The Emerald City Rolls Out the Green Carpet for MLA

Deborah Pierce, Chair, Local Arrangements Committee

We invite you to join us 7-10 February 1996 in Seattle, Washington for the Music Library Association's annual meeting. A trip to "The Emerald City" promises a multidimensional experience with visions of green, glimpses of water, and the potential for mountain views on two horizons. The conference headquarters will be in the Westin hotel in downtown Seattle. Seattle's downtown is a thriving community with numerous and varied dining possibilities, shopping, recreation, and convenient transportation.

The Local Arrangements Committee is busy rolling out the green carpet with a mix of music, food, and fun to intersperse with interesting sessions being planned for the program.

Two local tours are planned for Wednesday afternoon. There is a feast for your eyes and taste buds on the Cascade Country tour, which includes a stop at spectacular Snoqualmie Falls with its 268 foot drop over a rock gorge, a tour and tasting along with a wonderful assortment of appetizers at the new state of the art Redhook microbrewery, and a tour and tasting at one of the Northwest's premier wineries, Chateau Ste. Michelle. If music is more to your taste for the afternoon, join us for an Organ Crawl where you will visit four of Seattle's

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65th Annual Meeting Offers Engaging Program

James Farrington, Program Chair, Wesleyan University

The program for the 65th Annual Meeting of the Music Library Association is shaping up to be one of our fullest. Elsewhere on this page, Debbie Pierce and the Local Arrangements folks regale you with what to look for outside the hotel. We hope that the meetings inside will tempt you equally.

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President's Report

Jane Gottlieb, MLA President

The November/December issue of the MLA Newsletter is the heaviest one to arrive in your mailboxes during the year. Heavy in paper weight, as well as weighty in content, because it contains the annual reports of all MLA special officers, standing and special committees and subcommittees, joint committees, representatives to other organizations, and regional chapters. These reports are the annual documents of our association's work; they serve to inform all MLA members of the broad range of activities of the groups that we charge to carry out our programs.

A glance through this year's annual reports reveals enormously energetic and creative activity on many fronts. Among the highlights are: the Development Committee's publication of a Giving to MLA brochure, which was sent to all members along with our membership renewal notices; the Legislation Committee's work on MLA's Fair Use Statement; the Bibliographic Control Committee's continued vigilance in representing music librarians' concerns to the wider technical services community; the Reference and Public Services Committee's oversight of a new task force to explore the development of a MLA homepage; and, of course, the Self-Study Steering Committee's efforts to undertake MLA's first organizational study in more than 2 decades. These and many other important activities are described in the enclosed reports, which I strongly encourage members to read carefully.

MLA's Board of Directors' annual report is also included in these pages. This year the Board spent many hours discussing some important investment policy issues, which are also described in detail in the Investments Subcommittee Report [see page AR-2 — Ed.]. Upon the recommendation of the Investments Subcommittee, the Board authorized the diversification of MLA's investment accounts in order to ensure the long-term growth and security of our General Endowment Fund. This diversification involved the move of some monies out of the so-called "socially responsible" mutual funds which had been MLA's exclusive investment choices in the past, but were found to be significantly lower performers by the subcommittee. MLA will, however, continue to maintain at least one so-called socially responsible fund, and enable donors to direct their contributions to this fund upon request. The Board and the Investments Subcommittee engaged in extended and somewhat difficult dialogues on this issue for the past few months, as we saw that the polemically charged and potentially ambiguous term "socially responsible" can mean very different things to individuals, our association, mutual fund managers, and the companies in which they invest. I am personally grateful to the Investments Subcommittee (Robert Curtis, chair; Linda Solow Blotner, Richard Burbank, David Farneth, Vernon McCarr, Don L. Roberts), the Finance Committee (Jerry McBride, chair; Jim Cassaro, Richard Griscom, Mark McKnight, Michael Ochs), and the entire Board for working with this complex issue honestly and carefully and coming up with a policy that we hope will protect our members' interests and our association's financial base for years to come.

By the time this hefty issue arrives in your mailboxes you will have already received our 1996 convention mailing as well as the election ballot. Thanks are due to the Nominating Committee (Paula Matthews, chair; Michael Colby, Eileen Dolan-Heitlinger, Nancy Nuzzo, and Dan Zager) for their work in preparing an excel-

A glance through this year's annual reports reveals enormously energetic and creative activity on many fronts.

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MLA NEWSLETTER
Michael John Ragan, Editor

The Newsletter is published four times a year: September-October, November-December, March-April, and May-June, by the Music Library Association, P.O. Box 487, Canton, MA 02021, and is issued to its members free.

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

Michael Ragan
Head Librarian
Bakalar Music Library
Longy School of Music
One Follen Street
Cambridge, MA 02138

rogan@binah.cc.brandeis.edu

The deadline for submitting copy to the editor for issue number 104 (March-April 1996) is 23 February 1996.

Submissions will be accepted via e-mail or in paper copy (double spaced) via USPS. Please include 3.5" disks for text files in any major word processing software.

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Do you need a roommate for the Seattle meeting?

Use the roommate clearinghouse service to locate other folks who are also looking. The following information is needed from you: **Who you are and how you can be reached:** Name; address; home phone number; work phone number; e-mail address; and **Specific roommate information:** Dates for when you need a roommate; are you a smoker or a non-smoker; are you willing to consider a triple?

Send all of this information to:

Jane Nowakowski  
133 Leah Court  
Dayton, NJ 08810  
nowakows@ridcr.edu

A list of those seeking roommates will be sent to you, allowing you to make your own arrangements. You can also call:

(609) 921-3658 (Wed.-Fri. daytime)  
(908) 273-9729 (all other times up until 10 PM EST)

Roommate clearinghouse information will also be available in the meeting registration packet (although there will not be a form as there has been in past years) and through the Seattle meeting home page:

http://www.wesleyan.edu/libr/srhome/srserv/seathome.htm

New Corporate Member Joins MLA

**Joe Boonin, NYPL**

Educational Music Service, Inc. of Chester, New York, has joined the Music Library Association as a Corporate Member. EMS, as it is known to its thousands of customers worldwide, was established in 1979 in Nutley, New Jersey and moved to its present facilities at the beginning of 1989.

EMS is known as one of the foremost suppliers of printed music in all of its many forms, shapes, and sizes. Its customers comprise performers and performing organizations ranging from local church choirs and organists to internationally renowned symphony orchestras and opera companies. The company is not only staffed by working musicians, it is also operated by executives who are well versed in the many worlds of music as well as the unique particulars of the international music publishing scene.

Although not as well-known as its customer base of performing musicians, EMS also supplies libraries—both public and academic—in North America and around the globe.

All of the members of MLA join our president, Jane Gottlieb, in welcoming Educational Music Service to our ranks of corporate membership. In addition to EMS, the current roster of Corporate Members includes Garland Publishing, Otto Harrasowitz, and Oxford University Press. Each of them shows, by their membership, an interest in and dedication to the profession of music librarianship. If you come to the Seattle meeting be sure to take a minute to stop and thank the representatives of each of these firms for their support of our association.
Much of September and October's MLA-L discussion related in some way to music librarians' efforts to keep their collections intact. Subscribers conferred on such matters as establishing policies that encourage library patrons to return checked-out materials in a timely fashion, obtaining out-of-print music, alerting library personnel to check for missing parts when chamber music sets come back from circulation, marking compact discs, and weeding collections.

Wouldn't it be disheartening to realize that your library's policies were inadvertently creating an incentive for people to come to your library and permanently remove, at will, materials from the collection? Unfortunately, this very scenario was described by a frustrated music librarian. Here's how it works: Suppose someone wants to obtain a copy of a particular score. It is available for sale through retail music dealers for around $125, but there is a cheaper alternative. Putting ethics aside, this resourceful person locates the same edition in a library, checks it out, and eventually claims to have lost it. He or she then happily pays the lost book fee, which in some cases may be as little as $25 or $30. The library is being used as an outlet where expensive materials can, in effect, be purchased for a fraction of their actual value. One possible solution to this problem—offered by several MLA-L subscribers—is to raise the fee for lost materials to a more punitive amount or to the actual replacement cost of the item. Additional "processing fees" were also suggested. Sufficiently high penalties should deter patrons from "buying" scores in the manner described above. Ideally, when replacement charges are levied, the money would go back into the library's collection budget. However, it was reported, this is not always the case. At some institutions, lost book fees go into accounts separate from those dedicated to collection building. At these libraries, expenditures for replacement items reduce the amount of money available for purchasing new materials.

In a related matter, several postings from academic sites complained about how hard it can sometimes be to prod faculty into returning materials to their libraries. How many of us have shared the experience of one librarian who, upon processing the donated collection of a former faculty member, discovered it included items belonging to the library that had been missing for years? There were a few responses from music professors explaining that this does not occur at their institutions, because faculty are required to return materials or lose their borrowing privileges. At some schools, professors have built collections of uncharged library materials in their offices and about granting permission to make copies of out-of-print music, it was said. Michael Rogan (Longy School of Music) brought to our attention the "Inquiry Form on Out-of-Print Copyrighted Music" prepared by the Music Publisher's Association (MPA). Jeanette Thompson (Tulane University) and others pointed out that this form is available over the Internet from the MPA's Web page. Its URL is: http://host.mpa.org/otm/op.html.

When chamber music sets return from circulation, we must carefully check them for missing parts. Marty Jenkins (Wright State) wondered if anyone knew of a good source of preprinted labels with wording such as "Check for ___ parts." While no commercial product of this description was mentioned, several writers proposed using a laser printer to create custom-made labels. Others favored rubber stamps for this purpose. Paul Emmons (West Chester University) found it effective to place the barcode on one of the parts, so the complete set cannot be checked in or out without a staff member opening the cover to the parts and shuffling through them. Librarians with Innovative Interfaces and NOTIS systems described how their check-in terminals beep, display a message notifying the circulation worker of the correct number of parts, and require a response to the message before the transaction is complete.

A call for librarians to specify what indelible pens they preferred for marking CDs brought the following responses: Sharpie, Itoya, Vis-a-Vis, Staedtler Lumocolor 318, and Conservation Resources International's polyester marking pens. Fine and extra fine point models were favored.

The subject of weeding was introduced by Lisa Allcott (University of Auckland), who inquired whether anyone had developed a policy regarding the weeding of music scores. She was considering making all materials that had not been borrowed since 1970 candidates for removal. An extended discussion ensued, broadening to include sound recordings. Speaking as continued on page seven
Seattle Program

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More about these workshops can be found in the previous MLA Newsletter [issue 102, page 1 — Ed.].

Leading off the plenaries will be a session devoted to Music in Seattle. Gerard Schwarz, conductor of the Seattle Symphony Orchestra, will discuss the recent success of the Symphony and his current American composers project on Delos. JoAnn Taricani (University of Washington) will discuss "The Selling of Seattle through Song: 1890-1910," complete with live performances of these turn-of-the-century delights. Paul de Barros, author of Jackson Street After Hours and Jazz Critic for the Seattle Times, will take you on a journey through the history of jazz in Seattle.

Friday morning’s plenary session is devoted to Interactive Multimedia. Sponsored by the Video Roundtable, the program will feature two speakers: Richard Karpen, Professor and Director of the Center for Advanced Research Technology in the Arts and Humanities at the University of Washington, and Tim Smith, Professor of Music Theory at Northern Arizona University. Some readers will remember Smith’s earlier presentation to the Video Roundtable at the 1994 meeting in Kansas City.

The session will explore various ways in which interactive multimedia can be used in teaching and scholarship at the university level. Smith’s work covers applications in music theory, music education, and musicology, based on his work with Bach’s Goldberg Variations. Karpen will demonstrate how interactive multimedia is used in aspects of musical performance and composition. Opportunity for questions and comments is planned within the session; also, the Video Roundtable meeting (scheduled to follow the plenary) will provide an occasion for further discussion.

Finally, on Saturday plan to attend MLA’s first “Town Meeting,” lending your thought and voice to establish clear directions for MLA’s future. The session will be facilitated by George Soete, who has been consultant to the project since April. Topics will incorporate results of the survey and of the November retreat.

Given that Seattle is the home of such industry giants as Microsoft, it should be no surprise that this will be one of the most computer-intensive programs, as well. In addition to the e-mail computer set up in the exhibit area (for those who just can’t bear to leave cyberspace for more than a day or two), a number of sessions will be using CD-ROMs and “live” Internet connections to show off everything from FirstSearch and EPIC to teaching the Internet and live demonstrations of various OPACs around the country.

We will have two of the ever-popular Ask MLA sessions. On Thursday, Steve Fry (UCLA) will moderate “Coping with Difficult People and Situations,” and Friday, Laura Gayle Green (University of Missouri-Kansas City) will guide us through “Managing Technological Change.” One significant change from past MLA meetings is the move of the system user group meetings from their Thursday night slot to Saturday afternoon before the MLA Business Meeting. We hope that everyone will be able to take advantage of the free night to catch some of the sights and flavor of Seattle.

Conference guest speakers will include Christopher Waterman (University of Washington) on music of the Mbope people, David Lamb and Friends (Seattle) showing us “Scandinavian Fiddling Traditions in the Pacific Northwest,” Ann Silverberg (Austin Peay State University) speaking on “Working with Faculty on Collection Development,” and composers Stuart Dempster and William Overton Smith, who will also be presenting a concert of contemporary music at the University of Washington for us Saturday night. Of course, the usual mixture of committee meetings, roundtable discussions, tours, receptions, and exhibits round out what promises to be a most engaging four days. For a more detailed look at the program and other conference-related items, point your web browser to

http://www.wesleyan.edu/libr/srhome/srserv/seahome.htm

See you in Seattle!

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President’s Report

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The INDEX serves not just as a valuable reference tool, but also as a clear window through which to view some of MLA’s history. Congratulations and thanks are due to Karen for her fine work on this important project.

The Program Committee, chaired by Jim Farrington, Local Arrangements Committee, chaired by Deborah Pierce, and Convention Managers Martin Silver and Susan Hitchens have been very hard at work these past five months planning what looks to be a stimulating and exciting program in a lovely city. I hope that many of you will be able to attend; I look forward to greeting you there.

Karen Little

Emily Dickson
"Ask MLA" Sessions Address Stressful Situations

H. Stephen Wright, Joyce Wemer,
Coordinators

The MLA Education Committee will be presenting two new and exciting "Ask MLA" sessions at the 1996 Annual Meeting in Seattle. These sessions are informal, unstructured forums for the free exchange of ideas; anyone can present a question from the floor or submit a question in advance. Panels of knowledgeable and experienced music librarians will be on hand to field these questions.

The first session, "Coping with Difficult People and Situations," will be held Thursday from 2 p.m. to 3:30 p.m. Who among us has not dealt with an annoying, intractable coworker or colleague, or faced an uncomfortable and awkward situation? As librarians simultaneously dealing with a diverse clientele as well as the politics of the library organization, we encounter these problematic situations constantly. Yet we are expected to maintain our professional demeanor and avoid losing control in stressful conditions.

How does one deal with a faculty member who continually makes unreasonable demands? What can you do about subtle verbal abuse from a colleague? How does one cope with library administrators who seem intent on subverting the ideals of our profession? What do you do to help a library user when there are insurmountable language barriers? These are but a few of the painful situations that we must deal with quickly and professionally each day. Our panel, led by Stephen Fry (UCLA), will help you find strategies for coping with these demanding and troublesome predicaments.

The second session, "Managing Technological Change," will be held on Friday from 3 p.m. to 4:30 p.m. Here, we will address the rapid pace of technological advancement and its stressful impact on the music library.

Internet resources appear, multiply, and vanish at a frightening rate, and we are expected to keep up with them and guide our users to the relevant ones. New computers are obsolete before they are unpacked; what was "cutting-edge" last year, or last week, is now passe; and we must constantly plan for upgrades. New recording and video formats continually threaten to supplant present ones, and we must struggle to build collections in new formats while wondering if they will be obsolete in a decade or less. New systems and resources require us to reassess what we catalog and how. How do we cope with the cost of these changes in these times of limited budget resources? How do we help our staff and users adjust? What happens to bibliographic instruction during this explosion of new resources? Do we continue to emphasize printed materials in collection development, or are we responsible for developing "web collections" as well? Our panel, moderated by Laura Gayle Green (University of Missouri-Kansas City) will address your technological problems and offer practical solutions.

Audience participation is welcome and vital in these sessions; there are no prepared presentations and no agendas. Bring your most vexing problems to Ask MLA, or submit them in advance and they can be presented anonymously at the session; send your questions to:

Stephen Wright
Music Library
Northern Illinois University
DeKalb, IL 60115
hswright@niu.edu

These sessions will be freewheeling, entertaining, and informative; you won’t be disappointed. See you there!

MLA Seeks Editor for MCB

The Music Library Association is seeking applications for the position of Editor of the Music Cataloging Bulletin. The Editor assembles material from the Library of Congress, the MLA Bibliographic Control Committee, and other sources and prepares camera-ready copy for publication. MLA is considering the possibility of also publishing parts of MCB on the Internet through a combination of mail distribution lists and the World Wide Web. The Editor will be expected to take the initiative in developing and implementing a plan for electronic publication. Also, MLA is open to ideas on ways to recast MCB so that it best meets the needs of the music-cataloging community. The Editor is a voting member of the MLA Bibliographic Control Committee and the MLA Publications Committee.

Required qualifications: experience as a music cataloger; excellent writing and communication skills; electronic access to Library of Congress authority records.

Desired qualifications: editorial experience; experience preparing camera-ready copy for publication; experience maintaining electronic-mail distribution lists and Web pages.

Interviews will be held in conjunction with the annual meeting in Seattle in February 1996, and the new Editor’s appointment will be effective September 1996.

Members of the search committee are: Richard Griscom (chair), Ruth Henderson, and Marguerite Lakendorfer. Please submit a letter of application (including a resume and sample publications and/or writing samples) and a list of three references to:

Richard Griscom
Dwight Anderson Music Library
University of Louisville
2301 S. Third St.
Louisville KY 40292

The application deadline is 15 January 1996.
Chapter Reports

California

Renee McBride, University of California, Los Angeles

Members of the Southern and Northern California Chapters joined forces for their fall meeting on 20-21 October 1995 in downtown Los Angeles. The meeting was enhanced by the opportunity to attend sessions and exhibits of the annual conference of the Society for Ethnomusicology (SEM) in the elegant Biltmore Hotel. MLAers attended SEM sessions ranging from issues in Balinese music to criss-cross and crossover in African American music to a discussion of the Alexander Kulisiewicz Archive at the United States Holocaust Memorial Museum.

After a Friday morning of registration and ethnomusicological enlightenment, chapter members rendezvoused at the Los Angeles Public Library, located one block from the Biltmore, for a docents’ tour of the beautifully restored building, which twice suffered extensive damage in 1986 at the hands of arsonists. Following the tour, members could attend more SEM sessions before dinner at Steppes in the Wells Fargo Center, where excellent food, service and conversation abounded. From dinner some chapter members returned to the Biltmore for a musical tribute to educator, composer and ethnomusicologist Gertrude Rivers Robinson, while others moved across the street from the restaurant to the California Plaza Watercourt for a Festival of World Music. The festival presented jazz (Gerald Wilson Jazz Orchestra) and music of Native Americans (Cahuilla Birdsongers), African Americans (UCLA African-American Choral Ensemble) and the Middle East (UC Santa Barbara Middle Eastern Ensemble) in a relaxed outdoor setting on a cool fall Los Angeles evening.

Saturday morning offered further opportunity to attend SEM sessions and the afternoon drew MLAers once again to LAPL, where the official MLA/SCC-NCC meeting took place. The meeting began with a presentation by Romaine Ahstrom (Manager, Art, Music & Rare Books Department, LAPL) and Virginia Loe (Music Specialist, LAPL). Romaine and Virginia described the content, organization and usage of LAPL’s music collection, highlighting the fire damage to the collection and the ongoing process of recovery from that damage. They then asked the chapter membership what we expect of the LAPL music collection, who refers patrons to LAPL and for what reasons, and whether they could refer LAPL patrons to any of our institutions. A lively period of sharing among librarians from several different types of collections and organizations brought the presentation to a close.

Dr. Albert R. Rice (Curator, Kenneth G. Fiske Museum of Musical continued on page eight

E-Mail Digest

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borrowers, several MLA-L subscribers disagreed with the rationale of weeding scores on the basis of circulation frequency. These individuals recounted stories of going to libraries and finding scores of great value to their work, though no one else had checked them out for 25 years or more. In some cases, the scores had not previously circulated at all. These writers were grateful that this material had not been weeded on the basis of circulation statistics. Catherine Parsons Smith (University of Nevada, Reno) observed that we can’t predict what will be seen as important a decade from now. The danger in discarding today’s ephemera is that it may turn out to be tomorrow’s treasure. Joe Boonin (NYPL) recalled a time when libraries might have been tempted to discard all of their Mahler symphonies because of lack of interest. Harry Hale (University of Nebraska-Lincoln) pointed out that if you weed out a particular book, there is still a good chance that you can obtain it through interlibrary loan. But since many institutions exclude scores and sheet music from interlibrary lending, “once you toss, you’re at a loss.” Even fewer libraries circulate sound recordings via ILL, added Lawrie H. Merz (Houghton College), making interlibrary loan a dubious safety net for those who weed sound recordings from their collections.

A differing perspective on weeding was offered by Steve Wright (Northern Illinois University). Not every library can or should be compelled to retain every item in perpetuity, he wrote. Frequency of use is a perfectly legitimate weeding criterion for libraries of limited size and scope. A number of follow-up responses agreed that a certain amount of weeding is both necessary and appropriate when carried out by a knowledgeable librarian. Although Garrett Bowles (UC San Diego) felt that using an arbitrary check-out date is not a desirable basis for weeding music, he observed that weeding is inevitable for any library with limited space. He also noted that much material essentially weeds itself through physical deterioration. Other contributors suggested that, in deciding what to retain and what to weed, librarians should: consider their library’s mission; familiarize themselves with the needs of their clientele; know what their library’s collection contains; take into account the collections of nearby libraries; and determine just how rare the items in question are by checking the holdings of other libraries in OCLC or RLIN.

And finally, Rick Teller (Williston Northampton School) related a humorous story about a fellow student he knew as an undergraduate, who waged a personal crusade against weeding. Having learned that the music library used a “number-of-years-since-last-circulation” criterion to consign materials to offsite storage, this student systematically checked out vocal scores of “doomed” operas to ensure their continued inclusion in the collection.

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Instruments, Claremont, CA) next presented results of research at the Henry E. Huntington Library and Art Gallery (San Marino, CA), "Some Performance Practices of American Sheet Music, 1793-1830." Al shared views of amateur musicians of the late 18th-early 19th centuries performing in their homes, as seen through his study of such aspects of that period's sheet music as instrumentation, notation, and the presence or absence of metronome markings.

MLA/SCC's business meeting wrapped up the afternoon and 1995 fall meeting, which was quite unlike any previous one, thanks to the presence and generosity of SEM. Louise Spear (UCLA Ethnomusicology Archive) deserves especially warm thanks for her help in coordinating MLA/SCC-NCC and SEM activities.

Greater New York

Barbara R. Walzer,
Sarah Lawrence College, Chair

The GNYMLA Fall meeting took place at Queens College on 25 October 1995. Attendees met at the Louis Armstrong Archives. We were greeted by Dr. Marianne Cooper, Director of the Library and Information School. She gave a short background on the library school, inviting interested music librarians to speak with library students about music librarianship; she also asked if there was a need for interns in local music libraries.

The meeting focused on a program prepared by Michael Cogswell, archivist at the Armstrong House and Archives, entitled "Saving Satchmo's Stuff." Many may recognize Michael as contributor to book reviews on jazz in Notes. The archives contain Armstrong's personal collection of photographs, papers, scrapbooks, commercial recordings, private recordings, memorabilia, and musical instruments. Highlights of the collection include 350 pages of autobiographical manuscript in Armstrong's hand and more than 500 reel-to-reel tape boxes that Armstrong lovingly decorated by hand. The state-of-the-art archival center is located in the Benjamin S. Rosenthal Library. The center includes an exhibit area, reading room, workroom, collection stacks and office.

In 1943, Louis and Lucille Armstrong purchased a modest house in the working class neighborhood of Corona, Queens. The house was declared a National Historic landmark in 1997 and a City of New York City landmark in 1985. Under Michael's direction, Queens College is working to open the house as a public museum in 1997.

Following the program, Suzanna Simor, Director of the Art Library, brought us to the sixth floor to tour the art library and gallery, with its panoramic view of the Manhattan skyline and an exhibit of Columbian photographer Meliton Rodriguez.

We were escorted across campus to the LeFrak Concert Hall inside the new Aaron Copland School of Music Building. Warren Blyden, an organ student, performed works of Bach, Marcello, and a short improvisation demonstrating the various registrations of the organ, including the cymbelstern stop. This organ was built by Gene Bedient.

Joseph Ponte and Bill Rorick gave us a tour of the Music Library where we viewed the vast choral collection of Schola Cantorum donated to the library by Hugh Ross. For interested catalogers, Queens College uses a modified Dickinson classification for scores.

We then proceeded to one of the Music auditoriums for a brief business meeting. Kristen Shuman was thanked for her work as chapter newsletter editor for the past four years. The new board members were introduced: Nancy Wicklund (Westminster Choir College of Ryder University), Vice Chair, Matt Wise (NYU), Secretary/Treasurer, Giselle Glover (SUNY Stonybrook), our new newsletter editor. Christine Hoffman (NYPL) gave a brief synopsis on a past proposal for a New York national meeting.

After the meeting, refreshments were served in the School of Music atrium amidst beautiful ficus trees.

Pennsylvania

John Z. Fleming,
Edinboro University, Chair

The PaMLA chapter annual meeting was held at the Philadelphia College of Bible (PCB) on 13 October 1995. The College is located north of the city in Trevose, Pennsylvania, on a beautiful campus which has a rural atmosphere in the midst of an urban setting. Dorothy Black hosted the meeting and did an outstanding job of local arrangements. Most of the sessions were held in a room in the Masland Resource Learning Center, which is the library for the College. Twenty librarians were present representing a good turnout for our relatively small chapter.

The theme of the meeting was "Pennsylvania Music and Libraries: An Issue of Preservation." The various presentations focused on the issues of how music libraries can be involved in the preservation of local music, and the consequences of having such music in one's library.

The first presentation, "Juggling the Hot Potatoes: Problems and Pitfalls of Having Materials of Great Interest," was given by Kenton Meyer (Curtis Institute of Music), with assistance from Betsy Walker (Curtis Institute of Music). They described the large amount of work that may result from having materials of great interest to researchers in one's collection, such as materials on well-known composers and musicians connected to the Curtis Institute. They are working with their alumni office to consolidate the large files of clippings which relate to some of the world's most famous musicians. Such collections should be developed with the mission of the library fully in mind.

continued on the next page
The second presentation, "Honoring the Locals: Marches for Pennsylvanians," was given by John Fleming (Edinboro University) as part of his interest as Director of the Concert Band of Northwest Pennsylvania. He emphasized that during the golden age of community bands—and continuing to the present—almost every band had marches written to celebrate local organizations, persons, businesses or events. These marches are a part of the history of the community for which they were written and should be preserved. Most of this music has been kept by the bands, where it is not always safe from destruction. Libraries should become more involved in its preservation.

At the luncheon and the business meeting, Betsy Walker was elected as Vice Chairperson/Chairperson-elect.

Following the luncheon, the participants all proceeded to the William F. Chatlos Memorial Chapel where they heard the presentation "Building Bridges from Composers to Libraries: the Music of Robert Elmore." Robert Elmore was a Philadelphian organist and composer, whose music was saved from destruction by good fortune, luck and the perseverance of several interested musicians and friends. The presenters were Alfred Lunde (Chair, Music Department, PCB), Kyle Smith (Curator, Edwin A. Fleisher Collection of Orchestra Music at the Free Library of Philadelphia), and Pauline Fox (University of Pennsylvania), who cataloged the collection. The organist of the PCB, Robert Carwithen played one of Elmore's compositions, a chorale prelude on "O Little Town of Bethlehem." Dr. Lunde charged the librarians present with making a strong effort to collect and preserve the music of local composers whose work might otherwise be lost to history.

The next presentation, "The Archives of the Musical Fund Society of Philadelphia: Preservation and Performance," by Marjorie Hassen (University of Pennsylvania), showed the importance of preserving the archives of local musical organizations. The Archives of Musical Fund Society, one of the oldest such organizations in the country, tells much about the history of the city's musical life and also contain many examples of the music performed. Hassen related several enlightening and amusing examples. Betsy Walker, accompanied at the piano by Paul Emmons, gave a wonderfully expressive performance of three songs from the collection.

For the final presentation of the day, the participants returned to the Masland Learning Center, where Fred Williams gave an illustrated talk on the Philadelphia Rapid Transit Company Band. He is an historian of band music, early recordings, and the music of Philadelphia. The Philadelphia Rapid Transit Company Band is a good example of an industrial band. At its height, there were nearly 500 members in the band and its auxiliaries. Williams brought rare photographs of the Band and played four examples of its extant recordings. One of the recordings was done under the baton of John Philip Sousa, which is perhaps the only recording on which Sousa's name appears as conductor. Again, the presentation pointed to the need to preserve pictures, recordings and other items relating to local musical organizations.

All present agreed that the meeting was a success. The exchange of ideas and the opportunity to meet with fellow music librarians on a regional basis gave a fresh impetus to the purpose of the chapter. Outgoing Chairperson Carl Rahkonen, who will now head the Membership Committee, urged all members to recruit librarians responsible for music collections. Incoming Chairperson John Fleming invited the chapter to meet at Edinboro University in 1996. Marjorie Hassen extended an invitation to meet at the University of Pennsylvania in 1997.

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**Southeast**

Roberta Chodacki,
East Carolina University, Chair

The Southeast Chapter had the wonderful opportunity to celebrate its twenty-fifth anniversary twice in 1995. The first time was in Atlanta (the site of our very first meeting in 1970) as host of the MLA Annual Meeting last

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**Chapters in Cyberspace**

- The **Pacific Northwest Chapter** has brought up a Webpage, which everyone is invited to peruse. Included (so far) are a list of officers and members, the chapter constitution and handbook, and a link to the homepage of the national 1996 Annual Meeting, which is being hosted by the Pacific Northwest Chapter in Seattle.

  The address is
  
  http://darkwing.uoregon.edu/~cgrandy/prnmla

  Please send comments to Christine Grandy, Chapter Secretary/Treasurer, at cgrandy@uoregon.uoregon.edu

- The **Southern California Chapter** has announced the availability of its files from USCgopher. The files contain chapter membership information, names and e-mail addresses of current Executive Board members, information about chapter publications, and the chapter's constitution and by-laws.

  The address of the USCgopher is
cwis.usc.edu

  The files are under Library and Research Information/Library Information/Library and Information Science Resources/Music Library Association, Southern California Chapter.
February. The second was at our annual chapter meeting which took place in Jacksonville, Florida on 12-14 October. This festive event coincided with the city's annual International Jazz Festival.

The meeting began Thursday evening with registration and an opening reception. The Friday morning sessions took place in the Jacksonville Public Library Auditorium. Local Arrangements and Program Committees member, Lynne Jaffe, and Program Chair, Laurie Phillips, welcomed the members and provided opening remarks. Judith Williams (Director, Jacksonville Public Libraries), and Tricia Coutant (Head, Fine Arts and Recreation Department, JPL), also warmly welcomed the members to Jacksonville and wished us a good meeting.

Jeff Driggers (retired Head, Fine Arts and Recreation Department, JPL) gave the first presentation, "Delius and Jacksonville." This interesting session surveyed the life of the composer Frederick "Fritz" Delius, highlighting the years the composer spent in the Jacksonville area as a young man. During the session, Mr. Driggers played film clips of works which have captured the composer's life and music. He also had mounted a display of books, scores, correspondence, and photographs detailing and illustrating aspects of Delius' life. Everyone came away with a deeper understanding of the man and his music.

The following session, "Returning From Grafton: Some Reflections After a Gerboth Project," was presented by Edward Komara (Music Librarian/Blues Archivist, University of Mississippi). This review of his research and writing in the area of early blues recording artists (focusing on Charlie Patton, Louise Johnson, Willie Brown, and Edie "Son" House) was partially funded by the MLA Gerboth Award. He peppered his historical review of the artists, the social habits of the time, the economic forces at play, and the recording techniques of the period, with reproductions from his catalog (which includes thematic incipits, lyric transcriptions, and pressing histories) and cassette tape playback of some cuts from these old recordings.

After a break for lunch, members reassembled in a computer lab at the University of North Florida and were welcomed by Local Arrangements and Program Committees member Margaret Kaus (UNF). Noted music biographer Andrew Farkas (Director of Libraries, UNF) gave an engaging and amusing talk titled "Whole Truths and Fabrications—the Joys and Pitfalls of Biographical Research," which focused on the necessity of authenticating material collected in the research process and also the challenge of convincing friends and family members of biographical subjects to speak truthfully. Often these "keepers of the flame," as one audience member put it, are reluctant to sully the reputation of loved ones, so they selectively leave facts out or fabricate information. Mr. Farkas emphasized the importance of maintaining integrity in one's research and writing.

Neil Hughes (Music Cataloger, University of Georgia Libraries) discussed "Cataloging the Internet: A Sermon on the Bibliographic Control for St. Elmo's Fire, Will-o'the Wisp, and Other Amorphous Entities." Neil distributed a handbook he has created that describes the current OCLC initiative to catalog resources found on the Net as well as the evaluative process for deciding which Internet resources should be considered viable candidates for inclusion in the project. He also demonstrated online access to some of the cataloged Internet items which is made possible via an 856 MARC tag in the bibliographic record.

The third and last session of the afternoon, "Always Room for Cello: THE UNCG Cello Collections on the WEB," presented by Sarah Dorsey (Music Librarian, University of North Carolina at Greensboro), was a description of the special cello collections at Greensboro and a demonstration of access to them via the Internet. There are currently five cello collections, one of which is already available online. The URL address is:

http://www.uncg.edu/~jhpardue/cello

The members met along the St. John’s River later in the afternoon to take a water taxi to our banquet at the very lively and spirited River City Brewing Company. After an enjoyable buffet dinner and a chorus of "Happy Anniversary to SEMLA" during which a beautiful cake was presented, admired, and then devoured, the group relaxed along the river, talking, dancing and listening to music and watching the lights reflect on the water while waiting for our "taxi" to return.

The Saturday morning session found us back in the public library, where Lois Kuyper-Rushing (Head, Music Resources, Louisiana State University) and Karen Jung (Music Librarian, Southeastern Louisiana University) presented "The Joibles and the Foibles of a One-(Wo)man Show," an entertaining and informative discussion that outlined the need to constantly develop, refine and balance our many and varied tasks, as well as the critical relationships we have with colleagues, administrators, faculty and students as music librarians.

After a short break, Chapter Chair Robert Curtis (Tulane University) conducted the business meeting, at which time election results were announced for 1995-97: Secretary/Treasurer, Leslie Kampman (reelected for a second term) and Member-at Large, Cheryl Gowing. The 1995 anniversary meeting will long be treasured as one of our most memorable gatherings, and Jacksonville as one of the warmest and friendliest cities we’ve had the good fortune to visit.
The Challenge

by John L. Hildreth, NYPL, retired

[The following was shared on MLA-L by Joe Boonin, with the original author's blessing that it be disseminated further.—Ed.]

On July 15, Jay Hildreth retired from The New York Public Library after forty-two years of service. Jay started out in the orchestra collection at the old Music Library on East 58th Street. For the last thirty years he was the head of the Circulating Recorded Sound Collection at The New York Public Library for the Performing Arts in Lincoln Center.

Many librarians, both within and beyond the NYPL system came into contact with Jay through the years. Shortly before he retired, Jay gave me this little piece he’d written. It speaks to so many threads of our profession, and is also a vignette of one of the greatest people (and music librarians) I have ever had the pleasure to know—Catherine K. Miller. It is my pleasure to share it with you.

Joseph M. Boonin

A SPECIAL RESPONSIBILITY

by John L. Hildreth,
Librarian, Recorded Sound and Image, Circulating Collection, New York Public Library for the Performing Arts at Lincoln Center

“Oh, don’t be such a super-patriot,” I challenged her.

“It has nothing to do with patriotism in the 4th of July sense,” she responded. She was my boss, Catherine Miller, member of the Executive Board of the Music Library Association and Chief Librarian at the Music Library of the New York Public Library at 58th Street.

“Now, what do you mean?” I cut in. “It has to be chauvinistic if we purchase more of the works of American composers than we do those of other countries. And don’t tell me that we’re not doing it to please the mayor, the governor, the president, the D.A.R., or others of their ilk.”

“It’s our culture,” she replied. “We mustn’t let it die.”

“It’s half dead already,” I interjected scornfully.

“On the contrary,” she went on, “but it is in hard straits. Other countries encourage their composers with subsidies, state-sponsored publication and recordings and the like. We are among the very few that offer no specific support to our composers.” (This was in the mid-1950s and it was true then, as it’s likely to be true again, the way things are moving politically.) “Our composers have to make their living at a different job, and write their music in their spare time. Libraries in this country have the opportunity—and the special responsibility—to make our composers’ music as available to the public as is possible. That way the public has a chance to become familiar with works they would likely hear only once. Then, if they want to hear more, they can knowledgeably demand more, thus popularizing works that would otherwise languish in the archives of performing groups and the vaults of the Library of Congress.

“Ever since Dorothy Lawton opened this collection in the 1920s it has been helping develop interest in those works that have appealed to our listeners and borrowers. And, as you know, our WPA project included copying (and making available to orchestras that give free performances) many sets of parts of works by American composers.

“There is precious little else that can be done to support their work. If they achieve enough success to get a work published and/or recorded, it should be made available in libraries across the country—so there will be a chance for people to learn to love it. That will not happen with just one performance, even if that one is by the New York Philharmonic, the Boston Symphony or the Philadelphia Orchestra. Nothing will take the place of its being available, without charge, to the general public.

“If our composers are not listened to and their compositions don’t become loved, our musical culture will wither on the vine. The composers will get out of touch with their audiences, and the performing groups will play more and more music from the distant past, instead of dealing with a lively, current scene.”

This conversation took place over a three year training period. I have tried to follow its thought during the thirty years I have served as Record Librarian at this library at Lincoln Center. I seldom find librarians who will disagree with Mrs. Miller’s views, when I express them. Yet, I rarely find anyone who expresses the need to fulfill this special responsibility, and fewer who actively work at doing so. I challenge you librarians to take it on.

Call for Scholarly Paper Presentations at PASIC ‘96, Nashville

The Percussive Arts Society Scholarly Paper Committee is currently accepting proposals from those interested in presenting a paper reflecting scholarly research in any aspect of percussion. Papers will be read at the Society’s international convention in Nashville, Tennessee, 20-23 November 1996. Please submit a summary of your topic no longer than two pages in length, including a thesis statement and an outline of your presentation. Send all proposals to:

Dr. Kathleen Kastner
Wheaton Conservatory of Music
Wheaton, IL 60187
(708) 752-5341 fax

Deadline for submission is 1 April 1996.
MLA Board Appoints New Convention Managers

Leslie Bennett, Publicity Officer

The Music Library Association is pleased to announce the appointments of Martin Silver as the new Convention Manager for the association and Susan Hitchens as Assistant Convention Manager.

Martin Silver is returning to the position of Convention Manager, having previously served in this role from 1987-1990. Mr. Silver also served as a Member-at-Large on the association’s Board of Directors from 1977-1979.

Mr. Silver’s degrees are from the College of the City University of New York (where he received a B.A. in Music) and Columbia University (where he received an M.L.S.). He studied flute with Jean-Pierre Rampal in France, and remains an active chamber music player.

Martin Silver worked as a Reference Librarian at the New York Public Library for the Performing Arts at Lincoln Center in the mid 1960s. He was hired as the first Music Librarian at the University of California in Santa Barbara, and built the collection at UCSB to a size in excess of 100,000 books, scores, and recordings. He established the Archive of Historical Vocal recordings there with 25,000 discs.

Mr. Silver retired from this position in 1992. He remains active in many professional activities, and served as President of the Association for Recorded Sound Collections from 1992-1994.

Susan Hitchens served as the Local Arrangements Chair for the Music Library Association’s 1994 Annual Meeting in Kansas City. She is an active member of the Mountain-Plains Chapter of MLA and currently presides as their chairperson. Ms. Hitchens holds a Bachelor in Music Education from the University of Denver, an M.A. in Music History from Eastern Illinois University, and an M.L.S. from the University of Pittsburgh.

Susan is currently in transition, having just left her position as the music librarian at the Thomas Gorton Music Library at the University of Kansas in Lawrence, KS to take up residence in Michigan, where her husband resides. She has served as music librarian at the University of Georgia in Athens, Georgia, and at the Kanawha County Public Library in Charleston, West Virginia.

Ms. Hitchens’ publications include a bio-bibliography of Karel Husa and an upcoming bio-bibliography of Ross Lee Finney, both published by Greenwood Press.

Roundtables Coming Up in Seattle

Organ Crawl

Myron Patterson, University of Utah, and Grace Fitzgerald, University of Iowa, Coordinators

The Organ Music Roundtable is sponsoring an organ crawl at the Seattle national conference of MLA. This crawl will take place on Wednesday 7 February 1996. We will leave the Westin Hotel at approximately 1:00 p.m., returning to the hotel at approximately 5:00 p.m. Churches that will be visited are: St. Alphonsus (Fritts Organ), St. Mark’s Cathedral (Flentrop Organ), and St. James’ Cathedral (several instruments).

A meeting of the Organ Music Roundtable is scheduled for Friday afternoon, February 9th. Look for details in the conference program. Please join us!

World Music Roundtable

Kent Underwood, NYU, Coordinator

The World Music Roundtable will feature three presentations at the MLA Annual Meeting in Seattle:

1) Christopher Waterman (University of Washington), “The Lion Sleeps Under Many Covers: Transnational Trajectories of Mbube”

2) Virginia Danielson (Harvard University), “Sounds from Saudi: Old and New Recordings from the Arabian Peninsula”


The session will take place on Thursday 8 February 1996 from 2:30-4:00 p.m.

Transitions

Kathleen Anthony, Music Cataloger, Cuyahoga County Public Library.

Camille Crittenden, Research Assistant, Arnold Schoenberg Institute.

Stephen Davison, Music Librarian for Special Collections and Systems, UCLA.

Keith Eiten, Music Librarian, Ithaca College.

Robert Follett, Head, Music Library, Arizona State University.

Kevin Michki, Music Librarian, SUNY College at Fredonia.

Anne Moore, Catalog Librarian, Serial and Nonprint Resources, Northwestern University.

Christine E. Moore, Music Librarian and Part-time Instructor, Prairie View A&M University.

Sheridan Schroeter, Music Library Specialist (Supervisor), Western Washington University.

Jacob Vonk, Research Assistant, Arnold Schoenberg Institute.

Cho Chuen Wong, Catalog Librarian, St. Louis Public Library.

Vicky J. Wulff, Head, Acquisitions and Processing Section, Library of Congress.
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 104 is 23 February 1996; those received after that date will be considered for issue 105. 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

BOOKS

Thomas F. Heck (Ohio State University). 
Mauro Giuliani: Virtuoso Guitarist and Composer. 

David Lasocki (Indiana University) and Roger Prior. 

Bruce R. Schueneman (Texas A&M University- 
Kingsville). 

Jeffrey S. Sposato (Brandeis University). 

ARTICLES AND BOOK CHAPTERS

Danette Cook Adamson (California State Polytechnic University, Pomona). 

Donald I. Brown (El Camino College). 

David Lasocki (Indiana University). 

"Le sonate per legni di Händel: Lo studio comparato di parti autografe, manoscritti e antiche edizioni a stampa getta una nuova luce sull’autenticità e sull’esatta destinazione strumentale di queste composizioni." I fiati 1, no. 2 (October-November 1994): 32-40.


Bruce R. Schueneman (Texas A&M University-Kingsville). 


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 104 is 23 February 1996; those received after that date will be considered for issue 105. Send submissions to Alan Green at the address listed above.

In the last issue there was a printing error in the citation for Spiro Schedoni’s article. The correct title for the congress report is Proceedings of the 23rd International Ballad Conference of the Commission for Folk Poetry (Société Internationale d’Etnologie et de Folklore), University of California, Los Angeles, June 21-24, 1993. Our apologies—Eds.
Mentoring Program at Seattle Meeting

Beth Rebman, Placement Officer

The MLA Mentoring Program organized by the Placement Officer will take place again this year at the Annual Meeting in Seattle, 7-10 February 1995. The program offers an informal means of welcoming and orienting newer MLA members to their first national meeting by pairing them with an experienced MLA member. The program is voluntary on the part of both new and experienced meeting attendees, who sign up in advance of the meeting with the Placement Officer.

This year, a Mentoring Program registration form will be sent out with the MLA Seattle meeting registration materials. One side will be for MLA members who would like to be mentors, and the other for first-time conference goers who would like a mentor. I encourage those interested in the Mentoring Program to respond as soon as possible. In past years, both mentors and “mentees” have found the program enjoyable and worthwhile. Both the new MLA members who have had mentors and I especially appreciate the graciousness and time given by past mentors.

It is hoped that both new attendees and their mentors can attend the First-Time Attendees Reception held on Wednesday evening, February 7th from 7-8 P.M. After that, the nature and amount of contact depends on the desires and availability of the participants. Some ways a mentor might assist a new member are: by being a friendly and supportive contact shortly before, throughout, and perhaps after the meeting; by answering questions about the structure of MLA, the functions of the conference, and how those functions are carried out in various forums; by attending some of the sessions together (a plenary session, a committee meeting, and/or a business meeting); by visiting the exhibits together at some point, establishing contact with vendors and exhibitors; by attending a social event together (such as a reception, concert, or meal).

If participation in this program appeals to you, please send the form included in the Seattle registration mailing directly to the Placement Officer no later than 22 January 1996. If you have suggestions or questions about the MLA Mentoring Program please contact

Elisabeth H. Rebman, MLA Placement Officer
Music Library, 240 Morrison Hall
University of California, Berkeley
Berkeley, CA 94720-6000
(510) 643-5198
(510) 642-8237 fax
erebman@library.berkeley.edu

The Music Library Association Seeks Candidates for the Position of Index and Bibliography Series Editor

The editor of the MLA Index and Bibliography Series solicits and publishes work in the form of lists, indexes, and bibliographies for the use of association members, other librarians, musicologists, students and various library users. This process comprises the following components:
- soliciting manuscripts
- working with prospective contributors in shaping the research process
- reviewing manuscripts for possible inclusion in the series
- working with authors in revising accepted manuscripts
- communicating with MLA Board in seeking final publication approval
- preparing the volume for publication
- overseeing the publication process

The Editor of the Index and Bibliography Series also:
- reviews manuscripts proposed for the MLA Technical Reports Series
- participates as a member of the Publications Committee
- works with the MLA Business Office, Publicity and Advertising Officers, Treasurer and Finance Officer in planning appropriate budgets and marketing strategies for the Series.

Qualifications for the position include:
- Demonstrated ability to conduct research and to write and communicate effectively
- Broad knowledge of musicology and music librarianship
- Experience in editing and in the publication process is also desirable.

The Index and Bibliography Series Editor receives an honorarium (currently $650) and support for expenses necessary to carry out the responsibilities of the position.

Application deadline is 5 January 1996. Interviews will be held by the search committee (Sherry Vellucci, chair; Michael Fling, Leslie Troutman) at the MLA Annual Meeting in Seattle, 7-10 February 1996. Please send letter of application and resume with a list of three professional references in hard copy (not via e-mail and not via fax) to

Sherry L. Vellucci, Chair
MLA Index & Bibliography Series Editor Search Committee
32 Summerall Road
Somerset, NJ 08873-2210

Nominations or requests for additional information may be sent to the chair via e-mail at 4652928@mcmail.com.

Sonneck Listserv

The American Music Network Mailing List (otherwise known as a LISTSERV) is now operational, thanks to the help and good offices of Cheryl Taranto of the University of Alabama. The address is SONNECK@UA1VM.UIA.EDU.

Anyone with an e-mail address may subscribe. Simply send a message to LISTSERV@UA1VM.UIA.EDU.

The message (not the subject) should read

SUBSCRIBE SONNECK YOUR FULL NAME

After you are subscribed, you may send a message to all other subscribers by sending the message to SONNECK@UA1VM.UIA.EDU.
Report to the MLA Self Study Steering Committee and the MLA Board of Directors on the MLA Newsletter

submitted by Michael Rogan, Editor

[The following report is reprinted here in full for the benefit of MLA Newsletter readers.—ed.]

The currently expressed purpose of the MLA Newsletter is "to keep the membership of the Association abreast of events, ideas, and trends related to music librarianship." In practice, this is accomplished by reporting on the activities of the many committees, subcommittees, working groups, roundtables, officers and individual members of the Association. Very occasionally, professional but non-Association related articles and short news items appear, culled from other publications, or submitted by members. Such contributions are limited to available space (that left over after Association business is laid out). Page space itself is limited by publication expense.

With the advent and growth of MLA-L, content and use of the Newsletter has begun to shift. For example, reference queries are no longer included in the Newsletter, MLA-L being a better forum. This editor has been questioning how newsletters function in an electronic society, and how this one might best contribute to the professional life of our Association. Last June, I placed a brief questionnaire in the MLA Newsletter to get more member feedback on some ideas that had been suggested to me at annual meetings. Although called a "survey," it was not a true survey instrument, and statistical data was not the intended result. As an extension of conversations with members both in person and via e-mail, the questionnaire helped me to continue to gather opinions and comments from the membership concerning attributes of the Newsletter.

I confess that the foremost issue on my mind as editor was financing; currently, the Newsletter is supported completely by the Association. Should the MLA Newsletter accept advertising as a means of subsidizing the expense of publication? If it did, what sort of advertising would be appropriate? How would it impact the advertising base for Notes? The majority of members with whom I had contact had no objection to incorporating advertising into the Newsletter, within reason. (One member noted that some library literature now seems to be half ads—clearly "going overboard" as he put it.) The Advertising Manager's suggestion of seeking library product/service advertising as a supplement to Notes' primarily bibliographic advertising was also met favorably by the same people. On the other hand, those who did object to advertising, about one in every four or five conversations, did object strongly.

Increasing the frequency of the Newsletter was not a good idea, according to about half the people who had an opinion about it. Some thought it might make it easier to sell advertising; others thought there was no point in trying to compete with the timeliness/immediacy of MLA-L. A common refrain was that although "more frequent" might be "useful," librarians "already find it difficult keeping up with professional journals" and don't want more to read. (The editor notes here that his job would require significant change to produce the Newsletter more frequently.) The thought of changing the format was not nearly as controversial—in fact, most people didn't care so long as the finished product was readable.

As editor, I find it gratifying to report that the content of the Newsletter is well regarded by the membership, who generally approve of the newer additions—both the features, such as the "Profile" column, as well as the news items, such as "Members' Publications" and "In the Pipeline." I have been regularly encouraged to continue to "keep up the good work," "along the same lines."

In conclusion, I discern from membership comment that the MLA Newsletter fills a gap in providing members with information about the activities of our Association and about other members, different from (although sometimes overlapping with) MLA-L. Despite the fact that room for other professionally related news is limited, this is generally not regarded as a failing of mission. Interest in seeing additional features, columns, etc., incorporated into the Newsletter is high, but remains focused on Association activities and members. As the Steering Committee continues "to examine MLA's mission, goals, objectives, and programs, and its financial status, policies, and practices," I encourage you to include the MLA Newsletter in that process. It is more closely linked with the Association's activities and members than the statement of purpose in its masthead would suggest; as the Association grows and changes, so must its Newsletter.

SSCM Website/Journal

The Society for Seventeenth-Century Music (SSCM) announces three new electronic resources:

1. The Journal of Seventeenth-Century Music (JSCM), an electronic prototype of an official journal, is available without access restrictions at the following URL:
   http://www.sscm.harvard.edu/jscm/Welcome.html

2. The SSCM Home Page has been established at:
   http://www.sscm.harvard.edu/sscm/Welcome.html

3. SSCM-L, a moderated discussion list for the SSCM. To subscribe to SSCM-L, send an e-mail note to:
   listproc@sscsm.harvard.edu
   containing the one-line message:
   subscribe SSCM-L
   YourFirstName YourLastName
Calendar

5 January 1996
Deadline for applications for position of Editor, Index and Bibliography Series

15 January 1996
Deadline for applications for position of Editor, Music Cataloging Bulletin

7-11 February 1996
MLA Annual Meeting, Seattle, WA

23 February 1996
Copy due for issue No. 104 to MLA Newsletter Editor

20-23 March 1996
Fourth Festival of Women Composers, Indiana University of Pennsylvania

New Members

The Music Library Association welcomes the following new members:

Keith O. Chapman, Houston, TX
Jennifer V. Dahmus, Hyattsville, MD
Betsy Dean, Washington, DC
Monica Durham, Albuquerque, NM
Educational Music Service, Chester, NY
Paul Engle, Brighton, MA
The Experience Music Project, Bellevue, WA
Gary Haggerty, Melrose, MA
Alicia Jackson, Pittsburgh, PA
Andrew Kier, Richmond, VA
Robert Lubin, Brooklyn, NY
Stanley J. Nachamie, New York, NY
Ronald J. Palka, Olmsted Falls, OH
Eric J. Petersen, Maquoketa, IA
Earla Jean Pope, Chapel Hill, NC
Dale S. Punzel, Emporia, KS
Tracey Rudnick, San Marcos, TX
James A. Smith, Lawrence, KS
Joanne Spencer, Nesconset, NY
John Thornbury, Los Angeles, CA
Jenny L. Williams, Tempe, AZ