Put Georgia On Your Mind

Anthony G. Miller, for the
Local Arrangements Committee

The Southeast Chapter invites you to Atlanta, Georgia for the Music Library Association's Annual Meeting, 8-11 February 1995. If your city is served by Delta Airlines, special discount fares are available through the Delta Meeting Network; check your registration packet for details. We hope to have volunteers from the DeKalb (County) Convention and Visitors Bureau on hand to greet you at the airport and get you smoothly onto ground transportation to the hotel. Once there, you'll find the Holiday Inn Crowne Plaza Ravinia provides a spectacular architectural and natural setting for our meeting. All meeting rooms are at the main lobby level. Take a glass elevator down one level, or stroll down a stepped path through an indoor, hillside garden under a greenhouse roof to two restaurants and a deli. Doors open to an outside seating area amid more garden plantings. Below the meeting rooms are three levels of free parking. Across the street is a major suburban shopping mall with food court and more restaurants.

Weather in February in Atlanta can be almost anything, from balmy to icy. Most likely the temperatures will be in the 30s or 40s with either sun or rain. Snow and sleet are possible, but rare.

At the upper end of the possible temperature range, you can dine outside and stroll in shirtsleeves through the hotel's excellent grounds. On the other hand, if that week's version of Southern hospitality includes making Northern visitors feel at home, we Yankees can stand around feeling smug. (Southerners think all Northern states grow Yankees, though transplanted New Englanders like me know better.)

The Wednesday night reception at the opening of the exhibits is but the first of many "extracurricular" events at the hotel. A breakfast "cash bar" will be available near the exhibit hall from opening time until 11:00 a.m., with complimentary coffee available whenever the exhibits are open. What if you

Looking Forward to Atlanta in 1995!

Jean Purnell, Chair, Program Committee

Make plans now to join your MLA colleagues and friends at the 64th Annual Meeting of MLA, 8-11 February in Atlanta, Georgia. Our site is the Holiday Inn Crowne Plaza Ravinia. Over a year of planning has led to an exciting and diverse offering of programs on topics of interest and featuring distinguished speakers and presenters. continued on page three
It seems only a short while since I wrote a signoff editorial in *Notes*, and here it is, time to take pencil in hand and bid farewell once again. No, I'm not speaking in metaphors: this column is indeed being generated in longhand—that is, the old-fashioned way. "Old-fashioned" has, these days, a pejorative ring to it, implying a rejection of the new, the progressive, the modern—not being "up-to-date." There is no longer any virtue in the familiar, the comfortable, the tried-and-true; why, the folly of one musicologist who wrote me to plead that MLA should be leading a nationwide campaign to save our old card catalogues (if, perhaps, not our "catalogs"). Next, I suppose, they'll want us to save our old books and scores and recordings once they've all been CD-ROMed.

These musings came about as I realized that the profession of music librarianship and the administration of MLA are passing to a younger generation and rather suddenly, at that. In a year during which Carleton Sprague Smith, a founder of the Association, passed away, as, tragically, did three other stalwart members—June Gifford, Neil Ratliff, and Hans Lenneberg—two pillars of the profession announced their retirements: Harold Samuel at Yale and Jim Pruett at the Library of Congress. In another sign of the changing times, the incoming MLA President, Jane Gottlieb, is young enough to have been a student of the President-before-last, Suki Sommer. On a more personal level, some people I regarded as colleagues only a few years back are known to many of today's members merely as authors of old books and names on awards—to wit, Walter Gerboth and Vincent Duckles. (Joe Boonin and I liked to joke that an MLA old-timer could be defined as someone who had known Richard S. Hill; the day may fast be approaching when an old-timer will be anyone who knew Boonin and Ochs).

So what (you may ask) if a new generation has taken over? It's part of an eternal process, and humanity has survived ("The March of Time," to quote the title of an old newsreel series). To be sure, we ancient folks have learned a lot from the "youngsters," who have pushed hard for automating technical functions and streamlining all library services. Today's music library users are having their needs met faster and more comprehensively than anyone ever dreamed, with on-demand bibliographies, twenty-four-hour-or-less interlibrary loan, and round-the-clock access to a staggering network of information. But before the rest of you dismiss us fifty-five-and-uppers as hopeless old fogies, realize that we still have much of value to offer. Like old books, we can sometimes provide ideas and perspectives that are surprisingly fresh and useful, gained—dare I say it?—the old-fashioned way, through experience and hard work.

As I retire into Past-Presidency, I can truly say that it's been an honor to serve as your CEO and my particular pleasure and good fortune to do so during the tenures of Dick Griscom as Executive Secretary, Diane Parr Walker as Treasurer, and an outstanding complement of elected board members. I am, indeed, grateful to all those who have served on MLA's committees during my two years in office and who have held positions as chairs, coordinators, special officers, representatives, liaisons, and what-have-you. And if the caliber of the incoming leadership is any indication, the Association's future and, by extension, that of music librarianship in America are in excellent hands.

*Newsreel* (1916–1950s): a short movie dealing with current events.
Atlanta in 1995!

continued from page one

The Education Committee and Personnel Subcommittee will sponsor a preconference workshop on "Leadership Skills in the Music Library" on Wednesday, featuring Maureen Sullivan, an Organizational Development Consultant to the Association of Research Libraries' Office of Management Services.

Thursday's plenary session, jointly sponsored by the Education and Legislation Committees, addresses the issue of "Fair Use, Music, and Technology." Music librarians have numerous concerns in the area of copyright, many of which relate to traditional, tested technologies, such as photocopying and taping. Developing technologies have further complicated the concept of "fair use" of music and music-related information as such materials are becoming more readily accessible through an electronic environment utilizing computers and information networks. Current law may not fully address these issues. Librarians and legal experts, including David E. Fenske (Indiana University) and L Ray Patterson (University of Georgia Law School), will join together in this session, outline the issues and ask the question, "What is 'fair use?'" in this era of new technology.

Saturday's plenary session, sponsored by IAML (International Association of Music Libraries, Archives and Documentation Centres) and IAML-US, will be devoted to international music librarianship and will focus on the realities revealed and opportunities presented by recent change in world politics. Don L Roberts, IAML President, will discuss the current international scene and IAML's Outreach Program. Anuika Gergelezu (National Library of Estonia) will describe music libraries and music librarianship in the Baltic countries and the problems confronting them in the post-Soviet era. Ruth Henderson, President of IAML's U.S. Branch, will outline what MLAers can do to assist their colleagues in other parts of the world. This will be an informative and challenging session.

Two "Ask MLA" sessions are planned for Friday, focusing on "Preservation Issues for Music Media Materials," moderated by Gordon Theil (UCLA), and "New Approaches to Bibliographic Instruction," moderated by Suzanne Eggleston (Yale University).

Conference guest speakers include scholar Joshua R. Jacobson (Northeastern University) speaking on "Music in the Holocaust," and composer Alvin Singleton. Filling out the rest of the schedule are numerous roundtable and committee meetings and open forums.

Four days of exciting programs will be complemented by tours, receptions, and events planned by the Local Arrangement Committee, who encourage you to visit downtown Atlanta and take in some Southern hospitality during your stay. See you in Atlanta!

MLA to Hold Silent Auction in Atlanta

Linda Solow Blotner, for the Development Committee

The MLA Development Committee encourages you to invade your personal collections and donate a treasure to be sold at silent auction in Atlanta, which will be run by Laura Dankner (Loyola University). Anything music-related and in salable condition is appropriate for this event. Autographed copies of member publications are especially appreciated. Humorous merchandise is also welcome! The range of donations offered for sale is limited only by the creative spirit of the membership.

Last year's auction raised over $1,700 for the benefit of MLA's general operating budget. Its 100 donated lots featured an even distribution of books, scores, recordings, and other creations, from a pristine copy of Teaching Little Fingers To Play to a concert program autographed by Paul Robeson, from a photolithograph of Gustav Mahler to a 78rpm Parakeet Training Record. Several publishers and dealers participated with publications from stock.

Donations will be registered as you arrive at MLA Atlanta (just bring 'em along). Donors may set a minimum bid if they wish; bidding on all other items will begin at $1.00 and will proceed in whole-dollar incremants. Auction items will be displayed throughout the exhibit hall on Thursday and Friday; bidding will close Friday at 6 p.m.

Bidding will be easy—just sign the sheet with your name and a higher bid than the previous bidder. The challenge comes in checking back at your favorite items often enough to make sure yours is the last and highest bid on the sheet. Winning bids will be posted Saturday morning so that successful bidders can pick up and pay for their booty before the end of the conference.

Experience has shown that the auction is fun for donors, bidders, and spectators alike, and of course MLA is the net beneficiary of the event. Laura Dankner (aka MLA-L's "Swamp Woman") promises that this year's auction will be the best yet! Watch for further details on MLA-L and in your conference mailing. But for now, start thinking of your own participation in this fun fundraiser.

Tour of J.W. Pepper of Atlanta

On Wednesday, 8 February 1995, J.W. Pepper — the parent company of European American Retail Music — will host a tour of its Atlanta office and distribution center.

The tour is free and transportation will be provided to and from the Crowne Plaza. This will be a unique opportunity to see one of the nation's busiest music retailers in action.

Registration is being handled by MLA and is limited to 35 people, not 47 as reported in the registration packet. So, send in your registration early!
E-Mail Digest

Roger Olson, Texas Christian University

While MLA-L has become an increasingly valuable resource for locating persons, materials, and data, its function as an arena for the collegial discussion of a wide range of issues was amply demonstrated during September and October.

In early September, Dan Ream (Virginia Commonwealth University) wondered how catalogers would handle the name change of Prince, whose current moniker is an iconographic symbol. This initiated a partly-serious, partly-whimsical discussion touching on uniform headings, cross-references, the limitations of ASCII characters, Prince’s motives in doing this, the pronunciation of the new “name” and the issue of its transliteration. The upshot was that catalogers planned to continue using “Prince” as the rock star’s name heading. As Marty Jenkins (Wright State) pointed out, record stores still file his CDs in the bin labeled “Prince.”

Bill Walker (Southern Methodist) sought advice in assigning a uniform title to an arrangement of an unidentified Agnus Dei by Palestrina. Bill took the opportunity to vent a little frustration at brass arrangers’ propensity for supplying little or no information about the pieces they arrange. One could sense heads nodding in agreement across MLA-L land. A week later, Bill reported back to the list that he had identified the source of the arrangement in question. Acting on a suggestion from Mark Scharrff (Washington University, St. Louis), he checked some of the more popular of Palestrina’s Masses and found that the arrangement was drawn from the Agnus Dei of a Missa Brevis in Palestrina’s 3rd book of Masses.

A lively dialogue ensued when Barry Zaslow (Miami University) asked whether the 1994 printing of New Grove represented a new edition or was in fact an exact reprint of the 1980 edition. One reply reported that, due to a policy of “continuous revision,” every reprinting of New Grove included significant unannounced variations from the previous printing. A number of MLA-L readers expressed their discomfort with this slippery state of affairs. For example, information cited from New Grove by one scholar might not be found by someone else consulting an earlier or later printing, resulting in confusion. Joe Boonin (New York Public), however, pointed out that the venerable Encyclopaedia Britannica has been publishing continuous revisions for decades, and that citation problems could be solved by citing the appropriate printing date. All the while, requests for specific examples of substantive revisions in New Grove produced no evidence. The issue was finally put to rest when John Wagstaff (Oxford) reported on a phone call he had received from New Grove editor Stanley Sadie, revealing that there had never been a policy of continuous revision in place for New Grove or any of its spin-off products.

The New Grove discussion led Paul Nugent (Oberlin) to question the feasibility of print reference sources in general, in light of the announcement of an impending online Encyclopaedia Britannica. Bob Acker (DePaul), having seen a beta version of the online Encyclopaedia Britannica, was impressed with its hypertext capabilities and speculated about an electronic New Grove incorporating not only hypertext, but musical sound bites as well. Other respondents agreed with Evan Baker’s statement that there is no substitute for holding a book in one’s hands and flipping through the pages. Chandler Jackson (University of Texas at Arlington) felt that an online New Grove would suffer greatly without its pictorial content. He described the hardware barriers that must be overcome before visual images can be transferred over the Internet with tolerable speed and resolution. And once again, the issue of unannounced revisions came into play with Paul Emmons (West Chester University) expressing misgivings over the vulnerability of electronic texts to doctoring (scrupulous and otherwise) by anyone able to do so.

Allie Goudy, wanting to provide Western Illinois University music library users with access to OCLC, asked whether other music libraries made OCLC searching available to the public, and if so, by what means. Those responding in the affirmative all indicated that their libraries provided free public access to Wordcat and several other popular databases through FirstSearch.

A request by Marty Jenkins (Wright State) for information on weeding LP collections yielded a number of suggestions. These included: 1. Get rid of LPs duplicated by CDs; 2. Weed LPs of standard repertoire that haven’t been used for a long time; 3. Consider retaining LP jackets with valuable liner notes; 4. Be aware of record collectors willing to pay good money for some LPs; 5. Move LPs from closed to open stacks.

During the first week of October, MLA-L readers from academic libraries compared their circulation policies for CDs. Among those reporting, slightly more than half circulated to undergraduates, while others limited circulation to faculty and staff. Reasons given for restricting circulation included preserving the collection and keeping sound recordings available for in-library use. There was somewhat less hesitancy to circulate CDs than to allow more easily damaged LPs out of the library. While one institution reported serious problems with students failing to return checked out CDs (until it changed to a “faculty only” policy), most other libraries had experienced no significant loss or damage. Loan periods ranged from overnight to 3 weeks. And finally, several libraries reported that their policy of circulating sound recordings included making them available for interlibrary loan.

Theft of library materials and equipment is an ongoing concern for all librarians. Garrett Bowles (UC San Diego) has found an effective measure of safeguarding headphones: tattle-taping. His method is to cut a 3M tattle-tape in half and put the two pieces on either side of the head band.

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Georgia

continued from page one see something tempting at a vendor's booth and wonder whether your library has it? Go over to one of the two PCs with Internet access, call up your online catalog and find out! (Be sure to bring along your library's OPAC access address.) As your hosts for this Atlanta meeting, the Southeast Chapter is planning a very special Local Arrangements reception Friday evening to open its 25th anniversary celebration. The Saturday evening banquet, included in your registration fee, will be your choice of prime rib or a vegetarian entree.

Want to get out of the hotel for a while? Thursday and Friday evenings (and Tuesday if demand warrants), a free shuttle bus will take you to the nearest transit station, where you can catch a comfortable MARTA train to several notable destinations. Lenox Square and nearby Phipps Plaza offer excellent upscale shopping, while the surrounding Buckhead area is renowned for its variety of restaurants and shops. Downtown gives you other choices, including a charming mix of shops and edibles at Underground Atlanta. The World of Coca-Cola Museum is right near by, in honor of the company's worldwide headquarters here.

The critically acclaimed Atlanta Symphony is playing Thursday, Friday and Saturday evenings the week MLA is in town. Yoel Levi will conduct Mahler's Fifth Symphony and Mozart's Piano Concerto No.18 (K. 456, B flat major) with Radu Lupu as piano soloist. A block of discounted tickets ($29.75) for the Friday evening concert will be reserved. Other performances the week of the convention include a Balanchine-choreographed Romeo and Juliet by the Atlanta Ballet, an excellent regional company, and Jesus Christ Superstar at the Fox Theater, a beautifully restored, spectacular Moorish-style movie palace. Next door to Symphony Hall is the High Museum of Art, whose galleries, grouped around a multi-story atrium, hold a varied collection particularly strong in the decorative arts. Zoo Atlanta is now an award-winning zoological park, and the restored Battle of Atlanta Cyclorama painting provides a way of experiencing history otherwise available only at Gettysburg. East of Atlanta itself, the Fernbank Museum of Natural History, the largest of its type south of the Smithsonian, features "A Walk through [geological] Time in Georgia," other exhibits and an IMAX theater. Georgia's Stone Mountain Park boasts a colossal high-relief granite carving of Confederate heroes, a steam train, antebellum plantation and other attractions. The nearby village of Stone Mountain offers 60 shops and restaurants in a 19th-century setting.

If your travel arrangements will get you here in time for sight-seeing on Wednesday, three tours are available. J.W. Pepper and Sons, the parent company of European American Retail Music, has arranged a free tour of their Atlanta distribution center Wednesday morning. The Local Arrangements Committee has arranged for an optional conducted tour that afternoon of the Atlanta History Center, which contains two historic houses on the grounds, a museum, library and extensive gardens. Also on Wednesday afternoon, the organ crawl will visit half a dozen interesting organs, from large cathedral instruments to a small, eighteenth-century English-style tracker. On your own, you might wish to explore the Martin Luther King Center for Social Change and the Auburn Avenue Research Library on African-American History and Culture. Open less than a year, the Auburn Avenue Library is only the second freestanding library devoted to African-American subjects that is part of a public library system, the first being the Schomburg Collection of The New York Public Library.

From Sherman's March to 50-story skyscrapers, from suburban sprawl to rapid rail, Atlanta has a lot to offer. The Southeast Chapter is throwing a great party, and you're invited!

MLA/NASM Task Force Document Available

Jane Gottlieb, The Juilliard School

MLA members will soon be receiving a copy of the final report of the MLA/NASM Task Force, Local Assessment of Music Libraries and Information Services: The Present and The Future. This 17-page document is designed to assist institutions and individuals in undertaking local analyses and assessments of their music libraries. Although co-produced by NASM, the document is "not a statement of accreditation standards, policies, or processes." Rather, it presents sets of questions that can be reviewed individually or as a unit by music librarians and administrators seeking to assess their local situations in light of current and future issues.

The document is also being sent to music administrators at NASM institutions. Additional copies can be obtained from the NASM office:

National Association of Schools of Music
11250 Roger Bacon Drive,
Suite 21
Reston, VA 22090
Tel: (703) 437-0700

The MLA/NASM Task Force consisted of the following individuals:
MLA members: Dan Clark (Florida State University), David Fenske (Indiana University), Jane Gottlieb (The Juilliard School); NASM members: Sterling P. Cossaboom (Southeast Missouri State University), Barbara Lister-Sink (Salem College), Rollin R. Potter (California State University, Sacramento), Sam Hope (NASM Executive Director), David Bading (NASM Editor) and Catherine Sentman Anderson (NASM Projects Consultant).
Ask MLA Continues in Atlanta

H. Stephen Wright,
Lisa M. Redpath,
Ask MLA Coordinators

The Education Committee is pleased to present two new Ask MLA topics at the 1995 Annual Meeting in Atlanta. As in previous years, these sessions will be informal forums for the exchange of information and ideas. MLA members may pose their questions or topics of discussion from the floor, or they may submit them in advance. We will make every effort to address all submissions, both written and in person.

The first session, New Approaches to Bibliographic Instruction, will address the growing needs of reference librarians as integrated library systems and electronic resources impact on music bibliography and research instruction. Librarians of all types have been called upon to incorporate new and changing technology into their bibliographic instruction, while encouraging patrons to remember key resources that have not yet been transferred to electronic format. We will offer tips for explaining and encouraging the use of advanced electronic systems during this transitional period. This session will be held of Friday 10 February 1995, from 4:30-6:00 p.m.

New Approaches to Bibliographic Instruction will be moderated by Suzanne Eggleston (Yale University), chair of the Bibliographic Instruction Subcommittee of the Reference and Public Services Committee. She will be joined by Dorothy Bogner (University of Connecticut), Beth Christensen (St. Olaf College), Beth Rebman (University of California at Berkeley), and Leslie Troutman (University of Illinois at Urbana).

Session two, Preservation Issues for Music Media Materials, will be sponsored jointly by the Education and Preservation Committees. We will discuss storage, labeling, maintenance, and circulation of music media, as well as budgets for preservation, collection development and any other topic relating to media preservation. Preservation Issues for Music Media Materials will be moderated by Gordon Theil (UCLA). He will be joined by Kenneth Calkins (Northwestern University), James Farrington (Wesleyan University), and Barbara Sawka (Stanford University). This session will be held on

Friday 10 February 1995, from 9:00-10:30 a.m.

As always, we encourage audience participation in these informal forums. Please feel free to come with questions or suggestions, or just to listen!

MLA Convention Manager/Assistant Convention Manager Needed

Position Description
The Convention Manager/Assistant Convention Manager is authorized by the President and the Board to coordinate and oversee the planning of national meetings of the Music Library Association. For meetings being planned, the Convention Manager serves as liaison among the Program Committee chair, the chair of the Local Arrangements Committee and its budget officer, the Publicity Officer, the chair of the Education Committee (if a preconference workshop is being planned), the Executive Secretary and the Board. The Convention Manager negotiates contracts with hotels for future meetings, including securing accommodations for meeting and sleeping rooms and making all solicitations and arrangements concerning exhibitors whose products, publications, and services are displayed at meetings. This position demands heavy involvement, especially during the three months prior to the annual meeting, with lesser involvement throughout the year.

Specific Duties
The specific duties of the Convention Manager/Assistant Convention Manager in approximate order of occurrence for any given meeting include the following: Site selection and hotel contract negotiations; communications with the hotel’s sales staff; coordination of the work of the Program Committee and Local Arrangements Committee; preparation of the Convention budget, including attendance at the October Board meeting; communications with the hotel’s catering staff, the A-V service, the decorating/drayage firm, security companies, the telephone company, etc.; solicitation of exhibitors and advertisers; fundraising among exhibitors; final responsibility for the convention program booklet; on-site management of all facets of the convention; report to the membership at the annual meeting on recent, current and future national meetings; coding and submission of all bills to the Treasurer for payment; maintenance of the Convention Handbook.

Qualifications
Five-year experience as a music librarian; membership in the Music Library Association, with good understanding of its organizational and annual meeting structure; administrative experience with good organizational and management skills; ability to set and meet deadlines; budgeting experience; effective communication skills in person, on the phone and in writing; availability for business trips of 2-3 days duration 3-5 times per year; availability to attend all annual meetings for a full week. Good computer skills including WordPerfect, spreadsheet management, database management and access to a laser printer, modem and fax machine and institutional support are highly desirable.

Benefits
The Convention Manager/Assistant Convention Manager receive support for expenses required to carry out the responsibilities of the position (travel, telephone, postage, etc.) and honoraria. Honoraria amounts in 1993/94 are $4,043 for the Convention Manager and $2,310 for the Assistant Convention Manager.

Duration of Appointment
One year, with reappointment possible up to a total of four years. The first year is spent as Assistant Convention Manager, accompanying the Convention Manager on site selection/hotel negotiation trips planned for the year and managing the exhibits portion of the convention. The second and third years are spent as the Convention Manager. The final year (optional at the discretion of the MLA President) may be spent as Assistant Convention Manager.

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

Ned Quist
Arthur Friedheim Library
Peabody Conservatory of Music
1 E. Mt. Vernon Place
Baltimore, MD 21202

The deadline for applications is 15 January 1995. Initial interviews will be held at the annual meeting in Atlanta. The members of the Search Committee are: Ned Quist (chair), Susan (Suki) Sommer and Judy Tsou. The President will appoint the Assistant Convention Manager upon the recommendation of the Search Committee.
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 100 is 24 February 1995; those received after that date will be considered for issue 101. 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

Maria Calderisi (National Library of Canada).

James P. Cassaro (Cornell University).

J. Bunker Clark (University of Kansas, emeritus).

Leslie A. Troutman (University of Illinois at Urbana-Champaign).

Nyall Z. Williams (Ball State University).

BOOKS

Richard Griscom (University of Louisville) and David Lasocki (Indiana University).

Paula D. Matthews (Bates College), with Sarah Watstein and Pamela L. Wonek.

CAROLE F. VIDALI (Syracuse University).

SCORES

Alan Green (Ohio State University).

Patrick Hardish (New York Public Library).

MLA Publicity Officer Job Description

Position Description: The Publicity Officer promotes the interests of the Music Library Association as well as the sale of its publications through informational campaigns, advertising and exhibits. The Publicity Officer works closely with the chairs of the Awards Committee, the Program Committee, the Development and Publications Committee, and the MLA Newsletter editor. The Publicity Officer is an ex-officio member of the Development and Publications Committees.

The Publicity Officer staffs the official MLA exhibit at the annual national meeting and is responsible for the exhibit at events other than the national meeting.

The Publicity Officer lists general information about MLA and its publications in appropriate journals, advertises MLA's publications, and publicizes future meetings. The Publicity Officer prepares an annual budget and constructs and maintains a calendar containing the deadlines for advertisements in selected journals. The development of advertising copy is the responsibility of the Publicity Officer and the Advertising Manager with the approval of the appropriate editor. Copy is put into print by the Advertising Manager.

Qualifications: Membership in the Music Library Association, with a good understanding of its organizational structure and publications; excellent organizational and management skills; effective communications skills in person, on the telephone, and in writing. Related experience helpful.

Benefits: The Publicity officer receives support of expenses required to carry out the responsibilities of the position (telephone, postage, supplies, photocopying) and an honoraria. The honoraria for 1994-1995 is $751.00.

Duration of appointment: Four years.
Application deadline: 15 January 1995
Application: Send nominations or letters of applications accompanied by a resume and the names of three professional references to

Beth Christensen, Publicity Officer Search Committee Chair
Haiton Music Library
St. Olaf College
1520 St. Olaf Avenue
Northfield, MN 55057-1098

Initial interviews will be held at the annual meeting in Atlanta. The other members of the Search Committee are Linda Solow Biotner and Ruth Henderson.
Lasting Concerns

compiled by the Preservation Committee

Question: We recently encountered some unplayable noncommercial open reel tapes in our collection. There are nine tapes, quarter-inch wide, on ten-inch reels, half track, recorded bidirectionally in monophonic. When we attempt to play them, the tape itself, as it moves through the tape guides and across the heads of the tape deck, causes a loud screeching sound. This screeching sound is not audible through headphones but the signal is considerably dampened and there seems to be a lot of static as well. The tapes seem to be causing so much friction as they move through the tape deck that they refuse to even pull though the head assembly after a short period of playing. Our first thought was that the tapes were a European stock and thus were potentially slightly wider than quarter inch; however, they were recorded in the United States in about 1974 so we assume they are on American stock. Since their creation they have been stored in a vault at 65 degrees Fahrenheit and 65% relative humidity. We have tried playing the tapes on four or five different machines here in the hope that one would work more successfully than the others but to no avail. We have also thoroughly cleaned and lubricated the machines, but that also has been unsuccessful. What is the problem with these tapes and is there any way to fix it?

Answer: It sounds as though your tapes are something that has come to be known as “sticky shed syndrome.” Some tape formulations (including both audio and video) manufactured during the mid-1970s and 1980s have been known to exhibit this problem. The syndrome is caused by a serious problem in the chemical formulation of the binder mix which holds the iron oxide particles to the polyester backing. Gummy portions of the binder come loose and migrate to the surface causing the tape to exhibit a stickiness as it moves through the tape head assembly. In addition to the resulting increased friction between the tape and those parts of the tape machine to which the tape comes into contact, a fine deposit from the tape eventually builds up on those parts compounding the stickiness and preventing the tape from proceeding through the assembly. Exposure to high humidity (possibly as little as three days at 70% RH) can initiate “hydrolysis,” a chemical reaction between the binder and water in the atmosphere that accelerates breakdown. As a preventative measure, all tapes made with polyurethane binders should be stored in a cool, dry environment at around 40% humidity and 65 degrees Fahrenheit.

Once degradation has begun it is irreversible. However, there are two different treatments that can temporarily alleviate the stickiness. The loose binder particles can be cleaned by running the tape through a special machine that can be leased, or by manually running the tape between pelon (a special variety is manufactured by the 3M Company for this purpose). Cleaning works best for tapes with mild to moderate shed. For tapes with severe shed, baking is frequently recommended to readhere the binding to the backing. Using a convection oven (small countertop models are available for under $300), the tapes are baked for 6-8 hours at 120-130 degrees Fahrenheit (times may vary according to tape formulations). If shedding still occurs the process can be repeated, and/or the baking can be followed by cleaning.

These methods only have a temporary effect so the tapes should be transferred to another more stable and permanent carrier as soon as possible after the initial treatment. Of course, an expert should be consulted before either of these treatments is initiated because different tape brands have different chemical formulations and consequently may exhibit problems that can’t be solved with the application of a single treatment. (This topic may be discussed in greater detail during the “Ask MLA: Preservation Issues for Music Media Materials” session in Atlanta.)

The Northeast Document Conservation Center just released a technical leaflet, Storage Solutions for Oversize Paper Artifacts, that includes advice on purchasing storage furniture and enclosures, and on utilizing current storage facilities to accommodate large paper objects. The leaflet also covers special enclosures as well as folders, mats, polyester film encapsulation, and rolled storage. For a free copy contact

Gay Tracy
NEDCC
100 Brickstone Square
Andover, MA 01810
(508) 470-1010


The CDR Corporation has recently developed a unique process to repair scratches and blemishes on the optical surface of music compact discs, laser discs, and CD ROMs. Discs that are skipping or showing visual imperfections are refaced by removing a few thousandths of an inch of plastic off the disc thus enabling it to perform like brand new (according to company literature). Of course, discs that are missing data can not be repaired (if light comes through the disc where the information has been scratched off the back, the information is not retrievable). Pricing is based on the quantity of CDs processed, but in general is less than half the cost of replacement. For additional information and price lists contact

CDR Corporation
P.O. Box 1829
Sault Ste. Marie, MI 49783
(508) 476-1510
Fax (508) 476-1511

The Ohio Preservation Council in conjunction with the Society of Ohio continued on page thirteen
The MLA board met three times in 1994: 1-6 March in Kansas City, Missouri; 3-5 June in New York City; and 23-25 September in Ithaca, New York. Board members completing office in March were Don L. Roberts, Past-President; Nancy Nuzzo, Recording Secretary; and Victor Cardell, Beth Christensen, and Carol Tatian, Members-at-Large. Jane Gottlieb began her term as Vice President/President-Elect; Laura Snyder began her term as Recording Secretary; and Jerry McBride, John Shepard, and Judy Tsou began terms as Members-at-Large. In September, Richard Griscom was reappointed to serve another year as Executive Secretary, and James Cassaro succeeded Diane Parr Walker as Treasurer.

Special officers and editors appointed by the Board in 1994 include Elisabeth Rebman, who succeeded Pat Fisken as Placement Officer; and Sherry Vellucci, who succeeded Richard Smiraglia as editor of the Technical Reports series. Search committees were formed to find successors to Edwin Quist, Assistant Convention Manager; and Richard Jones, Publicity Officer; whose terms expire in February 1995.

MLA finished fiscal year 1993/94 with an operating budget surplus of $576,241. Overall operating income reached $288,382,18, or 89% of the budgeted amount. Overall operating expenditures reached $287,805.97, or 86% of the budgeted amount. Supplemental and endowment income (contributions, royalties, and interest) was $10,172.69, including $4,745 in contributions to the Duckles Fund and $395 to the Gerboth Fund. The budget surplus was added to the Operating Budget Reserve, bringing the balance in the Reserve to $45,059.29 at the end of Fiscal Year 1993/94.

The board authorized the establishment of a Travel Grant Fund in memory of Kevin Freeman. The Northern and Southern California chapters will begin the fund-raising campaign.

Chapter Grants were awarded to the Southeastern chapter, for printing and binding the third edition of their Directory of Music Collections in the Southeast United States, and to the Midwest chapter, to fund an exchange program between music librarians in the chapter.

A portion of the Kansas City meeting was set aside for discussion of MLA's goals. The discussion focused on the following questions: How should MLA establish its programmatic and financial goals? What are these goals? How should MLA define its development goals? What are MLA's investment goals? One result of the discussion was the formation of the MLA Self-Study Steering Committee, which will be gathering information and advice from the membership and others about MLA's mission, goals, objectives, and programs, and its financial status, policies, and practices. The last such self-study was undertaken in 1974-75.

Discussion of immediate and long-term fiscal concerns led to decisions that the Finance Committee should budget the convention, publications other than Notes, the Placement Service, and other sources of revenue to cover costs or generate a surplus, and that earnings from the Permanent Fund shall be reinvested until the year 2000, at which time the handling of that fund will be reevaluated.

Membership figures distributed at the June meeting showed that the total number of members and subscribers was 2,564, a decrease of sixty from 1993. Numbers are down or virtually unchanged in all categories except retired members. It is hoped that the self-study process, and other more immediate actions such as contacting recently lapsed members, will help to reverse this downward trend. MLA-L had 987 subscribers as of late September.

The Board reviewed the Education and Program committees' plans for the 1995 Atlanta meeting in detail, discussed preliminary plans for the 1996 meeting in Seattle, and passed the 1995 conference budget. Contracts were signed with the Westin Hotel in Seattle for the 1996 meeting, and the Hotel Inter-Continental New Orleans for the 1997 meeting. In response to a resolution presented by the Social Responsibilities Roundtable, the Board established the policy that MLA will enter into conference site contracts only in jurisdictions that do not by law exclude groups from discrimination claims or condone discrimination at the time of contract negotiations. The increasingly crowded conference schedule continues to be of great concern. The Board reviewed the final report of the Ad Hoc Committee to Study Roundtables and acted upon their recommendations, several of which related to this concern.

The Board sought continued improvements in communication through several policies adopted during 1994. The Member-at-Large responsible for report gathering was appointed to serve as liaison between the Board and the Program Committee, and the Assistant Report-Gatherer was appointed liaison between the Board and roundtable coordinators. The Assistant Parliamentarian assumed responsibility for maintaining the MLA activity roster. The annual report schedule for special officers was revised, and report requirements were clarified. The mailing list for Board minutes was expanded slightly to include subcommittee chairs, and electronic access to MLA documents continued to expand. The MLA Handbook was also revised and distributed.

New MLA publications in 1994 included the fifth edition of Library School Offerings in Music Librarianship, and several new titles in the Technical Reports series and the Index and Bibliography Series.

MLA-L Reaches Over 1,000 Subscribers

It had to happen. It appears that the number of MLA-L subscribers has now exceeded 1,000. MLA-L subscribers now can be found all over the United States and in 22 foreign countries, from Australia to Turkey.

And as for volume of communication, 10,583 messages have been distributed since 28 March 1989 (averaging 5 messages per day).

All of them pithy, ;-)
Northern California

Judy Tsou,
University of California, Berkeley

The Northern California Chapter held its fall meeting on the Stanford campus on a gorgeous fall day of 22 October. The meeting centered around high technology with a program of presentations on the Internet and a tour of the newly renovated Meyer Media Center (former Meyer Library) at Stanford University.

The morning program was "Internet Resources Available for Cataloging." Phil Schreur (UC Berkeley) gave an overview of how one can utilize electronic catalogs of the world to help catalog unusual foreign language materials. After the overview, Phil did a live demonstration of how to navigate the Internet via the Library of Congress gopher, Marvel. The demonstration generated much discussion and we all felt we learned something that we could utilize in our workplace.

The Kevin Freeman Travel Grant committee and interested chapter members brainstormed and strategized during lunch about raising funds for the Freeman Grant. A plan was laid out for the upcoming year. It was decided that the next phase would be a follow-up mailing to members who have not yet donated, Stanford library people, MLA members in Northern California who are not chapter members, the UC Berkeley Library School community, and Chanticleer members. The second phase is a national campaign, setting up a Freeman Grant Table during the Atlanta meeting, with preconference publicity in the MLA Newsletter and on MLA-L. [See page fourteen in this issue.—Ed.] The third and, we hope, final phase will be an electronic auction on MLA-L. As of the end of this meeting, the chapter has collected approximately $700.

A tour and demonstration of the Media Center at Stanford University followed lunch. Charles Kern, Head of the Meyer Media Center, showed us some of the video projects that Stanford University students did as term projects. Paul von Hippel, a Stanford music graduate student, explained a new ear-training program that he wrote for undergraduates (the server was down, so the live demonstration was canceled). The visit ended with a tour of the facilities: computer laboratory, classroom, and the language laboratory, all of which have state-of-the-art equipment.

To round out our high-technology meeting, Richard Koprowski (Archive of Recorded Sound, Stanford University) presented a program entitled "Internet Resources for Public Service; oder, 'Il dissoluto punto.'" Richard said that the title, in three languages, is symbolic of the Internet, a truly international affair. Richard spoke about the various resources available on the Internet for reference work, not just music-related resources. The program ended with demonstration of how to navigate the Internet.

The business meeting closed out a day of successful programs.

Mountain/Plains

Annette Voth,
Arizona State University

Members of the Mountain/Plains Chapter of the Music Library Association gathered in Las Cruces, New Mexico, 20–21 May, for their 1994 annual meeting. The now traditional pre-meeting greetings and dinner were held Thursday evening at La Posta, the Old Butterfield Stagecoach stop in historic Mesilla.

Friday morning, after registration and coffee, the Chapter was greeted and welcomed by the Honorable Ruben A. Smith, Mayor of Las Cruces, and Charles Townley, Dean, New Mexico State University Library.

The first paper of the morning, "The Shakuhachi goes to Hollywood," was presented by MPMLA's husband/wife team, Janet and Daron Bradford (Brigham Young University). The shakuhachi is a Japanese instrument, made usually of bamboo, with ancient origins in China. The history of the instrument includes both religious and secular uses. A handout included various types of notation and fingering charts. After the historical background, the Bradfords turned to the use of the shakuhachi in a variety of film scores. They played familiar excerpts from Shogun, Empire of the Sun, Willow, Jacob's Ladder, and Thunder Heart.

Marie Kroeger (University of Denver) spoke on "Sur la Pointe to Square Dances: Materials in the Carson-Brierly Dance Library, University of Denver." The Library was founded in 1972 in honor of Martha Carson, a prominent promoter of dance in Colorado, particularly ballet. The holdings include a broad range of books, 150 periodical titles, scores and recordings, a clipping file, and videos, constituting a major source of dance instruction. The collection is still growing, and use is encouraged despite limited hours. The Library has an independent board of directors, but the University of Denver provides space and bibliographic access.

Renee LaPerriere (Eastern New Mexico State University) presented a paper "May I have this Dance? Working with Nineteenth-Century Dance Manuals." Dance instruction manuals had long been published in Britain and France, but exploded in the United States between the 1840s and 1900. The manuals were meant to be used by dance instructors as well as for self-instruction. In addition to descriptions and instructions for various dances, the manuals were also to be used as guides to social etiquette, proper manners, and dress. These manuals are not readily available and little research has been done. Still, there seems to be an increase in interest in historical performances.

Monique Durham (University of New Mexico) continued her presentations on the music of Mexico with "Anna Pavlova and the Mexican Hat Dance." After a history and description of the "jarabe tapatio," including a recorded example, Monique recounted continued on the next page
Chapter Reports

continued from page ten

the arrival in 1919 of Anna Pavlova in Vera Cruz, whence she was accompanied by troupes to Mexico City. Pavlova’s repertoire was primarily standard ballet, but she decided to include Mexican dances as well. All Mexican dance is done on the flat of the foot, which Pavlova was unable to learn. Instead, she danced en pointe on the brim of the hat, which became very popular.

The afternoon session, held in the Library of New Mexico State University, began with a demonstration by Rick AmRhein (University of Nevada-Las Vegas), “Music and the Internet.” After a brief background of the Internet, Rick demonstrated various magical things such as Veronica, Marvel, bookmark technique, and telnet ordering. He was most generous with his advice to those of us with lower-tech capabilities.

Robert Follet (University of Arizona) spoke on his personal experiences with “Music in a Restructured Society: The Arizona Experience.” The emphasis of the new library dean was on “restructuring” rather than “reorganization.” Bob described the steps taken to move from a traditional hierarchical organization to a user-centered non-hierarchical team structure. He explained the new organization chart in detail, and described the affect on the Music Library.

A reception, tours of the new NMSU Library and the Music Building and the conference banquet followed. The evening concluded with an exhilarating performance by the Ballet Folklorico de la Tierra del Encanto.

The Saturday morning sessions began with Jean Jensen’s (Utah State University) “Git Along, Little Dogies: Songs and Songmakers of the American West.” The paper focused on the cowboy songs sung on the great plains beginning in the early 1870s. The texts of these songs began to appear in newspapers in the 1890s, and by the early 1900s the mass media had brought wide exposure. Jean traced the career of John White and his research into the origins and history of these songs, including a radio show, recordings and writings. The MPMLA audience was treated to some live performance by the speaker/singer.

Suzanne Moulton-Gertig (University of Denver) presented “Tracking a Forgotten Composer: Archival Holdings and Unusual Friends Who Help.” The forgotten composer in this case was E.N. von Reznicek, an Austrian composer and conductor. Suzanne outlined her experiences and the contacts made in her pursuit of Reznicek materials, including a very exciting trip to Berlin and a visit to the Hochschule Music Library. The talk concluded with a recounting of her successful quest for Reznicek’s grave, confirmed by several photographs.

A Mountain/Plains meeting would not be complete without hearing from Marc Faw (University of Oklahoma, Emeritus) on some aspect of the subject of opera. In this case it was “Warner Bros. goes to the Opera.” After brief introductory remarks on the history of the animated cartoon, and the introduction of classical music in these cartoons, Chapter members settled down to, you guessed it, watch their Saturday morning cartoon videos! There is little question in anyone's mind that future Saturday mornings of Mountain/Plains meetings will be spent with the Rabbit of Seville, Long-Haired Hare, and What’s Opera, Doc?

The grand finale of the meeting was a field trip to White Sands National Monument, with a guided nature walk through the magnificent sand dunes.

IAML Travel Assistance Available

Bob Follet, IAML Secretary/Treasurer

To apply for a travel assistance grant for the Denmark conference (19-23 June 1995), please write a letter to the Secretary/Treasurer by 15 January 1995, describing your involvement in IAML and the forthcoming meeting. Registration materials will be mailed by the organizing committee representing the host branch.

E-mail applications may be sent to rcfollet@cccit.arizona.edu, or you may send your letter to

Robert E. Follet
Music Library
University of Arizona
Tucson, AZ 85721

THE MUSIC LIBRARY ASSOCIATION PROUDLY ANNOUNCES THE PUBLICATION OF

Knowing the Score: Preserving Collections of Music
Compiled by Mark Roosa and Jane Gottlieb

This technical report tackles the difficult problem of preservation of music in all of its formats—scores, parts, and all types of recordings. A gathering of the papers presented at the Association for Library Collections & Technical Services program at the 1991 ALA meeting in Atlanta, Knowing the Score also includes a condition survey of the score collections at the Juilliard School and a report on a major project for mass-deadification of scores at Northwestern University.

Included are "Music: Why Is It Different?" by Susan T. Sommer, "Working Against the Odds: Preservation Approaches in a Conservatory Library" by Jane Gottlieb, "A Condition Survey of the Circulation Score Collection of the Juilliard School" by Elizabeth Sadewhite, "Mass Decadification at the Northwestern University Music Library" by Kenneth Calkins, and "Preservation of Moving Images and Sound Recordings in the Music Library" by Gerald Gleason. Appendices include a selected bibliography, a list of preservation supplies for sound recordings, and "Audio Reformating Fact Sheets." Library collection managers, music librarians, and preservation officers should find this important and timely work indispensable.

This report is available from library book suppliers or from The Music Library Association, P.O. Box 487, Canton, MA 02021.
RISM-US Music Manuscripts Database Available via Internet

John B. Howard, Harvard University

The U.S. RISM Office and the Joint Committee on RISM of the American Musicological Society and the Music Library Association announced on 1 October 1994 the availability online of the RISM-US Music Manuscripts Database. It is made available as a special database in HOLLIS, the Harvard University online library catalogue. The database holds the U.S. contribution to the international project RISM Series A/II, a world-wide inventory of music manuscripts of the period ca. 1580-1825. At start-up time the database contained 14,593 bibliographic records representing sources at fifty American libraries. Additional records will be added regularly; by July 1995 the database is expected to contain more than 30,000 bibliographic records.

The RISM-US Music Manuscripts Database provides detailed information on manuscripts containing music in staff notation, including separate bibliographic records for each musical work in a collective manuscript. The types of information recorded include: Physical descriptions of documents; analytic descriptions of pieces (sections or movements are analyzed by text incipit, genre term, tempo/ expression markings, key and time signature); encoded music incipits (in the Plaine and Easie Code); information from secondary sources (including references to printed manifestations of pieces, date of composition and performance history, names of librettists, dedicatees, etc.); and character names in dramatic works.

The database can be searched by personal and institutional names, titles (including text incipits), and Library of Congress subject headings. Other indexes have been designed to offer access to many of the specialized types of information in the database: searches can be made for genre terms used in the manuscripts, names of dramatic roles, encoded music incipits, geographic place names (representing a manuscript's city and country of origin), and RISM Series A/II identification numbers. In addition, the database supports keyword searching in a variety of categories.

To access the database via the Internet, use telnet or tn3270 to connect to HOLLIS:

->tn3270 hollis.harvard.edu

(Alternately, use the numeric Internet address 128.103.60.31)

Respond appropriately to system prompts (which differ for telnet and tn3270) to select HOLLIS. Once you are presented with the HOLLIS database selection menu, type "RS" and press enter to choose the RISM-US Music Manuscripts Database.

It is also possible to connect via gopher. Point the gopher to hplus.harvard.edu, port 3027, connection type =8 (i.e., telnet).

The initial RISM menu displays the names of three basic indexes. To see which other indexes are available, enter "other" or "keyword" and press enter) these commands can be entered at any time during your session). Basic search syntax is:

FIND<index name><search values>

Additional online help is available by entering "help<index name>" and pressing enter.

It is possible to save search results and send them to your e-mail address. For information on how to store records, type "help store" and press enter for help on sending them, type "help send" and press enter.

The information in the RISM-US Music Manuscripts Database has been compiled at the U.S. RISM Office, which has been hosted by the Music Library at Harvard University since 1985. Support for its operations has been provided by the National Endowment for the Humanities, an independent federal agency, and Harvard University.

The U.S. RISM Office welcomes new information from users about sources it has inventoried (e.g., composer identifications, concordances, etc.). Please direct your comments or questions to the U.S. RISM Office at:

rismhelp@rism.harvard.edu

Kurt Weill Prize Established

The Board of Trustees of the Kurt Weill Foundation for Music is pleased to announce the establishment of a new Kurt Weill Prize, in the amount of $2,500, which will be awarded annually (beginning in 1995) in association with the American Musicological Society, American Society for Theatre Research, and the Modern Language Association.

The award will be given to an outstanding book, major scholarly article, chapter, or essay, critical edition, or publication in other media, to encourage distinguished scholarship in the disciplines of music, theater, dance, literary criticism and history addressing twentieth-century music theater (including opera). For further information contact

The Kurt Weill Foundation for Music
7 East 20th Street, 3rd Floor
New York, NY 10003
Transitions

Ron Banks, Music Librarian, Hamon Arts Library, Meadows School of the Arts, Southern Methodist University.

Mary Russell Bucknum, Associate Director and Librarian, Indiana University Archives of Traditional Music, and husband David Bucknum, organist, gave birth to a daughter, 4 October.

Ronald Bukoff, Music/Humanities Librarian, Mansfield University.

Victor Cardell, Bibliographer for Music and Curator of the Chicago Jazz Archive, University of Chicago.

Sarah Dorsey, Head, Music Listening Center, University of North Carolina, Greensboro.

Margaret D. Ericson, Music Librarian, Tufts University.

Sean Ferguson, Music Reference and Catalog Librarian, Ohio State University, 1994-95.

Alan Green, Acting Head, Ohio State University Music Library, 1994-95.

Lois Kuyper-Rushing, Music Librarian, Louisiana State University.

Arthur Lawrence, elected Dean, New York City Chapter of the American Guild of Organists.

Hans Lenneberg, music librarian at the University of Chicago for more than thirty years, died on September 7. Born in Germany, he came to the United States in 1940. He held a Master's degree in music from NYU and his library degree from Pratt Institute. He was the Assistant Head of the Art and Music Division of Brooklyn Public Library before moving to his position at the University of Chicago in 1963. Hans was a caring mentor, a wonderful teacher and a man of great wit. He was actively involved in research on the dissemination of music when he died. Submitted by Lenore Coral, Cornell University.

Renee McBride, West European Studies Cataloger, UCLA, formerly Fine Arts/Music Cataloger, University of Oklahoma.

Lynda McNeill, Research Associate, Music Library/Blues Archive, University of Mississippi.

Neil Ratliff, Head of the Music Library at the University of Maryland since 1980, died of complications due to AIDS, 17 September, age 58. He had previously spent 17 years as a music librarian in the performing arts collection of the New York Public Library at Lincoln Center. Active in MLA, Neil served on various committees, had been Fiscal Officer, and served on the Board. He was also active in IAML, having served as Secretary General as well as President of the US Branch. A memorial concert was held 26 October at the University of Maryland.

Philip Schreur, Head of Music Technical Services, Stanford University.

Brad Short, Music Librarian, Washington University.

Carleton Sprague Smith, former president of MLA and of AMS, died of Parkinson's disease on Monday, 19 September 1994 at the age of 89. Born in Manhattan, he was educated at Harvard and received his Ph.D. from the University of Vienna. He was Chief of the New York Public Library Music Division from 1931-1959 — and in his first year in that position he helped found the Music Library Association. He set up the Americana Collection at the NYPL Music Division in 1941, and in 1957 he proposed the development of a library museum of performing arts, which would eventually take shape as the New York Public Library for the Performing Arts at Lincoln Center. A man of both vision and action, he will be missed.

Sheila Torres-Blank, Music Cataloger, Southwest Texas State University.

Concerns

continued from page eight
Archivists will present "Creepies, Crawles and Bloomers: Environmental Management for Libraries, Archives and Historical Societies," a one day program on the problems of environmental management to be held on Friday, 7 April 1995 at the Ohio Historical Society in Columbus. For more information contact

Clara Ireland,
Conservation/Preservation Consultant
State Library of Ohio
65 South Front Street
Columbus, OH 43215
(614) 644-1972
Fax (614) 466-3584
cireland@slonet.ohio.gov

THE MUSIC LIBRARY ASSOCIATION PROUDLY ANNOUNCES
THE PUBLICATION OF
A Thematic Catalog of the Works of Robert Valentine
by J. Bradford Young
(MLA Index and Bibliography Series, No. 27)

Many musicians have enjoyed the solo and chamber music of Robert Valentine, especially that for flute or recorder, but few know anything of this composer's life and other music. He was connected to a family of Valentines who were active in music in eighteenth-century England, and he seems to have been the fourth son of Thomas and Sarah "Follentine," References to the composer appear in accounts of Charles Burney and John Hawkins, but the composer was known primarily from the information that appeared as a part of the publications of his music during his lifetime. Dated from the early eighteenth century, these publications refer to "Robert Valentine", "Roberto Valentine", "Mr. Valentine at Rome", and "Roberto Valentine Inglesse", among other designations. These published editions serve as the basis for J. Bradford Young's catalog of Valentine's work, an important volume that will enhance the collections of libraries and musicologists alike.

A Thematic Catalog of the Works of Robert Valentine lists all of his known works, including original works, arrangements, and fragments. In standard thematic catalog procedure, the full incipit and original title of each work is provided, together with the date of first publication, statement of medium or genre, key or sequence of keys, thorough description of early editions and brief listings of manuscripts, modern editions, and recordings, and a title-page transcription. Further, Young provides a biographical overview derived from the editions, musical manuscripts, and research currently available. This work is a model combination of descriptive and analytic bibliography and biography.

This report is available for $30.00 ($24.00 to MLA members) from library booksellers or from The Music Library Association, P.O. Box 487, Canton, MA 02021.

MLA Newsletter • No. 99 13
In the Pipeline

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 100 is 24 February 1995; those received after that date will be considered for issue 101. Send submissions to:

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

ARTICLES

William S. Brockman (brockman@vmd.cso.uiuc.edu; 217-333-4942) and Leslie A. Troutman (troutman@vmd.cso.uiuc.edu; 217-244-4071; Fax 217-244-098), University of Illinois at Urbana-Champaign.


Norbert Carnovale (carnova@whale.st.usm.edu; 601-264-5452), University of Southern Mississippi, Hattiesburg.

Greenwood Press (Westport, CT) is seeking writers for their seven volume monographic set Jazz Companions. The volumes will be divided chronologically by era, and will contain essays and dictionary articles including up-to-date profiles of artists/groups, works lists, articles about clubs/venues/festivals, cities of major jazz activity, and record companies/labels. The articles concerning artists/groups will conclude with discographies, filmographies/videoographies, and select bibliographies. Scholars interested in writing for this series should contact Carnovale for details.

Brian A. Cockburn (bc04@a1.swt.edu; 512-245-3376), Southwest Texas State University, San Marcos.

A study of the music library profession. Method: extract objective information from position postings from the present to as far back as possible in various journals, MLA-L, and MLA placement service Job List. Using a statistical package, the data will be examined and trends will be noted. A preliminary report will be given at the upcoming MLA convention.

Jerry McBride (mchbrde@myriad.middlebury.edu), Middlebury College.


Freeman Travel Grant Established

Mimi Tashiro, for the Kevin Freeman Travel Grant Committee, Northern & Southern California Chapters

The Music Library Association and the Northern and Southern California Chapters have jointly established the Kevin Freeman Travel Grant, in memory of Kevin Freeman, who died just over a year ago. Kevin was active in MLA both on the local and national level, serving as Secretary-Treasurer, Vice Chair, and Chair of the Northern California Chapter and on MLA’s Subject Access Subcommittee of BCC for several years, chairing it in his final year. He was also a key member of the Local Arrangements Committee for the 1993 San Francisco convention and was responsible for soliciting Northern California’s contributions to a very successful musical festschrift that celebrated the fiftieth anniversary of the founding of the California Chapter. Kevin worked briefly at the U.C. Berkeley Music Library and then at the Stanford University Music Library, where he spent the rest of his career.

The two California chapters held a joint meeting last fall. At that meeting the membership of both chapters endorsed the idea of creating a fund that would provide financial assistance for travel to a MLA convention to library school students or music librarians in their first few years in the profession. This was viewed as an especially fitting memorial to Kevin who exemplified the kind of person we want to encourage in music librarianship, who firmly believed in the mission and work of MLA, who had become more active in serving as a mentor to students and young librarians, but who sadly was only able to be involved in the profession for six years due to his untimely death. The MLA Development Committee encouraged the chapters to work with the committee to create a national, rather than regional, grant. After further consideration, the chapters made a proposal to the MLA Board to do so and the proposal was accepted.

Fund raising for the grant began this fall in conjunction with the Northern California Chapter’s meeting at Stanford. Donations will be accepted at a designated table at the Atlanta meeting. Please stop by and help get this effort off to a good start. Your tax-deductible donations will help MLA attract and encourage participation by potential and new music librarians and you will also help to remember a dear colleague and friend.

Hours for the Freeman Travel Grant table will be posted on MLA-L prior to the Atlanta convention. If you are interested in working at the table in Atlanta, please contact Mimi Tashiro at:

Stanford University Music Library
Braun Music Center
Stanford, CA 94305-3076
cn.mmt@forsythe.stanford.edu
cn.mmt@stanford.bitnet
(415) 725-1144
Center for Popular Music Obtains Broadsides

The Center for Popular Music at Middle Tennessee State University has made a significant addition to its research collection with the acquisition of the Kenneth S. Goldstein Collection of American Song Broadsides. The Goldstein Collection, containing over 3,000 American song broadsides, and perhaps the largest private collection of such items in the country, was assembled by Dr. Kenneth S. Goldstein, longtime head of the Folklore Department at the University of Pennsylvania and one of the country’s leading folklorists. The Center for Popular Music was established in 1985 with a mission to foster multidisciplinary scholarship in popular music. For more information contact:

The Center for Popular Music
Box 41
Middle Tennessee State University
Murfreesboro, TN 37132

Emory University Establishes Archive

The Emory University Libraries is pleased to announce the establishment of a significant research collection in music: The Emory University Archive of Music and War. The archive is based on the extensive holding assembled by Professor Ben Arnold of Emory University’s Department of Music in the course of research for his book Music and War: A Research and Information Guide (Garland, 1993). The archive is seeking to build its collection, concentrating on twentieth-century art music, and including original manuscripts, published scores and books, commercial and private recordings, letters, interviews, and other documents relating to composers of war-related music. For further information or contributions, contact:

Joyce Clinkscales, Music Librarian
Professor Ben Arnold
Emory University Archive
of Music and War
Emory University
Robert W. Woodruff Library
Atlanta, Georgia 30322

Call for Papers

The Music Department, University of California, Riverside, will host the third “Feminist Theory and Music” Conference from 15-18 June 1995. The two previous conferences opened a dialogue about issues of gender and sexuality in music making and in critical discourse about music. A primary goal for this meeting is to continue “to develop a critical language, common to all the subdisciplines of music, that intersects with the insights of feminist theory.” Sessions may have various formats; individual presentations will be limited to twenty minutes.

One page proposals are due by 5 January 1995. Please mail six (6) copies to:

Philip Brett
Department of Music
University of California, Riverside
Riverside, CA 92521-0325

Updated Edition of Library School Directory Now Available

The fifth edition of the Directory of Library School Offerings in Music Librarianship, compiled and edited by Raymond A. White, is now available in pamphlet form. To receive this 42-page booklet, send $5.00 (check made payable to Music Library Association) to:

Richard Griscom
MLA Executive Secretary
Music Library
University of Louisville
2301 South Third Street
Louisville, KY 40292

Purchase orders cannot be accepted for this title.

The Directory is also available in electronic form at:

listserv@iubvm.uc०.indiana.edu
as file LIBSCH DIR. For retrieval information, contact Richard Griscom at:

rwgris01@homer.louisville.edu

THE MUSIC LIBRARY ASSOCIATION IS PLEASED TO ANNOUNCE
THE PUBLICATION OF
Collection Assessment in Music Libraries
edited by Jane Gottlieb

(MLA Technical Report, No. 22)
93p., bibliography. ISBN 0-914954-45-8

Assessing the strengths and weaknesses of a library collection is an essential component in the collection management process. Collection Assessment in Music Libraries is a compilation of papers that present an overview of current approaches to and concerns about collection assessment for music libraries in the 1990s. This report should be a part of the working collection available to all music librarians and collection management officers.

Edited and introduced by Jane Gottlieb, the book contains articles by Peggy Daub (“The RLG Conspectus: Its History and Applications”), Elizabeth Davis (“Guidelines of Evaluating Music Collections as Part of a Regional Assessment Plan”), Sherry Vellucci (“Technology for Collection Evaluation: Amigos and Other Tools”), and Lenore Coral (“Evaluating the Conspectus Approach: Problems and Alternatives”). An extensive bibliography is also included. Understanding and utilization of the methodologies available to evaluate music collection will better assure that libraries fulfill their mission of meeting users’ needs.

This report is available for $22.00 ($17.60 to MLA members) from library booksellers or from
The Music Library Association, P.O. Box 487, Canton, MA 02021.
Calendar

**9 December 1994**
Greater New York Chapter Meeting,
The Presbyterian Church, Flemington, NJ

**15 January 1995**
Applications due for MLA Publicity Officer
Applications due for MLA Convention Manager/Assistant Convention Manager

**8-11 February 1995**
MLA Annual Meeting,
Holiday Inn Crowne Plaza Ravinia, Atlanta GA

**24 February 1995**
Copy due for issue 100 to MLA Newsletter Editor

**2-5 March 1995**
Convergence: The Fifth Biennial Symposium on Arts and Technology,
Connecticut College, New London, CT

New Members

The Music Library Association welcomes the following new members:

- Phyllis Danner, Urbana, IL
- David A. Eckert, Munroe Falls, OH
- Sol Katz, Cote St. Luc, PQ, Canada
- Wayne Leupold, Colfax, NC
- Richard Loyan, San Francisco, CA
- Ian M. Quinn, New York, NY
- Susan E. Pinsley, Plattsburgh, NY
- James Williams III, Huntsville, AL