as a bitnet file.)
Best of MOUG
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The new Fifth Edition of The Best of MOUG has just been released. This excellent desk tool contains LC Authority File record numbers, current to January 1994, for the works of ten prolific composers with large online files. It also contains English cross references to Slavic uniform titles for twelve additional composers. This edition adds a Bach BWV index and a Mozart K. index to the Vivaldi RV and F. indexes.

The cost is $10.00 (Overseas, $15). Prepaid orders only. Checks should be made payable to “The Music OCLC Users Group.” Send to

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MLA PROUDLY PRESENTS
TWO IMPORTANT AND INDISPENSABLE WORKS ON MUSIC CATALOGING

MUSIC CATALOGING BULLETIN: Index/Supplement to Volumes 16-20, 1985-1989
112p., ISBN 0-914954-40-7, $22.00 ($18.00 to MLA members).

Music Cataloging Decisions, as Issued by the Music Section, Special Materials Cataloging Division, Library of Congress in the MUSIC CATALOGING BULLETIN through December 1991

The Index/Supplement includes an alphabetical subject index, and alphabetical listings of changes to subject headings, personal and corporate name authority records, and uniform title and name/uniform title authority records, as well as a listing of all classification additions and changes (arr. by rule no.). Also included are “Reference Books in the (LC) Music Section” and “Thematic Indexes Used in Formulating Uniform Titles,” both compiled by Lois Kupper-Rush.

Music Cataloging Decisions includes all those music rule interpretations rendered by the LC Music Section through Dec. 1991. It is arranged in order by AACR2, thoroughly indexed, and in loose-leaf format to allow inserting the similar version of AACR2 Revised.

The MUSIC CATALOGING BULLETIN is the most important source of up-to-date information about music cataloging. These two works are essential supplements to AACR2 Revised. They “...need to be available on every music cataloger’s shelf.”

Available from library booksellers or from
The Music Library Association, P.O. Box 487, Canton, MA 02021.
Institutions requesting billing will be charged for handling.

MLA Newsletter Survey

Over the years, while various editors (including this one) have introduced subtle changes to the MLA Newsletter, it has not changed substantially in scope, content, or format.

However, in the past year, several suggestions have been made, strongly, which — if acted upon — would significantly change the Newsletter. This editor would like to keep the Newsletter responsive to the needs of the membership while accommodating the needs of the Association. In that vein, I am asking that each of you complete the survey below and return it to me by Friday, August 26, 1994 (the deadline for issue # 98).

Advertising

1. Should the MLA Newsletter accept advertising as a means of subsidizing the expense of publication?
   yes no don't know

2. If the Newsletter should incorporate advertising, would advertising other than bibliographic (that is, publisher's ads such as in Notes) be useful to you, such as ads for library products and services?
   yes no don't know

Frequency

3. Would you find it beneficial if the Newsletter increased its frequency from quarterly to 9 to 12 times per year?
   yes no don't know

Content

4. If the Newsletter increased its frequency, would it be helpful to incorporate the MLA Joblist into the Newsletter?
   yes no don't know

5. Would you like to see more articles in the Newsletter drawn from papers and presentations at chapter and annual meetings?
   yes no don't know

6. Would you like to see more recurring columns and regular features, such as opinion pieces, reference tips, point/counterpoint essays, etc.?
   yes no don't know

Format

7. Would you be inconvenienced by or opposed to a change in size and number of pages in the Newsletter made to accommodate some or all of these changes (for example, to something like College and Research Library News)?
   yes no don't know

Comments

Please share any comments, thoughts, suggestions, advice, and/or concerns about these proposals.
Calendar

11-15 July 1994
Music Preservation Workshop with Ted Honea,
Sibley Library, Eastman School of Music, Rochester, NY

1-5 August 1994
Cataloging Audio Visual Material Workshop with Nancy B. Olson,
School of Library and Information Science,
University of Pittsburgh, Pittsburgh, PA

26 August 1994
Copy due for issue No. 98 to MLA Newsletter Editor
MLA Newsletter Survey due to Editor

30 September – 1 October 1994
Chesapeake Chapter and Pennsylvania Chapter, MLA,
Joint Chapter Meeting, Library of Congress, Washington, DC, and
University of Maryland, College Park, MD

21 October 1994
New England Chapter, MLA, Fall Meeting
Williams College, Williamstown, MA

19-23 October 1994
39th Annual Meeting of the Society for Ethnomusicology,
Joint Meeting with the American Folklore Society,
with a Preconference symposium on gender issues in music research,
Milwaukee, WI

31 October 1994
Applications due for Walter Gerboth Award to Joseph Boonin,
Gerboth Award Committee Chair

1994 Gerboth Award Goes To Felicia Piscitelli

David Hunter, Chair

The Music Library Association
Walter Gerboth Award Committee
announces that Felicia Piscitelli (Texas
A&M University) has been chosen to
receive the 1994 Gerboth Award in
the amount of $846. Ms. Piscitelli's
project is titled "A bibliography of
Catholic hymnals published in the
United States from the second Vatican
Council to the present (1965-1993).

Ms. Piscitelli has already undertaken
a considerable amount of work,
having identified and examined many
titles, and prepared a database. She
has sought input from the appropriate
specialists in hymnology.

The Gerboth Award will fund
access to materials that Ms. Piscitelli
does not have in her personal collection
or has not yet seen, through
defraying the costs of library visits and
interlibrary loan. Ms. Piscitelli
anticipates completion of the project within
two years.

The committee welcomes the
opportunity to support the application
of bibliographic control to an area of
publication that is notorious for its
difficulty.