"Outsourcing" Draws Concerned Crowd in Atlanta

Michelle Koth, Coordinator, Technical Services Roundtable

The Technical Services Roundtable, facilitated by Suzanne Risley (Trinity College) drew 130 people to its open discussion on outsourcing of cataloging. Representatives from three vendors providing cataloging for music materials attended and made comments throughout: Lynn Pettipaw of SANAD Support Technologies, Inc., Sandi Jones and Maureen Finn of OCLC, and Peter Brown of Professional Media Services Corporation.

Suzanne began by relating her experiences with a vendor and continued with comments taken from her informal MLA-L survey on the experiences music librarians have had with outsourcing. Suzanne recalled her enthusiasm four years ago for the opportunity to outsource the acquisition and cataloging of sound recordings. It took a year for her systems office to determine tape loading capability, a year to get the process going with the vendor, and a year to regroup once she realized the project was not going to be as successful as she had hoped. The vendor's inability to acquire the kinds of materials needed in a timely fashion caused the project's failure. Despite this, she still believes outsourcing is the only way to eliminate the long-standing sound recording backlog at her institution while allowing her the time to acquire and catalog new sound recordings. Current staffing does not allow for either her or members of her staff the opportunity to catalog a large backlog, and although she and her staff are assigned increasingly more responsibilities, the likelihood that more staff will be assigned to music cataloging is small. In the face of this, outsourcing seems to be an attractive solution.

While outsourcing has worked for many institutions, with quite acceptable turn-around time and quality of cataloging, many of us have fears about it. Suzanne reviewed some of the issues and fears that emerged from the MLA-L survey. Some music librarians feel pushed into outsourcing by their administrations without giving the issue full consideration. In some cases, internal staff is better qualified to handle the material than a vendor. One respondent felt that there would never be a cost effective way to outsource music materials because of the problematic nature of acquiring and cataloging them. The general impression is that no vendor truly "has it together" enough to viably handle music. For outsourcing to work, there needs to be good communication between music librarians and service providers. The fear of job loss and downsizing was expressed in many comments, although it has not yet been a reality for people at institutions that outsource. Several people raised the issue of the future of cooperative, shared cataloging.

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Dena Epstein Award Established

Jean Geil, Chair

At the annual meeting of the Music Library Association in February 1995, it was announced that an endowment had been established through a generous gift from Morton and Dena Epstein to support the Dena Epstein Award for Archival and Library Research in American Music. Applications will be accepted between the dates of 1 July and 15 November 1995 for one or more grants (or none) to be awarded for the year 1996. The decision of the Dena Epstein Award Committee and MLA Board of Directors will be announced at the MLA annual meeting in Seattle, 7-10 February 1996.

Individuals may apply for a grant if they are conducting research on any aspect of American music, utilizing resources in libraries or archives within the United States or abroad. There are no restrictions as to applicants' age, nationality, professional qualifications, or institutional affiliation; all proposals will be judged solely on the basis of merit.

Applicants must submit four copies of a brief research proposal (under 10 pages) including a description of the continued on page four
Reflections on the first 75 days

April 28, 1995: It's hard to believe that 75 days have passed since the annual meeting in Atlanta, Georgia when I assumed the role of MLA President. One of the wonderful aspects of this job is having the opportunity (indeed, the mandate) to keep in touch with MLA members across the country and to observe and participate in the high level of activity that takes place year-round. It has been a busy few months, with a flurry of committee appointments, new initiatives, and administrative activities large and small.

There were 28 new committee, subcommittee, and working group members appointed during these past few months; it is nice to note that among them were quite a few MLA members who had not previously served on a committee, subcommittee, or working group. The best route to an appointment to one of the groups listed in MLA's Administrative Structure is to a) do some homework on the group's charge, composition, and recent activity; and, b) visit the meetings of that particular group at the annual meeting and speak to the chair regarding the possibility of your active participation. The chairs then communicate directly with the President regarding the membership rosters of their committees and subcommittees, and the President makes appointments.

MLA's Administrative Structure is available in electronic form from the MLA Clearinghouse, and published annually in hard copy in the Membership Handbook and in the September issue of Notes. The Handbook listing also includes committee charges; summaries of committee activities appear in the "Annual Reports" supplement to the November-December issue of the MLA Newsletter.

I am especially pleased to announce the formation of the Epstein Award Committee, which will solicit applications and make recommendations for the recipient(s) of the first Dena Epstein Award for Archival and Library Research in American Music. This year's Epstein award committee is chaired by Jean Geil; the other members are Deane Root, Vic Cardell, and Dena Epstein herself, who, with her husband Mort, generously established this important award. The committee is now accepting applications for the 1996 award; please contact Jean Geil for further information.

MLA's 1995 Nominating Committee, chaired by Paula Matthews, has been hard at work soliciting recommendations from the membership for the positions of Vice-President/President-Elect, Recording Secretary, and 3 Members-at-Large. Recommendations were due to the committee by May 15th. We encourage all members to take an active role in the nomination process by submitting names to the Nominating Committee. The committee will work through the summer to present a slate of candidates to the Board at our fall meeting.

The MLA Finance Committee and Board meetings in Berkeley, California (1-5 June 1995) will be over by the time this issue of the MLA Newsletter appears in your mailboxes. The June meeting is the time when the Finance Committee and the Board review and adopt the budget for the next fiscal year. Jerry McBride, MLA's Fiscal Officer, sent budget requests to all committee chairs, officers, and others with fiscal responsibility in early April. These requests are then compiled to produce a draft budget, which includes projected expenditures and projected income for the next fiscal year. The Finance Committee reviews the draft budget line by line during its meetings, and makes recommendations to the full Board. I look forward to reporting to you on the status of the 1995-96 budget in my next President's column.

Planning for MLA's annual meetings takes place years in advance, beginning with invitations from chapters or groups of music librarians to meet in their locale. I am pleased to report that the MLA Board accepted an invitation from the Louisville area librarians to meet in Louisville in the continued on the next page
Outsourcing

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Marty Jenkins of Wright State University spoke about outsourcing at his institution. Wright State contracted out all of their cataloging, including music, to OCLC Techpro. The reason for this, according to Marty, was an under-productive cataloging department. Of the approximately 18,000 items cataloged in a year, 93% are monographs, with copy for 75% of them. As a result of outsourcing, turn-around time improved and new items appeared on the shelves more quickly. The average cost of cataloging an item was reduced from $17 to about $6 an item. The library saved about a quarter of a million dollars, which was redirected within the library. Since Wright State can send their materials on the OhioLink courier van, they save the cost of shipping. As far as cataloging quality, Marty pointed out that OCLC Techpro accepts LC copy, verifies all access points in member copy, and creates original cataloging records in compliance with all national standards. Ten percent of the cataloging received from Techpro is routinely checked for quality. Marty is generally pleased with the cataloging provided for music materials, and in fact, because of compliance with national standards, Techpro has gone beyond the agreement in the contract for five added analytical entries and supplies full analytical entries. The biggest problems he has found with Techpro’s original cataloging have been with uniform titles. He discovered that the Techpro catalogers working on the Wright State project were not music specialists, although they did have experience working on music retrospective conversion projects. Once the problem was realized, OCLC addressed the problem immediately with training sessions, and has since hired several music catalogers. The question of how outsourcing had affected staffing was raised. One of two professional cataloging positions was abolished when one cataloger in languages early retirement. Nine of the ten paraprofessional positions were cut. Some incumbents went into open positions elsewhere in the library, others left the university, and one was laid off. The cataloging operation at Wright State now comprises two people, one professional and one paraprofessional.

Jim Farrington from Wesleyan University described his experience with outsourcing. They contract out cataloging (only original cataloging) to OCLC Techpro due to a decline in staff in their cataloging department. From Jim’s perspective, it has been an almost unqualified success, since they have been able to reduce their music backlog in languages their library staff cannot handle. The ability to address specific needs of music materials in the contract with the vendor made it possible for the cataloging to be better than Jim could do himself. He predicts that outsourcing will eliminate their score and sound recording backlogs needing original cataloging by the end of summer 1995.

Maureen Finn gave an overview of the services OCLC Techpro offers. Techpro was not set up to eliminate catalogers, but rather to provide cataloging for libraries without cataloging departments, such as corporate libraries, and for libraries with big backlogs and gift collections. Many library directors expect a vendor such as Techpro to be able to deliver all of their cataloging in a timely and economical manner. Maureen emphasized that there are many things a vendor should not be expected to do, and one of those things is to eliminate cataloging departments. Libraries can send them anything and everything, using UPS or other mail services. Photocopies of covers and title pages frequently suffice for cataloging. They require a minimum of fifty titles a year, preferably in a minimum shipment of ten.

Techpro currently handles acquisitions through a set of core vendors: Baker & Taylor, Yankee, Academic, and Blackwell, but others can be added. Techpro offers shelflisting, and uses language specialists from Ohio State University for foreign-language cataloging. But for music cataloging resources, OCLC provides basic references and some thematic catalogs, but not the in-depth resources needed.

Lynn Pettipaw from SANAD Support Technologies talked about the music services offered from SANAD. Since being hired as their music specialist in August 1994, she has had difficulty explaining to her administrators the requirements of music cataloging. Fortunately, local libraries have music resources available for her to use. She suggested that it be specified in a contract with SANAD that specific music reference sources are to be consulted in the cataloging process.

Peter Brown of Professional Media Services described his department. They provide cataloging, including sound recording and video recording cataloging, for academic and public libraries.
Outsourcing

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libraries, with the latter making up the majority of their customer base. Nine professional catalogers and a paraprofessional staff work with the standard music reference sources and thematic catalogs and rely on local college and university libraries when their reference collection is inadequate. They also are able to access online catalogs via the Internet. Because of the emphasis on public libraries, the records in their database contain fewer added entries than might be found in a university catalog. The increase in college and university libraries has made them enhance their database and provide fuller access.

Suzanne provided the attendees the opportunity to voice their concerns to the vendors present. The issues of reference sources available to the catalogers and the problems with expertise the catalogers have with music cataloging were raised. One person reported that a vendor stripped all the diction, including sharps and flats, from their records. The issue of adding holdings to the utilities was discussed; both SANAD and Professional Media Services have the means to add holdings to OCLC. The added cost of shipping the materials to the vendor was discussed along with how using the vendor to both acquire and catalog materials could solve this, and how approval plans might be used. SANAD is concerned with sending cataloging materials to a library which might then decide a portion of the materials is not desired for their collection.

How the cataloging agency is represented in the 040 field in the MARC record is seen as a problem. and that the cataloging then becomes the library's work. The cataloging may reflect the library's standards, but not necessarily the knowledge of the library's catalogers with specialized knowledge, such as music. The level of music knowledge the vendor's catalogers have may not match that of the library's cataloger. If vendors rely on copy in the utility, copy that most of us spend a good amount of time editing, then how accurately can the vendors records be said to be the work of the library? When the quality of a bibliographic record from an institution whose cataloging is generally considered to be good is found to be insuficient, having a vendor's symbol in the 040 might help identify the problem. Perhaps the 042 field, which LC currently uses to identify copy cataloging, could be used by vendors to identify their cataloging. The issue of errors in records created by vendors was raised. Professional Media Services has never been notified of any errors by OCLC; however, when a record contains an error or fails to meet the library's standards, they will correct or update it.

The cost differential between copy cataloging and original cataloging was discussed. OCLC can provide copy cataloging for a monograph for about $6.50 and original cataloging for anywhere up to $20.00. Administrators looking to Wright State's success with outsourcing need to keep in mind the nature of Wright State's collection: the fact is, 93% of their materials are books and only 4% are non-print, 95% of which has copy in OCLC. Wright State's pricing structure is based on the copy available, LC copy being the cheapest, original cataloging the most expensive, and member copy somewhere in between. Additionally, the cost of cataloging a monograph is cheaper than "non-book print" materials, such as scores. Audio-visual items are the most expensive to catalog. A book with LC copy costs Wright State $3.50; an audio-visual item requiring original cataloging costs $22.00. Not included in the base price for cataloging is shelflisting. This is usually done by the vendor by dialing into the library's catalog via the Internet. What also needs to be included in the costs of outsourcing is the staff time to ship and receive the items, check the cataloging, and resolve problems. Not usually mentioned anywhere in discussions of the costs of outsourcing cataloging are the local authority control needed to make the records file correctly in your database plus any added costs associated with the vendor providing authority records.

Being as specific as possible in the contract with the vendor can contribute to a library's success with outsourcing, keeping in mind that you get what you pay for.

Epstein Award

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book, project, budget, and justification for the funds requested, together with three letters of support from librarians and/or music scholars knowledgeable about American music. Proposals should demonstrate how the applicant's research will contribute to the study and understanding of American music.

Committee members include Victor Cardell, Deane Root, Jean Geil (chair), and Dena Epstein (ex officio). Additional information as to application procedures, including funding maximum for 1996 award(s), will be announced shortly. For further information, contact:

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Music has been discontinued. Because of this all volumes not yet published have been put on hold and many other volumes are no longer available. Is there any hope that this series might be picked up by another publisher?

**New Acquisitions**
Suzanne Flandreau of the Center for Black Music Research reports the acquisition of the manuscripts of Talib Rasul Hakim (Stephen Chambers).

Leonard Lehrman of the Long Island (NY) Composers Alliance noted that the archives of the Alliance are now housed at Long Island University.

Victor Cardell reports that the papers of James Van Heusen have been acquired by UCLA. This material includes music manuscripts, scrapbooks and correspondence. This collection is still being processed. Victor is now Head of the Chicago Jazz Archive at the University of Chicago, a collection of nearly 10,000 sound recordings.

The collection of Victor Young manuscripts once housed at Brandeis University are now part of the Boston Public Library.

At The New York Public Library for the Performing Arts, Music Division, the following collections have been received and are being processed: John Cage Collection, Otto Luening Papers (through a one year Title II-C Federal Education grant), Sy Oliver Collection of manuscripts, Gilbert Chase Collection, Fred Fisher (publisher’s archive), Sam Schechter (harmonica player with the Cappy Barra Ensemble). Other acquisitions include an interim manuscript of the Third Symphony by Roy Harris (which includes markings and corrections by the composer).

**Projects Update**
A performance of George Chadwick’s Il Padrone at the New England Conservatory of Music is to take place in the Fall of 1995 as reported by Peter Maxfield. As a significant attempt to update Donald Krummel’s Resources in American Music History, John Druesedow is in the process of setting up a home page on the World Wide Web at the University of North Carolina at Chapel Hill.

Bunker Clark has noted that the monograph series Earlier American
Format integration, the advent of digital recording, compact disc repair, African-American singers, and the Internal Revenue Service were among the many topics discussed on MLA-L during March and April.

Coinciding with the implementation of the first phase of MARC format integration were several questions dealing with the use of 246 and 740 fields. In all, catalogers seemed to be taking the changes in stride, although with some reservations. Neil Hughes (University of Georgia) expressed the opinion that using one 216 field to combine the information formerly recorded in two places (a note and an added entry) compromises description. In particular, he was dissatisfied with the inability to record initial articles in 246 fields and to indicate whether misspellings, alternative orthography, and dialects are transcribed from the item or are simply errors that occurred during data entry.

Steven J. Miller (University of Wisconsin, Milwaukee) questioned the appropriateness of using the subject heading “Music—Manuscripts—Facsimiles” for a facsimile of a score that the composer produced using a computer. Chuck Herrold (Carnegie Library of Pittsburgh), Alastair Boyd (University of Toronto), and a number of others felt that this heading is more useful when applied to scores published because of historical or scholarly interest in the manuscript (i.e., the kinds of materials typically classed in ML96). They felt reluctant to dilute the meaningfulness of “Music—Manuscripts—Facsimiles” by assigning the heading to reproductions of computer-generated scores. For the same reason, they deemed the heading inappropriate for the many contemporary scores published today that are “reproduced from holograph” as an inexpensive substitute for typesetting.

Compact discs were the subject of a query by Marilou Hinchliff (Bloomsburg University), who wanted to know what year CDs first became commercially available. Several writers supplied the answer as to when compact discs made their initial appearance: CDs were introduced in Japan in 1982 and in Europe and North America in 1983.

Bonny Hall (University of Richmond) wanted to know if any MLA-L readers use commercial repair kits for repairing scratched CDs, and whether or not these products work. Discwasher's CD-2 and Novus Plastic Polish 2 received positive testimonials. It may be risky, from a preservation standpoint, to place any adhesive material on the surface of a compact disc. Alternative anti-theft measures were suggested, such as keeping CDs in closed stacks and/or affixing tape to CD containers on the inside of the back paper liners.

The security discussion gravitated to the issue of using magnetic security strips on videocassettes. The consensus was that subjecting videos (or audio tapes or computer floppy disks) to the sensitizing/desensitizing process could result in data loss, while taking these materials through security gates poses little or no threat of damage.


Where can one find published guidelines for formatting printed recital programs? MLA-L respondents suggested consulting D. Kern Holoman's Writing About Music, which includes a section covering this topic.

Michael Rogan (The Longy School of Music) asked if anyone could substantiate a "three-year rule" he had heard about pertaining to library donations. According to this "rule," libraries should retain gifts above a certain value for three years before disposing of them. In reply, music appraiser Martin Silver (Martin Silver Musical Literature) referred to IRS Form 8283. The government requires organizations in receipt of non-cash donations worth $5000 or more to file this form if they dispose of the material within two years. In such cases, the IRS will go back and reduce the tax deduction taken by the original donor.
New England

Wendy Sistrunk, Tufts University, NELMA Member-at-Large

The Spring meeting of NELMA took place Saturday 29 April at Colby College in Waterville, Maine.

Host Tony Hess introduced William Cotter, President of Colby, who welcomed everyone and gave a little background on the support which specialized libraries receive at the college. Jonathan Hallstrom, Chair of the Department of Music, followed with his own brief remarks on the substantial task ahead for librarians in the technological age. The morning session featured a panel discussion on “Music Libraries in a Changing World: Budget Cuts, Staff Reductions, and New Technologies.” Dr. Eugene L. Wiemers (Library Director, Bates College) opened with a provocative paper on the future of libraries and our role as specialized librarians in a changing technological world. Costs will outpace budgets and the pressure to increase costs of materials will continue (see Dr. Wiemers’s graph for a startling picture of the rate of increase compared to other economic factors). It will take a lot of expertise to manage these changes, expertise which music librarians can and must offer, since we deal with the “whole user” and offer information using many types of media.

A discussion followed, with panelists Linda Solow Blotner, moderator (University of Hartford), Jim Farrington (Wesleyan University), Michelle Koth (Yale University), Suzanne Risley (Trinity College), Susan Waddington (Providence Public Library), and Arnold Yasiniski (Administrative Vice-President, Colby College). Risley offered the perspective of a music librarian in a small academic setting facing incorporation into the main library. Her optimistic comments were followed by Farrington, who spoke of the technological impact of new electronics. Koth presented tips for catalogers, who are faced with more diverse duties and who can impact the organization of the Internet. Waddington provided the public library’s view, or “the low-end of the technology food-chain,” reminding everyone that many public libraries are just now getting online. Yasiniski closed by offering intelligent insights into how libraries can cope with today’s technology within today’s budgets. The panel promoted lively discussion from the floor.

After lunch, the Board and other committees met briefly, followed by self-guided tours of the newly expanded and remodeled Bixler Art & Music Library and the Miller Library Special Collections.

The afternoon convened with “Tell NELMA: Discussions of Events Taking Place in Our Own Libraries,” moderated by Paula Matthews (Bates College), where members informedly shared recent news.

The NELMA Business Meeting followed, at which Carolyn Johnson officially passed the responsibilities of the presidency to Peter Munstedt (MIT).

The day ended in the Bixler Art Museum with a wonderful performance by the Colby College Chorale under the direction of Paul Machlin, followed by a reception. Hearty thanks go to Tony Hess for all his hard work in hosting the meeting.

New York State/Ontario

Linda Blair, Chapter Chair, with assistance from Ted Honea, William Renwick, Patricia Debly, Joan Evans and Jim Davis

A joint meeting of the New York State/Ontario Chapter and the New York State—St. Lawrence Chapter of the American Musicological Association was held at SUNY College at Fredonia, 15-16 October 1994. The program began with a presentation by Program Co-chair Sarah Dorsey (SUNY Fredonia). In “Janacek and his Cunning Little Vixen,” she examined aspects of Janacek’s style, including the use of speech melodies, evocations of nature, and the influence of Czech folk song within the context of this opera. Next, Kevin Michiki (SUNY Buffalo) provided a glimpse of the J. Warren Perry Collection of Opera Photographs and Memorabilia, soon to be available at the SUNY Buffalo Library. Dr. Perry, a former Dean of the School of Health Related Studies at Buffalo and a lifelong lover of opera, collected more than 22,000 black and white publicity photos of singers, as well as photos...
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tographs taken during opera performances. The collection also includes autograph letters and assorted unusual items such as a golden fringe taken from a private box at La Scala. Ted Honea (University of Rochester) presented a paper entitled "Nineteenth-Century American Masonic Handbooks: Definition of a Project." The repertoire found in these songbooks include a wide variety of types and forms: partsongs, 3 voice glees, art music, solo songs, rounds and intoned chants. Honea's project will be to provide an index to 49 different editions, published primarily in New York City, Boston and Philadelphia.

After lunch, Gregory S. Johnson (University of Toronto) discussed The Stolberg Leichenpredigtsammlung as a source of funerary music practices in the courts of seventeenth century Germany. The next speaker, William Renwick (McMaster University) presented "Praeuludia et Fugen des Signor Johann Sebastian Bach: The Origins and Content of Ms. P-296." He discussed the role of partimento fugue in 18th century music instruction, and described the contents and arrangement and authorship of P-296, an important source document. Clara Marvin's (University of Toronto) paper, "Figurenlehre as Critical Response: Then and Now," dealt with this 17th century German practice, in which terminology borrowed from rhetoric was applied to specific musical events.

In "Haydn as Opera Critic," Patricia Deby (Brock University) demonstrated how Haydn's choices and changes in his own operas as well as those of his contemporaries reflects the characteristics of his aesthetic dramatic values. In Saturday's last session, the Buffalo Guitar Quartet presented a lecture-recital entitled "Realizing Ornamentation and Embellishments in Renaissance and Baroque Music." Using examples from the music of Dowland, Praetorius, Farnaby and Vivaldi, the Quartet demonstrated the use of divisions as a means of expression. The day concluded with short business meetings for both organizations, and an evening concert at the Diers Recital Hall. Students and faculty of the SUNY Fredonia School of Music and Humanities departments joined to present "Fin de siécle Paris: Music and Verse from Turn-of-the-century France." The concert featured music by Debussy, Chabrier, Ravel, de Falla and Delage and poetry by Baudelaire, Rimbaud, Verlaine and Apollinaire.

Sunday's presentations began with a paper by Ken McLeod (McGill University), "Politics and the Ideology of the Aesthetic in The Prize." McLeod demonstrated that in 17th century England, much as today, changes in partisan politics infiltrated musical life. Erika Reiman (University of Toronto) followed with a paper entitled "Szymanowski's Identity Crisis: Multi-valence in the Mazurkas, op. 50."

After a break, Joan Evans (Wilfrid Laurier University) discussed "Das Problem Strawinsky: The Reception of Strawinsky's Music in Nazi Germany." Finally, Program Co-chair Jim Davis (SUNY Fredonia) spoke on "The Classicization of American Rock."

Northern California

Janet Bochin, Chair

The Northern California Chapter held its spring meeting on 24 March 1995 at the Paramount Theatre of the Arts in Oakland, California. The morning session was devoted to radio programming in northern California. Our speakers were William O'Connell who is the program director of KDFC in San Francisco, a commercial "classical" radio station, and Jerry Jacob who is the general manager of KALW, which is one of two NPR stations in San Francisco. Marion Taylor (University of California, Santa Cruz) moderated this lively discussion.

Our speakers have had many years of experience in the radio business and told us many entertaining stories while giving us useful information regarding the radio industry. The commercial radio station has the challenge of programming music which will appeal both to their audience and their advertisers. KALW is an information format NPR station. Mr. Jacob encouraged us to help make music accessible and enjoyable to the public, to be advocates for public funding, and to help in any way with the resources we have to encourage the public to listen to and support these radio stations.

Our afternoon was spent touring the Paramount Theatre. Peter Botto, general manager of the Theatre, gave us a comprehensive tour from the basement organ bellows to the projection room. He has worked at the Theatre since the early 1970s, beginning as a member of the team which did the restoration of the Theatre. The Theatre was built in 1931 and is a superb example of Art Deco architecture and decor. It has been meticulously restored and is now owned by the city of Oakland. It is both a California and National Historic Landmark. This performing arts facility serves Bay Area audiences with concerts of the Oakland East Bay Symphony, and performances of musicals, jazz artists, films, ballets and commercial events.

Jean Cunningham, librarian at the Paramount Theatre then showed us some of the music collections for which she is responsible. The Paramount Theatre Library of Popular Music is one of the largest collections of popular and light-classical music in the country. It consists of eight distinct libraries, with a total of approximately 90,000 entries. She showed us how they have braced their shelving following the Loma Prieta earthquake. She has an enormous task organizing and cataloging this music and also serves as the orchestra librarian.

Our business meeting and round robin discussion completed the day. Judy Clarence (California State University, Hayward) was elected Vice-Chair/Chair-Elect, Patricia Elliott (San Jose State University) was elected Secretary/Treasurer, and Michael Colby (UC Davis) will continue as our newsletter editor.
American Music

George Boziwick, Coordinator

Approximately 50 people attended this year's American Music Roundtable session. The roundtable's usual open forum was supplemented by a presentation by Bob Kosovsky on the acquisition of the John Cage manuscripts by the Music Division of the New York Public Library for the Performing Arts. As chief cataloger of the collection, he described how the Cage manuscripts are being given a very high level of cataloging which is designed to increase the collection's accessibility as well as its historical context and scope. These manuscripts constitute nearly 95% of Cage's music manuscripts and include those items that were originally held by Cage's publisher, C.F. Peters. In the near future these holdings will be available for research and the records will be accessible in the scores file in RILM.

Following this presentation, discussion centered around how the American Music Roundtable can share ideas and resources with the Sonneck Society for American Music, since many of the roundtable's attendees are also members of Sonneck. To this end, it was announced that Jean Gell and George Boziwick (with assistance from Deane Roof) would coordinate a new Sonneck Society interest group devoted to libraries and archives. This interest group will be meeting during the Sonneck Society conference in Madison, Wisconsin in April. The group's primary purpose is to bring librarians and archivists together with scholars and researchers to discuss common concerns, issues and interests. The interest group will function in a manner similar to the American Music Roundtable, where attendees (both scholars and librarians) can share and exchange information and ideas relating to American music.

The remainder of the roundtable session focused on updates of publication projects, conferences, current research and new acquisitions of American music materials. The roundtable coordinator has agreed to publish a brief column in the MLA Newsletter (probably once a year) devoted to new acquisitions, projects and events in American music that have been announced during the roundtable session. [see p. 1 — Ed.]

Film Music

Janet Bradford, Coordinator

The annual meeting agenda of the Film Music Roundtable included formal presentations, reports, and open discussion; approximately 50 people attended.

Alfred Cochran (Kansas State University Music Department) began with "Cinema Music's Unsung Innovator: Gail Kubik and his Gerald McBoing Boing—Its Impact and Influence." His presentation included a viewing of the 1950 Boing cartoon; a handout was distributed with notes about the composer and the music.

Janet B. Bradford (Brigham Young University) presented "The Shakuhachi Goes to Hollywood." She outlined a brief history of this Japanese bamboo flute followed by taped musical examples from a variety of movies including Kobun, Willow, Jacob's Ladder, and Thunderheart.

James D'Arc (Brigham Young University Film Curator) presented "Film Music Collections at Brigham Young University: Preservatives Added." He described recent preservation projects at BYU, primarily the transfer of original Max Steiner acetate discs to DAT format. Jim provided a video showing other preservation techniques (slides, phase boxes) as well as a printed list of current film music collections housed at BYU.

Jennie Pool reported on the latest activities of the Society for the Preservation of Film Music and distributed copies of The Cue Sheet, SPPM's journal and newsletter. The Society's thirteenth Career Achievement Award will be given to Toru Takemitsu.

Leslie Andersen highlighted projects of the International Film Music Society (IFMS), including ongoing work on the Union Catalog of Motion Picture Music and publication of the Film Music Journal.

An open forum concluded the roundtable. Topics discussed included FILMUS-L (Film Music discussion list), film music at the David O. Selznick Archive (Univ. of Texas at Austin), and the Wescott bibliography.

The roundtable is up for renewal this year, with the appointment of a new coordinator also needed. Letters of support were solicited from the group and a tentative coordinator agreed upon, pending approval of the MLA board.

Jewish Music

Marion Stein, Coordinator

On Thursday afternoon of the Atlanta convention the Jewish Music Roundtable met for its second annual meeting. It was attended by a group of 35-40 people who were treated to a most informative and entertaining presentation by Dr. Joshua R. Jacobson (Northeastern University) on the subject of music in the Holocaust. Not only did he lecture, but he gave a multimedia presentation that included film clips, audio recordings, and visuals. He spoke about the uses of music in the camps and discussed an example of the evolution of a folksong: a simple children's song, popularized in a motion picture produced in Poland in the 1930s (sung in the film by Molly Picon), ultimately a resistance song in the camps.

After Dr. Jacobson's presentation, a number of attendees spoke about matters related to music of the Holocaust era. Vic Cardell mentioned a collection has recently been donated to the University of Chicago library on the subject. Attendees expressed serious interest in this subject and others related to Jewish music in general; we will meet once again in Seattle and if anyone has any items of particular interest continued on page ten.
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that they would like to see addressed, please contact Marion Stein:
MARIONS@PANIX.COM

Women in Music

Annette Voth, Co-coordinator

The Women in Music Roundtable met in Atlanta on Friday morning, 10 February, with the usual 50-60 members in attendance.

Reece McBride (UCLA) discussed the collection of music recordings at the June L. Mazer Lesbian Collection, currently located in West Hollywood, CA, soon to move to the University of Southern California campus. Her description of the collection included an overview of the history of the women's music industry, and she noted that the recordings collection is an excellent resource for researching both women's music and the women's music business, particularly in conjunction with the Mazer Collection's related subject files and ephemera.

Linda Hartig (University of Wisconsin, Milwaukee) spoke briefly about the possibilities of establishing gopher access to information on the location of works by women composers.

Sharon Prado (Harvard University) reported on a forthcoming issue of *Contemporary Music Review* that will be devoted to the activities of contemporary American women composers. The issue will include interviews with living composers and articles devoted to topics such as women writing for the theater, women composing in jazz idioms, pioneers, women in academic positions, and Prado's article addressing those women writing for traditional genres and media. Prado's paper, excerpted from her article, "New Wine into Old Skins: Traditional Media and Contemporary Women Composers," highlighted specific works by Ellen Taaffe Zwilich, Joan Tower, and Katherine Hoover and drew attention to the important role played by Nancy Van de Vate in promoting women composers since the seventies.

World Music

Kent Underwood, Coordinator

More than fifty people attended the World Music Roundtable meeting in Atlanta to hear two presentations. William J. Walker (Music Cataloger at Southern Methodist University) spoke on "The Japanese Red and White Song Contest: a Snapshot of Japanese Musical Culture." Broadcast since 1953 each New Year's Eve, the show has become a central part of that holiday's celebratory activities and is perhaps the most popular single show on Japanese television today. Featuring the country's leading vocal soloists and singing groups (divided into two teams, the women's "red" and the men's "white"), the contest is a summation of the previous year's music. Artists are judged both for their sound and (in a country where television is by far the preferred medium for music) their on-stage image. Mr. Walker discussed various genres of contemporary Japanese popular music, illustrating his remarks with videotaped excerpts from the 1990 contest.

In his paper, "World Music, Multiculturalism, and Bibliographic Instruction," Mark Germer (Library Director, Westminster Choir College) looked at world music from the perspective of a generalist music librarian working in a generalist academic environment. Ways of study that are interdisciplinary or cross-cultural, for example, present not only new challenges in the realm of bibliographic instruction, but also new opportunities to bring music to greater numbers of non-specialist students and to integrate music into a wider framework of cultural understanding. As an alternative to a traditional BI mode that is structured around bibliographic genres and referring to some recent theoretical work in information science and learning theory, Mr. Germer outlined a non-linear approach that would stress analytical and evaluative skills and lead to information (not just bibliographic) literacy.

Both papers were followed by lively question-and-answer sessions. In a short business meeting, it was announced that the World Music Roundtable will be up for renewal by the MLA board in 1996, and letters from MLA members in support of renewal were solicited.

Scottish Librarian Seeks Job Exchange

Dear MLA Newsletter readers,

I am an Assistant Music Librarian at Edinburgh City Libraries and I would like to organize a job exchange for one year with a music librarian in the United States.

The Music Library of Edinburgh City Libraries is the largest and busiest public lending music library in Scotland and one of the largest in the U.K. It is situated in a building just opposite the main Central Library just five minutes from the Castle. The library is open Monday-Friday 9am-9pm, Saturday 9am-1pm, and there are 8 full-time staff members (3 Librarians and 5 Library Assistants). Staff work a rotation of shifts. The library's collection consists of 35,000 books, 35,000 scores, 10,342 compact discs, 4,000 cassettes, 51 current periodicals, and some CD-ROMS.

My duties include: reference work; circulation; acquisitions; classification and cataloging; editing and indexing; maintaining directories of local teachers and societies, and a university/college prospectus collection; outreach work; talks; staff management and training.

I also have an apartment that I would like to exchange which is in a good central location with excellent local amenities.

Anyone interested should contact

Peter Baxter, Assistant Music Librarian
Edinburgh City Libraries
George IV Bridge
Edinburgh EH1 1EG SCOTLAND
(131) 225-5584 ext. 233
(131) 225-8783 fax
Ad Hoc Committee to Study Roundtables: Summary Report

Michelle Koth, Chair

The Committee members were Michael Colby, Beth Christensen, and Michelle Koth, Chair. Recommendations were based on surveys sent to a random sample of the MLA membership, current and most recent past coordinators, and other library organizations. Concerns voiced at an open forum held at the Kansas City MLA meeting in 1994 were also taken into consideration. The recommendations are listed below followed by summaries of the three surveys and the open forum.

Recommendations:

1. Do not limit the number of roundtables.
2. Limit the length of meeting time for roundtables to one and a half hours.
3. Do not establish fixed time slots for roundtables, nor schedule roundtable meetings against plenary sessions, nor limit roundtables to every other MLA meeting.
4. New coordinators should be recommended by the roundtables to the MLA President for approval.
5. Increase to six the number of letters needed to both establish and renew a roundtable.
6. Establish a minimum attendance at roundtables to merit both a room assignment and a time slot on the program.
7. Expand the section of the MLA Handbook dealing with roundtables to include more specific information.
8. The Board should think about how large a roundtable can be.
9. Appoint one Board member to “coordinate” the coordinators.
10. The Board should consider the concerns about the content and format of roundtable meetings.
11. The Board should consider how the roundtable coordinators publicize their programs.
12. The Subject Access to Contemporary Music Roundtable should either be retired or made into a working group of the Subject Access Subcommittee of the Bibliographic Control Committee.
13. Clarify how the decision to retire a roundtable is to be made.
14. Publish reports of the roundtable meetings in the MLA Newsletter as part of the annual meeting reports, and not as part of the administrative structure published yearly in the MLA Newsletter.
15. Consider how roundtables and committees might have more contact with each other.
16. Finally, make this report available to the MLA membership.

Summary of the survey to a sample of MLA membership:

The return rate for the members’ survey was about 50%. The responses indicate that roundtables are important to the membership and are fairly well attended. Most the members responding attended at least one roundtable meeting at the 1993 MLA meeting, with slightly fewer attending in previous years. Most also attended Plenary Sessions, but rankings show the Plenary Sessions rate behind both roundtable and committee meetings. While the responses emphasized that roundtables offer another avenue for participation in MLA, most roundtable participants are also active in committee work. Responses were equally divided on whether or not to limit the number of roundtables. Three ways to control the proliferation of roundtables were preferred: require the approval of the MLA Board; increase the number of letters of support, and require sponsorship of an existing committee.

Summary of the roundtable coordinators’ survey:

The survey of the roundtable coordinators brought in nearly a 100% return rate. One quarter of the coordinators were appointed by the MLA President. Others were elected by roundtable members or were asked by the out-going coordinator. By far the most popular format of meeting is a panel of speakers with time for discussion following each speaker, which the MLA members survey also indicated as the most effective format. The general trend in attendance is an increase or a plateau, with a low of five to a high of 100. Low attendance may be caused when roundtables are scheduled against each other or against other meetings. Selecting topics and finding speakers is done mostly through asking for volunteers at the meetings, asking the general membership via MLA-L, or asking persons known to have expertise in the topic or subject. Most coordinators find it easier to come up with topics for the meetings. There is little interaction between the roundtables and the various committees, subcommittees, and working groups of MLA. When there is, however, it usually results in interesting and valuable programs, such as the World Music and Music Printing and Publishing plenary sessions. Most costs are associated with renting the hotel meeting room and any equipment needed. Responses to the question of alleviating program congestion were: establish set days and times for roundtable meetings; limit the length of roundtable meetings to one and a half hours; and “retire” roundtables as their usefulness and need diminish. The response was almost unanimous that the decision to retire a roundtable should rest with the coordinator and/or members.

Summary of the survey to other library organizations:

Only two of six other library organizations surveyed responded: the Medical Library Association (MLA) and the American Theological Libraries Association (ATLA). Both groups have a national board, which does most of the appointing, etc., within the organization. MLA has a structure very similar to ours, with “sections” serving as their equivalent to our roundtables. ATLA does not have committees, but has “interest groups,” which are appointed
Committee Reports

continued from page eleven by the board, but their charge may vary from year to year. The number of interest groups does not exceed ten. MLA’s twenty-two sections resemble our roundtables. The sections are essential to the organization because they allow members to congregate based on special interests. Medical Library Association sections appear to fill the same role as roundtables in “our” MLA—they are subject oriented and play a vital role in the life of the organization. Both groups meet once a year with regular plenary sessions with nothing scheduled against them. All of MLA’s sections meet concurrently for four hours during one morning of the annual conference. Scheduling all sections at one time does not allow their members to belong to more than one section. Members can apply to the ATLA board for financial support; all outside speakers are funded on an equal basis. MLA sections receive no financial support and must find their own (from vendors, etc.) for programs at the annual meeting.

Summary of the Open Forum:
Regarding the issue of appointing new coordinators, the group favored the procedure of soliciting roundtable recommendations, which would then be approved by the MLA president and MLA Board. It was felt that the difference between committees and roundtables needed to be clarified: committees are appointed by the Board and are “top down;” roundtables originate with the membership and are “bottom up.” Committees do the work of the organization, while roundtables are more subject oriented, and often deal with issues outside of music librarianship or MLA. The issue of planned programs arose. Some thought that roundtables must “compete for attendance” and thus make their presentations more formal. However, formal roundtable programs often don’t leave time for informal discussion. Concerning the number of roundtables, some argued that there should be a limit to the number; others dislike the idea of limiting them. The group agreed that increasing the number of letters of support to establish or renew a roundtable was reasonable. Information in the MLA Handbook has not been distributed to roundtable coordinators. The group decided that someone from the MLA Board could be assigned to coordinate roundtables. On the issue of attendance, some felt that no minimum attendance should be required while others felt that there should be a minimum attendance over a number of years in order to qualify for a room at the conference.

Ed. note—The full version of this report is available from the MLA Clearinghouse.

MARC Formats Subcommittee

Karen Little, Chair

At the Subcommittee on MARC Formats’ open meeting, committee members reviewed proposals and discussion papers related to music cataloging that were presented to MARBI and discussed at ALA in the past year. Two discussions were of particular interest. One was on the use of linking subfields to a subfield that would improve precision in retrieval of sound recording bibliographic records in online systems. The subfield was approved in general by MARBI but a field link type code for music materials must be specifically approved before this technique can be used.

The second paper of major importance for the music community was on the form of musical composition codes in bibliographic records (008/18-19 and 047). Comments were solicited from those attending the open meeting and will be used by the subcommittee as they formulate a response for the MARC Standards Office at the Library of Congress.

Issues of format integration were a topic of great interest at the open meeting. Many questions were fielded on the most recently implemented phase, demonstrating that we are all learning how to apply the newly available fields. Kathy Glennan concluded the meeting with a presentation on the final phase of format integration which is scheduled to occur after 31 December 1995. Given the anticipated timing of that implementation, it is likely that the subcommittee will be answering many questions on that phase at the Seattle meeting.

Online Reference Services Subcommittee

Kim Lloyd, Chair

The Online Reference Services Subcommittee sponsored a Saturday morning session in Atlanta that featured demonstrations of two Internet accessible databases. Patricia Elliott (Center for Beethoven Studies, San Jose State University) presented the Beethoven Bibliography Database. A live demonstration of various searches as well as a handout derived from the Beethoven Database Thesaurus highlighted the capabilities and unique features of the database.

John Howard (Harvard University) introduced and described the RISM-US Music Manuscripts Database, available through the Harvard online catalog, Hollis. A handout describing the RISM bibliographic record and an announcement for a US/RISM World-Wide Web Home Page were also included.

Plans for the 1996 meeting in Seattle include a presentation on music sources in general online databases and a comparison of RILM on FirstSearch and Epic.

Working Group on Faceted Access

Amanda Maple and Harriette Hemmasi

The 1995 open meeting of the Working Group on Faceted Access to
Committee Reports

continued from the previous page
Music was attended by over 60 people.
Speakers were Amanda Maple (Penn State) and Harriette Hemmazi (Rutgers). Ms. Maple presented the paper, "Faceted Access: A Review of the Literature." The bibliography and other handouts she distributed have been incorporated into the version of this paper that is now available through the MLA Clearinghouse:

1) via e-mail by sending an e-mail
   command to
   LISTSERV@IUBVM.UCS.INDIANA
   the command should read
   GET FACACC REV F-MAIL
2) via the World Wide Web at
   http://www.music.indiana.edu/
   muslib.html
   (select Music Library Association
   [MLA] Clearinghouse)
3) via Indiana University's Music Library
   Gopher (select MLA Clearinghouse)

Harriette Hemmazi demonstrated the music thesaurus and described a possible scenario for its use as a retrieval tool. Her description of making the music thesaurus available through a local online system as a separate database or as an integrated front-end searching interface emphasized that even though vocabulary from the music thesaurus will be available for indexing purposes, the value of the thesaurus is not dependent on its terms being used for indexing. Hemmazi pointed out that if search queries are built around the comprehensive language of a subject domain, such as that made possible by the music thesaurus, those queries may be used against different multiple databases containing records relating to that same domain, regardless of the individual database's indexing terms. The five basic features of the music thesaurus include: (1) a standard vocabulary for the discipline of music; (2) a hierarchical arrangement of that vocabulary; (3) a faceted terminology; (4) a rich lead-in vocabulary; (5) a complete syntetic structure.

Kurt Adler and the San Francisco Opera Oral History

Caroline Crawford, Editor,  
Regional Oral History Office of the  
Bancroft Library, UC Berkeley

The magnificent San Francisco Opera and the man who made it so from 1953 to 1981, Kurt Herbert Adler, are the subjects of an oral history just completed by the Regional Oral History Office of the Bancroft Library at the University of California, Berkeley. Forty-plus hours of interviews with Adler, dubbed "opera czar" by the New York Times, cover his early years in Vienna, memories of Richard Strauss and Gustav Mahler, work with Max Reinhardt and Arturo Toscanini, and Adler's nearly three decades in San Francisco as general director of the Opera. Adler, who was 82 at the time of his death in 1988, explores with the interviewer the company's operations, casting and the selection of repertoire, design and direction, music, and staffing. He recalls in forthright detail specific artists, designers and directors whom he fostered and considered "right for their times."

Woven in with the Adler story, and gathered in a second volume, are oral histories of a star-studded roster of opera memoirists: Luciano Pavarotti, Jean-Pierre Ponnelle, Carol Vaness, Birgit Nilsson, Leontyne Price, Dorothy Kirsten. Conversations with production supervisor Matthew Farruggio, technical director John Priest, lighting designer George Pantages, chorus director Richard Bradshaw, and company administrators Richard Rodzinski and Ruth Felt explore various aspects of opera production during the Adler years.

The third volume of the oral history collects interviews with Adler family members. Dr. Walter Strauss and theater director Martin Magner take the reader back to Adler's early days in Vienna and Reichenberg, Czechoslovakia. Also included are union representatives, opera and community leaders such as James Schwabacher and Alfred Fromm, and board presidents and chairmen. Their memories bring into focus the role of Robert Watt Miller, long-time president of the Opera Board who almost single-handedly provided the financial base for the company for many years.

The oral history, conducted by Timothy Poff and Caroline Crawford, 1985-1989, may be read at the Bancroft Library, and also at the Department of Special Collections at UCLA. To obtain bound, indexed copies at cost ($264 plus $12 shipping), make checks payable to Friends of the Bancroft Library, and mail to

Regional Oral History Office
486 Library
University of California
Berkeley, CA 94720

Call for Information

The MLA Newsletter remains committed to publishing information about the activities and accomplishments of Association members. Please send citations for "Members' Publications" or announcements of research in progress for "In the Pipeline" to column editor Alan Green at the address below. The format for submissions can be found in previously published columns (see Newsletter issues 98, 99, or 100). The deadline for submissions for issue 102 is 25 August 1995.

Alan Green  
Music & Dance Library  
Ohio State University  
Sullivant Hall  
1815 N. High St.  
Columbus, OH 43210  
green.200@osu.edu
The anticipation and excitement of being present for the naming of the winner of the 1995 Pulitzer Prize in music at the School of Journalism at Columbia University on 18 April was matched only by the opportunity to observe both the journalists gathered there from throughout the world, and how news of the Pulitzer awards is reported.

The announcements were scheduled for precisely 3 p.m., mainly to prevent any one reporter from gaining an unfair advantage in being the first to learn and convey the names of the winners to his/her editor. At 2:45 p.m. the doors were opened into The World Room, a large hall named after the New York newspaper once owned by Joseph Pulitzer (no longer in print), outfitted with plush ceiling-to-floor length curtains and magnificent chandeliers. Everyone assembled in the narrow hallway outside hurried in. As journalists busily set up tripods and cameras, I scurried about asking who else was there to cover the music award. "I'm from 'Good Morning, America,' "CBS News, "Associated Press," "Chinese TV Network," but I found no specific representatives for music other than myself seemed to be present.

Fred Knubel, Director of the Office of Public Information at Columbia University was the first to speak. He stepped onto a small raised podium located in front of a large, colorful stained glass wall and made a brief statement regarding the agenda of the conference. Seymour Topping, Administrator of the Pulitzer Prizes, then presented an overview of the past year’s deliberations and noted that the entire procedure was conducted unevenly. “All Pulitzer Prize awards for 1995 have been made,” he stated. In years past, that has not always been the case. Due to differences in opinion between certain judges and the Pulitzer Prize Board regarding the choice of finalists, as well as the quality of submissions, some awards have not been made. For example, there were no music awards in 1953, 1964-65 and 1981.

In its fifty-year history, the requirement for the music award has remained essentially the same, albeit with one major difference: when it was established in 1943, nominations were accepted for musical compositions from composers who had "established residence in the United States." Today composers submitting entries must be citizens. Specifically, the requirement reads:

Composing is my life blood. That is basically me, and although I have done many things in my life, what is fundamental is my being a composer

Morton Gould

For a distinguished musical composition by an American in any of the larger forms including chamber, orchestral, choral, opera, song, dance, or other forms of musical theater, which has had its first performance in the United States during the year, Three thousand dollars ($3,000).

Questions taken from the floor by Topping focused mostly on the coveted awards in journalism. When asked to offer comments on anything new or different about this year’s proceedings, Topping reported that, for the first time in the history of the Pulitzer music award, an African American was appointed as a member of the music jury. David N. Baker, composer and distinguished professor of music at Indiana University, was asked to participate on the music jury with Gunther Schuller, Chairperson (Newton Centre, MA), Chou Wen-Chung (Columbia University), David Hamilton (music critic, The Nation), and Christopher Rouse (Eastman School of Music). Notably, Rouse and Schuller have each won a Pulitzer Prize in 1993 and 1994, respectively.

At precisely 3 p.m., press kits, which included all awardees’ names, photographs, biographies, and other useful information, were handed out to each journalist. Quickly I skimmed to the music section to discover that Morton Gould won the Pulitzer Prize for his composition String Music, which had received its world premiere on 10 March 1994 by the National Symphony Orchestra with Mstislav Rostropovich conducting, at The John F. Kennedy Center in Washington, D.C. The work was a joint commission by the Hechinger Foundation and the NSO in honor of Rostropovich’s farewell season as music director of the orchestra.

A review of the premiere describes the work as “a half-hour suite in five movements for large string orchestra that the composer claims is reflective of the many moods and facets of ‘Slava.’ ... The variety of moods, grace, charm, pathos, fun and excitement are all present in this welcome addition to the string orchestra repertoire, and while it is clearly a contemporary piece, it invites rather than dares repeated hearings." (Paul Teare, “Gould’s Suite Salute to Slava,” Washington Post, 11 March 1994).

Having learned that he won this prestigious award, Gould responded from the offices of the American Society of Composers, Authors and Publishers in New York where he serves as a member of the board: “I was chairing a meeting of the orchestra concerts committee here, and I’m still sort of thrown by the news. ... Some of the board members seemed to know already, but it was a surprise to me, and I haven’t had time to call my family. I’ll really be in hot water if they’re the last to know!” (David Streitfeld and Joseph McLellan, “The Prize Writers: Arts Pulitzer Awards to 7,” Washington Post, 19 April 1995).

Born in Richmond Hill, New York, on 10 December 1913, Gould celebrated his 80th birthday with performances of his music in the United States and abroad by orchestras in Chicago, Pittsburgh, Baltimore, and Minnesota, among others. He was hailed as Music... continued on the next page.
Lasting Concerns

Ken Calkins, Northwestern University, for the Preservation Committee

Mass deacidification is a chemical treatment that neutralizes the acid in paper for hundreds of volumes at once. Accelerated aging tests indicate that deacidified paper will be usable three to five times longer than untreated acidic paper. As opposed to preservation reformatting, mass deacidification is most appropriate for collections of materials with enduring value in the original format.

Three years ago, a mass deacidification program was implemented for the Northwestern University Music Library. Although several research libraries have utilized mass deacidification, to our knowledge the program at Northwestern is the first to concentrate efforts on a music collection.

The rationale, treatment technology, and workflow procedures for this program have been summarized in a section of Knowing the Score: Preserving Collections of Music, compiled by Mark Roosa and Jane Gottlieb (MLA Technical Reports, 23). More recently, continued inquiries about the progress of the program warrant an update report, as does the interruption caused by the closing of a major treatment facility.

Monthly shipments of materials between Northwestern and the Akzo Chemicals facility in Texas began in June 1992, and continued until April 1994, when Akzo terminated deacidification services due to financial considerations. During this period, 16,683 volumes from Northwestern were treated, including 11,156 music scores. The average cost for treatment and processing together was $9.81 per volume.

By November 1994, Northwestern resumed monthly shipments on a tentative basis with a new vendor, Preservation Technologies, Inc. PTI uses its own mass deacidification process called Bookkeeper. Test shipments indicate that Bookkeeper meets stringent safety and quality control specifications.

With regard to post-treatment processing in the library, Bookkeeper is an improvement over the Akzo process in several ways. Previously, adhesive labels would lift-off on occasion and would have to be replaced, and a slight chemical odor was sometimes a nuisance for a period after materials had been treated. Bookkeeper has not damaged any adhesives and does not leave a chemical odor.

A Technical Evaluation Team established by the Library of Congress has performed quality control tests on the Bookkeeper process and unanimously concludes that it demonstrates the potential to meet LC specifications for mass deacidification. Their report was completed in 1994 and is available from LC on the Internet (URL=gopher://marvel.loc.gov:70/11/services/preserv/massdeaf).

Northwestern is currently sending 300 volumes a month to the PTI facility. This relatively small volume count is necessary because the Preservation Department is performing quality control tests on 100% of the treated materials. Once this testing phase of Bookkeeper is successfully completed, a larger number of materials would be sent each month, and only a 10% random sample of the return shipment tested for quality control.

Scores are sent for treatment in shelf order. As before, to keep track of treatment status at an item level, a note is made in the 583 field of the local catalog record and a gold infinity symbol is printed on the spine of each treated volume. Eventually a second sweep of the collection could be made to deacidify volumes added since the first effort.

Mass deacidification is an integral part of Northwestern’s preservation activities. The recent change of vendors has renewed discussion on issues of quality control and user access to the materials being processed. Northwestern remains committed to mass deacidification as a vital technology for preserving a music collection of distinction.

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Pulitzer

The Music Library Association welcomes the following new members:

Andrea Beckendorf, Coralville, IA
Christine M. Bellomy, Iowa City, IA
Bibliothèque Nationale du Québec, Montréal, Québec, Canada
Debra K. Broach, Music Resource Inc., Mansfield, OH
Tara Guthrie, Greensboro, NC
George N. Heller, Lawrence, KS
James Kalbach, Bound Brook, NJ
Harry A.W. Miller, Lynnwood, WA
Kathi Bower Peterson, San Diego, CA
Andrea Rudd, Lexington, KY

New Members

The Music Library Association welcomes the following new members:

Andrea Beckendorf, Coralville, IA
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George N. Heller, Lawrence, KS
James Kalbach, Bound Brook, NJ
Harry A.W. Miller, Lynnwood, WA
Kathi Bower Peterson, San Diego, CA
Andrea Rudd, Lexington, KY
Calendar

1-4 June 1995
Joint Annual Meeting of Canadian Association of Music Libraries, Archives and Documentation Centres [CAML], Canadian University Music Society [CUMS], and Association pour l'avancement de la recherche en musique du Québec [ARMuQ],
Magill University, Montréal

22-29 June 1995
American Library Association, Annual Conference,
Chicago, IL

25 August 1995
Copy due for issue No. 102 to MLA Newsletter Editor

19-22 October 1995
Society for Ethnomusicology, Annual Meeting,
Los Angeles, CA

1-4 November 1995
Percussive Arts Society International Convention,
Phoenix, AZ

2-4 November 1995
Midwest Modern Language Association Annual Convention,
Seminar: Text, Music, and Ideology,
St. Louis, MO

2-5 November 1995
American Musicological Society,
Joint Annual Meeting, with the Society for Music Theory and The Center for Black Music Research,
New York, NY

Transitions

Janet Bradford (Brigham Young University) and husband Daron, had a baby girl
on 11 May 1995, weighing 7 lb. 11 oz.
Suzanne Eggleston, Public Services Librarian, Yale University.
Sean Ferguson, Technical Processing Cataloger (Music Emphasis),
OCLC/TECHPRO.
Robert Freeborn, Nonbook Cataloger/Preservation Librarian, University of Mississippi.
Paul C. Gahn, Music and Media Cataloger, Wichita State University.
Maurine McCourry, Summer Intern, Oberlin College Conservatory of Music.
Taras Pavlovsky, Music/Art/Media Librarian, Trenton State College.
Susan Rice, ILL Librarian, becomes Music Reference Librarian at Ball State University, effective 1 July 1995.
Julia Sanders, Catalog Librarian (Music and AV Emphasis), Houston Public Library.
Darwin Scott, Creative Arts Librarian, Brandeis University.
Stanley Szalewicz, Technical Processing Cataloger (Music Emphasis),
OCLC/TECHPRO.
Nyal Williams retires as Music Librarian from Ball State University, effective 30 June 1995.
Therese Zoski Dickman and husband Randy, had a baby boy, on 4 April 1995,
weighing 7 lb. 5 oz.
Correction: Incorrect years of death appeared in issue 100 for Harriet Nicewonger (6 December 1994) and Mary R. Rogers (9 November 1994).
Apologies.—Ed.